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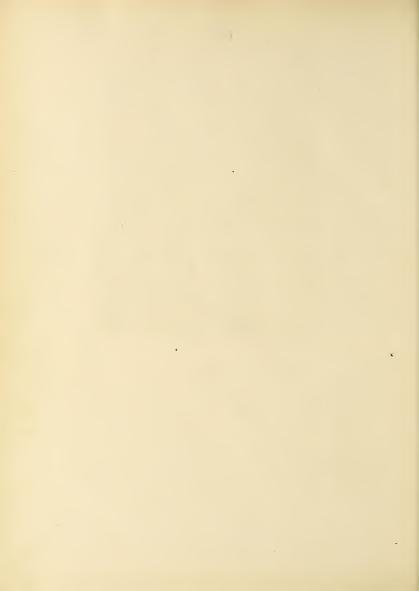
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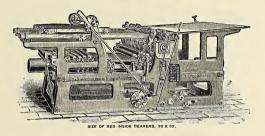
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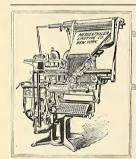
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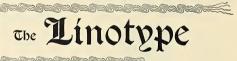
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You may never know just how good or how bad the advertisements are that you set up unless you carefully study the work of others. You can get more ideas from a fifteen minutes' careful study of Ninety Ideas on Advertisement Composition than in as many days of ordinary work. Unless you know all about the setting up of an advertisement -- and we don't believe you do -- you cannot afford to be without this valuable little book. Bound in paper, 96 pages, 25c. Send all orders to The Inland Printer Co., 214 Monroe St., Chicago.

IMPROVED Printer's Saw Table



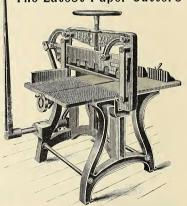
FOR CUTTING ELECTROS, WOOD CUTS, BRASS RULE, METAL SLUGS, FURNITURE, REGLETS, ETC.

Excellent in workmanship and substantially built. | Saw Table combined with shoot board, \$75.00 without shoot board, 60.00

F. WESEL MFG. CO., NEW YORK.

Printers', Electrotypers' and Bookbinders' Machinery and Supplies.

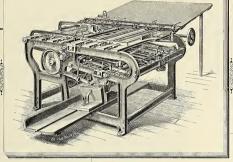
The Latest Paper Gutters



Write for Description, Price and Points . . . THE W. O. HIGKOK MFG. GO. HARRISBURG, PA.

Country Newspaper Folder

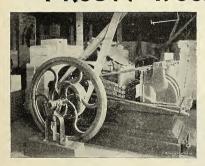
New 3 and 4 Fold.



Manufactured

Brown Folding Machine Co.

PROUTY WOOD PRINTER.



THIS press was designed and made for use in wood printing establishments, where a great variety of large and heavy work is called for. It has been in use for the past eight years in one of the largest factories in the country, and has been subjected to the most severe tests possible. This press will print boards eight feet long for fence signs, register perfectly on uneven stock for color work (something that cannot be done on any cylinder wood press in the country) and be operated at a speed of 2,500 per hour.

By using our steel type, boards of any size, in on or more colors, can be printed as quickly and as cheaply on this press as paper on a regular job press. Rough stock of different thicknesses can be used, making a great saving in the cost of boxes.

The expensive curved plates, used on cylinder

machines, making the cost of printing small orders of boxes more than the profits, are entirely done away with on these machines. Send for our special catalogue of Wood Printing Presses.

GEO. W. PROUTY COMPANY, 128-130 Oliver Street, BOSTON, MASS.

MANUFACTURERS OF

Wood Printers' Machinery, Perfected Prouty Presses, Steel and Brass Type.

STEEL TYPE CATALOGUE NOW READY.

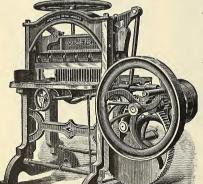
E have now in press the finest and most complete catalogue of machinery and supplies for Photo-engraving, Electrotyping and Stereotyping ever issued. Red line edition with numerous original illustrations and cover in five colors.

Mailed free to anyone engaged in one or more of these branches, and sent to other interested parties on receipt of 25 cents, this amount to be refunded on first order.

WESTERN ENGRAVERS' SUPPLY CO.

217-219 OLIVE STREET, ST. LOUIS.

Howard Iron Works,



THE "VICTOR"

WITH IMPROVED FINGER GAUGE.

Best Low-Priced Steam and Hand Power Cutter in the Market.

SIZES, 30 AND 32 INCH.

Manufacturers AND BOOKBINDERS'

MACHINERY

Write for Prices.

BARNHART BROS. & SPINDLER,

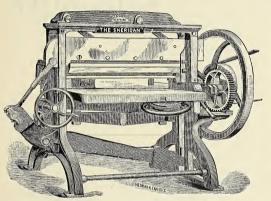
GEN'L WESTERN AGENTS,

183, 185 & 187 MONROE ST., - CHICAGO.

T.W.& C.B. SHERIDAN -

ESTABLISHED 1835.

...Paper Gutters



"Sheridan Auto" Gutter "The Sheridan" Gutter "Empire State" Gutter

"Perfection" Gutter

"Perfect Gem" Gutter

·*******

ONE OF OUR PRIZE WINNERS.





... Bookbinders' Machinery.

CATALOGUE.

2, 4 and 6 Reade Street, NEW YORK.

WORKS: CHAMPLAIN, N. Y. 413 Dearborn Street, CHICAGO.

We operate every method

of making Plates or Illustrations for Letter-press Printing,-Correspondence solicited.

BENEDICT

GEO. H. BENEDICT & CO.

Half-tone and Line Etchers Engravers and Electrotypers. 175=177 S. Clark

Street.

ENGRAVER

CHICAGO

"Too valuable, my Liege, by far too valuable, To part with lightly, or to scatter wantonly, Mid those who need or heed it not. For there be those to whom 'twill come. A boon, a gift to be desired and sought for,

And given thus, my Liege, 'twill bring yourself reward. Which is the end you seek."

We believe that our Catalogue is worth asking for, because it contains information.

FIRST - About our Self-feeding Presses, the best and most profitable for jobwork in long runs.

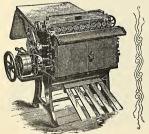
Second —About our special Printing Machines, constructed with an eye to rapid and economical production of manufacturers' specialties.

Our Catalogue is new. Write for it. YOU will find it valuable, as others have.

It is worth money to printers,-we know this.

THE KIDDER PRESS MANUFACTURING COMPANY.

26 to 34 Norfolk Ave., BOSTON, MASS.



THE EMMERICH

→IMPROVED

Bronzing and Dusting Machine.

12×20, 14×25, 16×30, 25×40, 28×44, 34×50, 36×54. Write for Prices and Particulars.

EMMERICH & VONDERLEHR,

OVER 700 IN USE.

191 & 193 Worth Street, NEW YORK.

SPECIAL MACHINES for PHOTOGRAPH MOUNTS and CARDS. POWER SIEVES for sifting Bronze and other Powders.



POWER FROM GAS OR GASOLINE.

THE OTTO GAS ENGINE

OF TODAY, IS THE RESULT OF OVER TWENTY-FIVE YEARS' EXPERIENCE IN THIS FIELD.



CAN BE USED EVERY-WHERE!

NO STEAM, No COAL, NO ASHES, GAUGES. NO ENGINEER, NO DANGER.

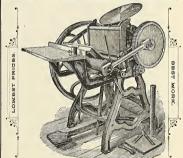
SIZES: 1-3 TO 100 HORSE-POWER.

OTTO GAS ENGINE WORKS,

Cor. 33d and Walnut Sts., PHILADELPHIA.

No. 245 Lake Street, CHICAGO.

NEW - CHAMPION - PRESS



PRICE LIST.

BEARINGS AND STEEL CONNECTION RODS. Chase 8x12 in.; with throw-off, \$120 Chase 6x10 in.; weight, 300 lbs., \$ 60 hase exto m; weight, go lbs., \$ 50. Chase Sxiz in; with throw off, \$120.

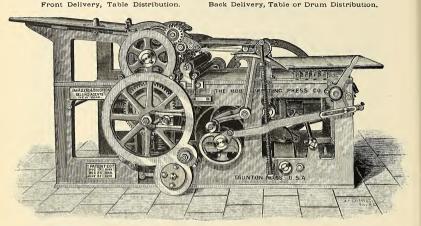
NEW CHAMPION PRESS CO. A. OLMESDAHL, MANAGER.

Machinists and Manufacturers and Dealers in Job Printing Presses, No. 41 Centre Street, New York.

The Huber Grank Movement Super Royal Jobber.

(MOVEMENT PATENTED JULY 22, 1890.)

TWO OR THREE ROLLERS. FOUR TRACKS. BOX FRAME. NO SPRINGS.



THE BED AND CYLINDER are each driven by a crank, and there are no springs required to help reverse the motion of the bed. The whole movement is as simple and durable as an ordinary train of gears. We guarantee the movement to run perfectly smooth, and without a particle of jar at any point; to run faster and latonger than any other movement now on the market. With proper care there is not a single part that will give out or need repairing; and we want to call special attention to the fact that there are no cams, cam-gears, eccentrics, or any queer-shaped parts about it, but that each and all of the parts are straight or round, and can be made in any first-class machine shop without special tools.

There is no lost motion between the bed and cylinder during the printing stroke, and the register is perfect at all speeds.

The distributing and form rollers are of wrought-iron pipe, with steel journals welded in. The distribution is exceptionally fine. The cylinder never comes to a full stop when the press is in operation, but keeps moving slowly when the bed is reversing, until the speed of the bed is equal, when it increases in unison with the bed. The sheet is taken by the grippers when the cylinder is moving slowly—an important point in favor of perfect register.

Having no complicated cam or stop motions to get out of order or limit the speed of the press, we guarantee every machine to print twenty-two hundred sheets per hour, when properly fed, in perfect register and without jar or extra wear.

The cylinder can be tripped at the will of the feeder, and up to the moment when the sheet is taken by the grippers. The bed is supported under the line of impression by four large rollers, journaled in stands which are fastened to a rigid box-stay that cannot spring or give in the least degree. The side-frames are of the box pattern, also, and every part of the machine is constructed with an eye to great strength and durability. The sheets are delivered in front of the cylinder, clean side to the fly, which is positive and noiseless in its action.

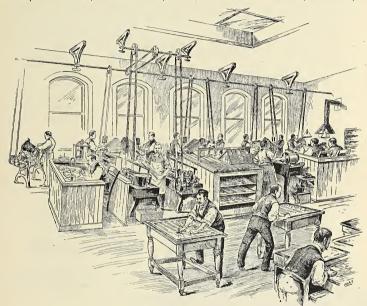
We unhesitatingly pronounce this press the most simple, complete and serviceable, of its size, ever introduced, and invite the closest inspection and comparison.

SIZES.				DIMENSIONS, WEIGHT AND SPEED.							
		Rollers covering entire form.	Bed inside bearers.	Matter.	Length over all.	Width over all.	Height over all.	Weight boxed.	Speed.		
FRONT DELIVERY FRONT DELIVERY BACK DELIVERY . BACK DELIVERY .		2 3 2 3	28 x 35 in. 28 x 35 in. 28 x 35 in. 28 x 35 in.	19 x 32 in. 23 x 32 in.	8 ft. 6 in. 10 ft. 6 in.	5 ft. 10 in. 5 ft. 10 in. 5 ft. 10 in. 5 ft. 10 in.	4 ft. 2 in. 4 ft. 2 in.	About 4 tons. About 4 tons. About 4 tons. About 4 tons.	I,200 to 2,200 I,200 to 2,200 I,200 to 2,200 I,200 to 2,200		

We furnish with Press - Countershaft, Hangers, Cone Pulleys, Driving Pulleys, Two Sets of Roller Stocks, Wrenches, Boxes and Shipping.

YAN ALLENS & BOUGHTON.

THE ROGERS TYPOGRAPH



THE COMPOSING ROOM—THE DETROIT JOURNAL. A Model Typograph Machine Office.

In 301 working days in 1893, ten machines, including one headline machine, in this office set for the paper 57,813,000 ems.

The value of the same at Union	scal	e is		-	-		-	-		\$20,812.68
The cost of the machine composit	ion	was	-		-	-		-	-	9,905.67
Gain over hand composition was	-	-		-	-		-	-		10,907.01
Outside work done was		-	-		-	-			-	534.45
Total savings,	-	-		_	-		-	-		\$11,441.46

This is from first machines ever made of this kind.

OUR LATER AND IMPROVED MACHINES are capable of doing 25 to 50 per cent better, according to the skill of the operators.

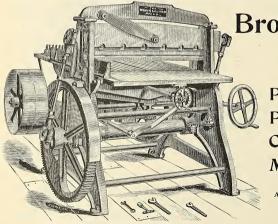
General Offices: DETROIT, MICH. Shops: CLEVELAND, OHIO.

FIGURES DON'T LIE

Figure up the amount you pay yearly for composition, and then compare this amount with your yearly bill for type—or for that matter, with the value of all your type. Then decide where there is the greatest opportunity to save money. Type whose labor saving qualities will make it pay for itself in a few months is certainly worth investigating. While you are about it, figure out the value of the type you actually need, and that of the extra material you have been forced to buy because the leaders would not match, because the figures would not answer, and the hundred and one other reasons with which you are only too familiar. Then investigate the merits of STANDARD LINE Type. Do not take our word for it, or that of anyone else, but decide for yourself whether or not it will enable you to make money on your composition. Send for circular.

INLAND TYPE FOUNDRY

217-219 OLIVE ST. JULIE ST. LOUIS



Brown & Carver

Power
Paper
Cutting
Machines.

ALWAYS ACCURATE AND RELIABLE.

THE NEW BROWN & CARVER.

OSWEGO MACHINE WORKS, OSWEGO, N.Y., Sole Manufacturers.

MAIN OFFICE AND WORKS: OSWEGO, N.Y.



IT TOWERS ABOVE THEM ALL!

As this spire reaches above the church and surrounding structures, so

THE QUEEN CITY INKS—

Surpass all others in all the good qualities requisite in first-class Inks. Made in

BLACKS, REDS, BLUES, YELLOWS,

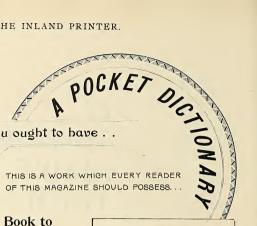
and all the various shades of color, and for every requirement.

THE QUEEN CITY PRINTING INK CO.

CHICAGO: 347 Dearborn St.

..... CINCINNATI, OHIO.





You ought to have . .

THIS IS A WORK WHICH EVERY READER OF THIS MAGAZINE SHOULD POSSESS . . .

A Book to carry in the Vest Pocket.

although it contains 33,000 words - the pronunciation, syllable divisions, part of speech, capitalization, participles and definitions being given. It is an invaluable companion to everybody who has occasion to talk, read or write. This book is not a "speller" made hastily only to sell: but is an accurate and complete dictionary. compiled from the latest edition of Webster's great International. Especially valuable to every editor, printer, pressman, student and stenographer, and worth ten times its cost to anybody. complete, practical, accurate and convenient. In size, only 1/4 x 21/2 x 51/2 inches, and it weighs but two ounces.

The Size of the book makes it especially valuable,—it is always at hand when needed. For this reason it is worth more to most people than an Unabridged, and it contains almost every word that the average person will ever have occasion to use.

Price, handsomely bound in leather, indexed, 50 cents. Cloth, not indexed, 25 cents.

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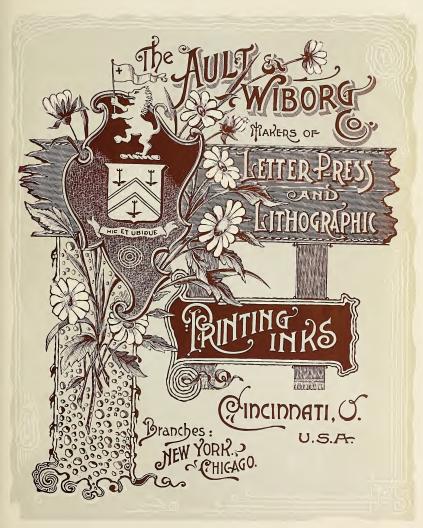
A PREMIUM WORTH HAVING

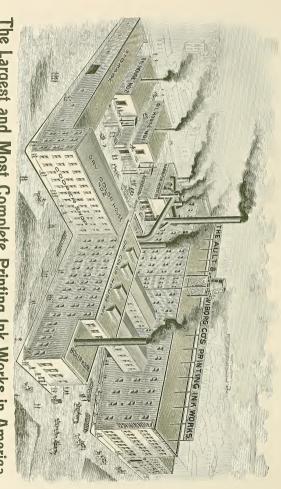
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SAMPLE PAGE OF THE BOOK.

THE INLAND PRINTER CO. +

212-214 Monroe Street CHICAGO.





The Largest and Most Complete Printing Ink Works in America.

Electro-Tint Engraving Co.

1366 - 1368 - 1316 Filbert Street,

Philadelphia.

SPECIALISTS IN
HALF-TONE PROCESS

DESIGNERS
ILLUSTRATORS
ENGRAVERS

WE employ none but the best and highest grades of apparatus and materials, and combined with high order of workmanship, we are able to offer superior grades of work at competitive prices and in

the quickest possible time.

A large assortment of new and elegant Art Subjects of varying sizes in **stock**, from which we sell either Etchings or Electrotypes.

Give us a trial and we will convince you of our ability to give satisfaction.



Electro = Tint Engraving Co.

1306-1308-1310 Filhet Steel, Philadelphia.

SEND FIVE CENTS IN STAMPS FOR OUR NEW PAMPHLET, "SUCCESS IN ILLUSTRATING

ELECTRICITY FOR REGISTERING SHEETS IS SOMETHING YOU OUGHT TO KNOW ABOUT. HIGHEST AWARD AT COLUMBIAN EXPOSITION. LARGEST OUTPUT OF FOLDING MACHINES

HIGHEST . GRADE . MACHINERY.

Your own interests will suggest that you should, at least, send for our Catalogue before buying a Folding Machine. . . .



Dexter Folder Company,

OFFICES: NEW YORK, BOSTON, CHICAGO, SAN FRANCISCO, and LONDON, ENGLAND,

FULTON, N. Y.

Do vou want an Experienced, Efficient and Economical

ASSISTANT EDITOR?

HE SYNDICATE SERVICE of the American Press Association will supply that need perfectly. It will fill every department of your paper, except the local, in a more satisfactory manner than an assistant editor could, and leave you free to concentrate your attention on locals and advertising. This service costs from 20 to 33 cents a column, including first-class cuts, and saves the expense of composition. Its utility has been demonstrated to the satisfaction of over 6,000 publishers.

THIS ASSISTANT EDITOR

Is fully up to date; always on time; never kicks; no brain fag; no bodily ills; enterprising, but quiet and inoffensive.

For further information, address

American Press Association.

BOSTON. PHILADELPHIA. BUFFALO. PITTSBURGH.

We

CINCINNATI. ATLANTA.

DETROIT.

ST. PAUL. OMAHA. DALLAS. SAN FRANCISCO.



It contains text matter and designs relative to the efficient and only method of advertising so successfully used by *The Electric Printer*. Every page a color study; every page varying in text. Valuable as a reference.

Printed in from three to fifteen colors each page. Daintily Bound....

This method of advertising need not cost a cent. If you buy the book the "HOW" is given as a PREMIUM.

"The book has been received and we have all (my employes and myself) looked it over with a great deal of pleasure. You have done magnificently and I wish you all success in the sale of the book. It is exceedingly artistand neat; presswork, A. I."—F. W. Thomas Electric Press, Toledo, Ohio.

LIMITED EDITION. ORDER FARLY.

Postage stamps or local checks not acceptable. orders to countries in the postal union, \$1.25 prepaid. Other countries, postage added.

WRIGHT, "ELECTRIC" PRINTER.

P. O. BOX 65.

BUFFALO, N. Y.

BENEDICT

GEO. H. BENEDICT & CO. Half-tone and Line Etchers_ Engravers and Electrotypers,

175-177 S. Clark -Street.

ENGRAVER

operate every method of making Plates or Illustrations for Letter-press Printing. Correspondence solicited.

CHICAGO

Challenge-Gordon Press.

WHY NOT BUY A

New Style Press when you can get it for about the same price as an old style machine? The Committee on Awards at the Columbian World's Fair has justly recognized the merits of the

CHALLENGE-GORDON PRESS

And says, officially. "The points of especial interest in this iron cross-bars, wide gear wheels, extra heavy bed, forged siderams, broad can, and cam-roller, improved depressible grid and gripper bar, improved chase lock, positive an indexes duck fraished." The service and the control of t

THE ONLY PRESS

Of this style that received a medal and diploma. Do not be induced to buy any other until you have compared it with the compared in the above award; and for speed, case of operation and simplicity of construction, it is unquestionably the profit of the compared in the above award; and for speed, case of operation and simplicity of construction, it is unquestionably the profit of construction, it is unquestionably the profit of construction, it is unquestionably the profit of construction.

FOR THE TIMES.

It is for sale by all typefounders and dealers in Printing Machinery. Insist on the CHALLENGE-GORDON, and if you cannot obtain it, write direct to

THE CHALLENGE MACHINERY CO.

2529 - 2547 LEO STREET,
Send for Circulars and Testimonials. CHICAGO.

Also manufacturers of the celebrated Challenge and Advance Power and Lever Paper Cutters, Vaughn Ideal Hand Cylinder Press, etc. Send for circulars.



(The Ideal Press ready for lowering tympan and taking an impression.)

.... FOR SALE BY....
ALL TYPEFOUNDERS AND DEALERS IN PRINTING MACHINERY.

No. 1—8-Column Folio or 5-Column Quarto, \$200 No. 2—9-Column Folio or 6-Column Quarto, 225

Send for Descriptive Circulars and Testimonials.

The Challenge Machinery Co.

Sole Manufacturers.

CHICAGO.

The Bennett.... "Labor Savers"

FOR THE PRESS AND

COMPOSING ROOMS.

~~08@@@@@@~~

Folders:

Our "ECONOMICAL" for the Country Weekly.

Our "LABOR SAVER" for the Country Daily.

Our "UNIQUE" Iron Frame, with sheet adjusting device in each fold, for Periodicals.

Self-Indexing Electro Cabinets.

Printery Power Bench Saw.

Mailing Machines and Joggers.

LAST AND NOT LEAST, OUR

"UNIQUE" _



SINGLE WRAPPING and ADDRESSING MACHINE.

THE FIRST AND ONLY MACHINE OF ITS KIND AND A PERFECT SUCCESS.

~~00000000~

We have recently taken new quarters and have one of the best equipped factories in the west, and solicit your correspondence and favor.

Respectfully,

The Rockford Folder Co., ROCKFORD, ILL.

NOTE THE

CHANGE







FOR ALL CLASSES OF WORK. SIMPLE, CHEAP AND INFALLIBLE.

O CHEMICALS; no expensive plants. The only process adapted to daily newspaper illustrations. \$15.00 and upwards, according to size. A simple machine renders previous knowledge of engraving unnecessary for the reproduction of cuts. With outfits local papers can produce their own illustrations and stereotype their standing ads, etc. We make stereotyping machinery, power saws, routers, etc. Our combined machines are the best on the market. We warrant everything. Write us

HOKE ENGRAVING PLATE CO., - ST. LOUIS.

FRANK IBOLD.

ADOLPH DRYER, Vice-Pres. and Gen. Mor. E. B. BARSTOW Sec. and Treas

NAME

OF

FIRM

The Ctandard ~~ Printing Ink Co.

MANUFACTURERS OF

PRINTING AND LITHOGRAPHIC INKS

VARNISHES, ETC.

108 West Canal Street. CINCINNATI, OHIO.

Printing Inks for Export a specialty.

Dick's Seventh Mailer.



With Dick's Mailer, in ten hours, each of six experts, unaided, fits for the mail bags, 20,000 Inter Oceans. Three a second have been stamped.

OVER 8,000 NOW IN USE. PRICE, \$20.25, WITHOUT ROYALTY. Address, REV. ROBERT DICK ESTATE, BUFFALO, N. V.

POWER POWER PIN-hole Perforating Machine



Pin-hole Perforating Machine, which for durability, strength, and general adaptability to the purposes for which it is intended, stands second to uone, having many advantages over all other machines. It will perforate a sheet 26 in, wide and any desired length. It consists of two die wheels

placed in such a position as to register perfectly, with no gearing to get out of order.

Brass Rule Curving Machine.

The most powerful and perfectly made Curving Machine for bending Brass Rules. It will bend any curve or circle from % inch in diameter to any size desired, from the thinnest rule made up to 18-Pt. in thickness. It is also useful in straightening rule that has been used for curves or circles. No printing office is complete without one of these curving machines.

PRICE, \$15.00



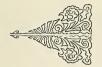
24-26 Hawley St. BOSTON, MASS.

MANUFACTURED AND FOR SALE BY

H. C. HANSEN, Typefounder,

MONTAGUE & FULLER,

.... LATEST IMPROVED



BOOKBINDERS' MACHINERY.

General Agents for the Sale of

The Smyth Book Sewing Machines,

The Chambers Book Folding Machines.

The Elliott Thread Stitching Machines,

The Acme Paper Cutting Machines,

The Christie Bevelling Machines,

The Automatic Paper Feeding Machines,

The Ellis Roller Backer,

The Ellis Book Trimmer,

The Universal Wire Stitching Machines,

The Sevbold Automatic Book Trimmer,

The Hercules Signature Press,

The "Capital," "Criterion" and "Monarch"

Paper Cutting Machines,

The Lieb Rod Embossers, Inkers and Smashers,

Arch Embossers, Inkers and Smashers,

SPECIAL.

World's Fair Notice.

* * * * *

THE manufacturers of the various machines represented by us at the World's Fair received, in total, nine medals, eleven diplomas and thirteen awards.

Send for our "World's Fair Souvenir."

AND A FULL LINE OF

BOOKBINDERS' AND PRINTERS' "....MACHINERY....

THREAD, TAPE, WIRE, DUPLICATE PARTS, ETC.

We GUARANTEE

Every Machine We Sell,



28 READE STREET, NEW YORK.

345 DEARBORN STREET, CHICAGO.

Say what you have to say in as few words as possible and let it go at that.

LOOK FORWARD!

NEVER " LOOK " BACKWARD

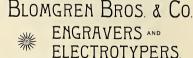


Think only of the future and how to better your condition, then write us, stating what you desire in our line, and we will help you by making the finest quality of

> HALF-TONE ENGRAVING, WOOD ENGRAVING, ZINC ETCHING

that can be reproduced at "live and let live" prices.





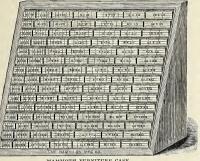
175 MONROE STREET, CHICAGO.

The Largest Establishment of its kind in the Universe.

THE HAMILTON MFG. CO.

TWO RIVERS, WIS.

F you should enter a furniture store and the proprietor offered you handsome hardwood furniture at the same price as cheap softwood furniture of inferior make, WHICH would you take? This is just our position in Printers' Furniture. We don't make and we don't want to sell the cheap stuff, but we offer our Handsome Hardwood Cabinets at the same price as other manufacturers list their cheap, stained cabinets.



MAMMOTH BURNITURE CASE

WE have the most extensive line of patterns for making

End-Wood Type

and can fill large orders without delay. If you are in the market for anything a printer uses let us hear from you. Get our Catalogues if you haven't them. You can purchase our goods from any reliable house dealing in Printers' Supplies. But insist that you get our goods.

THE MAMMOTH CASE—for large offices—contains 1 530 pieces of furniture, cut from 2 to 10 picas in width, and from 10 to 100 picas in length, with a larger proportion of the narrower

Murphy's Galley Lock!





OWS THE LOCK HOLDING TWO COLUMNS OF MATTER

The Only Successful Lock in Use.

PRACTICABLE, DURABLE, SIMPLE. Highly Recommended by Experienced Printers. Instantaneous in Its Operation. The Great Labor and Time Saver for the Make-up. Indispensible to Business Economy.

IT COMBINES BOTH SIDE-STICK AND FOOT-BRACE.

WADE ENTIRELY OF BRASS.

FOR CIRCULARS AND PRICES, WRITE

A. H. BEARDSLEY.

. BRASS NOVELTIES.

ELKHART, IND.



EXCLUSIVE AGENTS FOR

M. GALLY UNIVERSAL PRESS Co. LIBERTY MACHINE WORKS. AND GENERAL EASTERN AGENTS FOR

HOWARD IRON WORKS.

PAPER CUTTERS AND BOOKBINDERS' MACHINERY.

Headquarters for LIBERTY PRESSES.

Complete Outfits a specialty

Old Machinery taken in exchange.

EASTERN REPRESENTATIVES OF

BARNHART BROS. & SPINDLER, Chicago.

A full stock of Type for immediate delivery.

Manhattan Type Foundry, 52 & 54 Frankfort St. NEW YORK.

Barnhart Bros. & Spindler.



ANTI-COMBINE

183 to 187 Monroe Street,

Type Foundry,

MANUFACTURERS OF

SUPERIOR COPPER-MIXED TYPE.

In use in leading printing offices in the United States and Foreign countries.

ALL TYPE CAST ON THE POINT SYSTEM.

We point with pride to the record of Superior Copper-Mixed Type (covering a period of a Quarter of a Century) and to the fact that our firmest friends and best patrons are the ones that have used it against all other makes.

WE ARE NOT IN THE TYPE COMBINE, and as a rule our regular net prices are lower than theirs.

Send for Specimen Sheets of New and Desirable Faces.

BRANCHES:

GREAT WESTERN TYPE FOUNDRY, Omaha.

GREAT WESTERN TYPE FOUNDRY, Kansas City.

MINNESOTA TYPE FOUNDRY, St. Paul.

ST. LOUIS PRINTERS' SUPPLY CO., St. Louis.

ELECTROTYPE, STEREOTYPE, AND ETCHING MACHINERY.

everything in the line of Machinery used by Electrotypers, Stereotypers and Zinc and Copper Etchers. Our productions are invariably the best. We make an exclusive specialty of, and having had twenty years of experience in, this particular line, we are thoroughly alive to the requirements of the trade. Anything that we man-

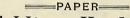
When you want information concerning our goods, remember that our catalogue is complete. Send stamp for one. ::::

responsible parties.

GEO, E. LLOYD & CO.

ufacture will be furnished on trial to

Canal and Jackson Streets, CHICAGO, U.S.A.



Folding * Machines

FOR FINE BOOK AND PAMPHLET WORK.



FOLDING. and FOLDING and PASTING MACHINES
Feeding to side guides for PERIODICAL WORK.

CHAMBERS BROTHERS COMPANY.

Fifty-Second St., below Lancaster Ave., PHILADELPHIA.

MONTAGUE & FULLER, General Agents,

28 Reade Street, -345 Dearborn Street, NEW YORK. CHICAGO.





Half-tone engraving by YORK ENGRAVING AND PRINTING CO., 320-222 Pearl street, New York, See advertisement elsewhere.

ART WINS THE HEART.

From a painting by Paul Thumann.



Dow Ring Arthur saw the Questing Beast, and thereof bad great maruel.



A TECHNICAL JOURNAL, DEVOTED TO THE ABT OF BRINTING

Vol. XIII — No. 1.

CHICAGO, APRIL, 1894. APR 9 1894Ms. \$2.00 per year, in advance in advance control of the control

Written for THE INLAND PRINTER

AUBREY BEARDSLEY.

BY W. IRVING WAY

THE student of current art must look upon the work of Mr. Beardsley in much the same light as he looks upon the art of Japan when viewed for

the first time. An ingenious critic, who is a Browning enthusiast, tells us, ament certain obscurities in the works of that worthy, that if we really wish to understand and enjoy him, we must make his poetry our daily bread, otherwise it will be as

hard to digest as some highly seasoned gastronomic puzzle when indulged in once a month. So it is with the art of Mr. Aubrey Beardsley. Until Mr.

Joseph Pennell introduced him in the Studio, April, 1893, he was little more than a name. Today we hear of him in connection with all sorts of enterprises.



Mr. Pennell hails him as "a new illustrator." Judging him from such specimens of his work as have thus far come under our notice, we should rather call him a new decorator. And this is said in no tone of disparagement; it is simply that his work, or what we have seen of it, is far more decorative than illustrative. Take, for instance, the little designs scattered through this paper, which were made to accompany collections of "Bon Mots" by Sidney Smith, R. B. Sheridan, Charles Lamb, and Douglas



Jerrold. What connection have they with the jokes, puns and witticisms collected from the writings of the authors named? Mr. Beardsley hims at call file to totosques," and "grotesques" they certainly are; as much so as the wife of the famous historian who first suggested to Sidney

Smith the meaning of the word when she strutted into a drawing-room with a rose-colored turban on



her head. Such designs were possible only in Japan until Mr. Beardsley appeared.

Far more pretentious, and far more decorative and interesting, are the wonderfully imaginative designs made for Messrs. Dent & Co's new edition of Malory's romance, "King Arthur," of which the frontispiece of Vol. I is reproduced for this number of THE INLAND PRINTER. Vet we doubt if anyone will find much likeness to his ideal of that immortal



hero in the figure drawn by Mr. Beardsley. Mr. Penuell very justly claims that the "King Arthur" and other drawings by Mr. Beardsley "show decisively the presence among us of an artist, of an artist whose work is quite as remarkable in its execution as in its invention; a very

rare combination." Again, Mr. Pennell notes that he has "drawn his motives from every age, and founded his styles—for it is quite impossible to say what his style may be—on all schools; he has not been carried back into the fifteenth century, or suc-

cumbed to the limitations of Japan; he has recognized that he is living in the last decade of the nineteenth century, and has availed himself of mechanical reproduc-



tion for the publication of his drawings, which the Japs and the Germans would have accepted with delight had they but known of it." One of the



"King Arthur" drawings, which we would gladly reproduce here if space permitted, Mr. Pennell finds "one of the most marvelous pieces of mechanical engraving, if not the most marvelous, that I have ever seen; it gives Mr. Beardsley's actual handiwork, and not the interpretation

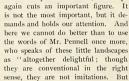
of it by someone else."

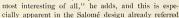
No less interesting and charming are the decorative borders, headpieces and initials that have been

designed for the "King Arthur." In "invention and execution" these designs show
Mr. Beardsley at his best.
Readers of The Inland
PRINTER may remember one
of Mr. Beardsley's designs—
from Björnson's "Pastor
Sang"—reproduced for a
previous number, as also the
design from Mr. Wilde's



"Salomé." In the first is a particularly charming little scrap of landscape, and in the "King Arthur" design reproduced for the present number, landscape





to, "is his use of the single line, with which he weaves his drawings into an harmonious whole, joining extremes and reconciling what might be oppositions—leading, but not forcing, you properly to regard the concentration of his motive. In his



blacks, too, he has obtained a singularly interesting quality, and always disposes them so as to make a very perfect arabesque."



From England we hear that Mr. Beardsley already has his disciples, imitators, and even his parodist; and that he is to have charge of the art department of the Yellow Book, a quarterly magazine to be started in April by Mathews & Lane, and edited by Mr. Henry Harland.

Written for THE INLAND PRINTER.

BUILDINGS FOR NEWSPAPER AND JOB PRINTING OFFICES.

BV R C PENEIELD*

When the fact that probably not ten per cent of the newspapers in this country are issued from buildings owned and controlled as a part of the newspaper property. Possibly one per cent would be a nearer figure if we were to omit the buildings owned by the large newspapers in the centers of population. The country publisher usually has all he can do to struggle along and pay a small rent without accumulating anything toward the erection of a building. Even if he own a lot it is probably not in the business center of the town, and it is the better part of wisdom to rent a room which is centrally located than to build and occupy a property away from the general run of business.

The newspaper publisher who is so situated that he can control either by purchase or by lease a piece of real estate eligibly located, is in a position to put up a building at less expense than a man in another line of business, not even excepting one who sells the materials. A building for an ordinary newspaper, not necessarily of iron and brick, should be erected at a cost for a two-story building not to exceed \$4,000 to \$5,000. The third story could be added for considerably less than one-half of the cost of the two-story building. If the rent for the first floor does not figure up too much, I should by all means recommend having the plant and the whole business together on that floor. The next best thing to do is to have the office on the first floor, and everything else on the second. I should regard dividing the workrooms as a disadvantage, for the reason that it is necessary to spend more for supervision, or else do business with the unpleasant probability of there being a large amount of lost time among the employés. The largest concerns in the city are working more and more to concentrating in one big floor, and it must be better for the smaller houses if it is for the larger ones.

Assuming that an ordinary business lot is worth four thousand dollars and the building four thousand more, the total investment would be, say, eight thousand dollars. Allowing an average of ten per cent for repairs, insurance, interest, etc., it would be necessary to get a rental of eight hundred dollars that money might not be lost on the investment. Half this amount ought to be secured from the renting of one or the other of the floors, at say one-half of the total rent and the rest to be charged to the paper. Four thousand will probably cover the cost of a building thirty by fifty, two stories in height, even if the walls be of brick, and one floor of this size should be ample for a newspaper doing an ordinary business. This would give space for two cylinder presses, two job

^{*}Note.—On another page of The Inland Printer Mr. Penfield conducts a department of criticism, news, experience and advice of particular value to newspaper publishers and editors.—Ed.

presses, engine, paper cutter, composing room, and all necessary facilities for office and editorial work. Now, to considering the advantages of a building owned by the publisher of a newspaper. In the first place, if such a building is contemplated, the publisher should devote his efforts to getting in advertising, even if it be necessary to openly state that such advertising is to be paid for in trade. Secure business from lumber and brick dealers, painters, dealers in plumbers' supplies and hardware, gas and electric fitters, in fact, every branch of the building trade should be thoroughly worked. Six months' preliminary advertising should give the publisher a credit of three or four hundred dollars to be worked out in trade. A contract can probably be made with a local builder to put up a building at a special figure. If nothing else be gained the newspaper man is pretty sure to secure a good class of work, for a contractor will be anxious to win as many complimentary notices as possible. If the newspaper publisher will sit down and figure out the amount of business that he can probably secure he will see that the building is not likely to cost him more than one-third of its cash value. Now if he be in a position where he must have the money to pay the contractor when the work is done, he can put a mortgage on the building at a low rate of interest, and he will find that his actual expenses for rent will probably be much less than if someone else put up the building and rented it to him. There is a distinct gain in the fact that he will have secured a large amount of advertising to pay which he might not otherwise be able to get, especially so if it were to be paid for in cash, and also in the further fact that having his building partially paid for, he will in some way get the balance out of the way.

With regard to the construction of a building, the architectural part can be adapted to the needs of the business and the prevailing style of buildings in the locality. The workroom may not be finished beyond painting the brickwork with two coats of mineral paint. The office should, of course, be fitted up as business or personal reasons may suggest. There are some few things which are not, as a rule, sufficiently considered in the erection of a building of this sort. The plumbing arrangements are frequently inadequate. A printing office needs plenty of water; first, for the use of employés; second, for motive power, assuming that steam is used: third, it should be handy for immediate use in case of fire, and this will help keep the insurance rate down. The workroom can be comfortably and yet not expensively fitted up. As much business can be got out in a workroom finished as I have above described as in one where the walls are "done up" in hardwood or plastered and papered, but the same work is not executed at as good a profit if the handsomely finished room be insufficiently heated or badly lighted, as will be the case if money were spent in first providing for the necessaries and letting the finer touches go. Where the building takes up the entire size of the lot, I should most certainly recommend

an "offset" in the middle of the building about three feet deep by say ten feet long, then no matter what buildings are put up there will always be light in the center of the printing office. Skylights I have generally found to be considerable trouble from the fact that, unless constructed in the best manner (and this cannot always be done in the smaller towns), there is great liability of their leaking, besides the frequent occurrence of being left open over night, with possible damage resulting from a storm. Money should be put into making the floor substantial and rigid, providing against vibration by the presses, or settling by heavy imposing stones, even if it be necessary for the editor to do his work for a few months in an office that does not have all the cheerful aspects of home. I have gone into this matter of a building with a view to suggesting to publishers that they can acquire an interest in real estate without actually paying for it, and I doubt if there are any other branches of business that can secure as much for as little money as the publisher of a country newspaper if he be persevering and industrious.

Written for THE INLAND PRINTER

ADVANTAGES OF TYPEWRITTEN COPY.

BY T. C. BRINKLEY.

READ with deep interest the article upon "Preparation of Copy" written to the upon "Preparation of Copy" written t ration of Copy," written by F. Horace Teall, in the February issue of THE INLAND PRINTER - the facts cited by him come with great force and directness to everyone concerned in the preparation of copy, illustrating as they do the amount of labor entailed upon compositor and proofreader by hasty, careless, thoughtless and indifferent preparation of copy. The burden of this evil has grown to its present proportions by such copy being accepted as presented; the negligent and indifferent attitude of those receiving it has been against their own interests and the time and labor involved in reducing it to the requirements of publisher and author, if carefully computed would be a strong protest against its continuance. The argument advanced by the writer of that article, that the compositor and proofreader should receive compensation commensurate with the time and labor devoted to the elucidation of bad copy, while just in itself, would not wholly correct or eradicate this evil, and I would like to state a point - if manuscript copy was as uniform as type, and its characters as legible, then this ancient method of preparing copy might go on indefi-The demands of mercantile business have overcome sentiment and relegated handwriting to the archives of the past, and greatly benefited by the substitution of the typewriter by its ease, convenience and rapidity of operation, yet printing - especially newspaper printing - which has been such a tremendous factor in advancing commercial interests, has not taken that advantage of the typewriter to reproduce copy in the interest of the proofreader and compositor that its rapidity, uniformity and legibility warrants, and which could be used at so little cost compared with the time and labor absorbed in deciphering poor copy. It is also a matter for wonder and regret that authors and others furnishing copy have not universally adopted the typewriter in its preparation, its advantages over handwriting are so apparent, essential and so over-whelmingly in its favor that its universal use in the preparation of copy ought to be a matter of fact, not speculation.

Typewritten copy would improve the work of the compositor and much facilitate its production. Its speed is such that copy could be revised and corrected so that its presentation to the compositor would mean copy in the true sense of the word, and the minimum of cost would overcome the maximum of labor in such copy, with untold advantages over the present indifferent preparation given to it. The compositor himself is strongly handicapped in his efforts to produce composition rapidly, for hand composition is as primitive in its methods as manuscript copy, his capacity for work cannot exceed his endurance, his individual effort by hand in the production of printed matter conveying news of current events is therefore restricted. and could not keep pace with the increasing demands of the age, hence mechanical genius was drawn upon to aid him, and the rapid, progressive improvements in the printing press have in a great measure atoned for his insurmountable shortcoming; insurmountable because it was long conceded that mechanism to produce composition, or in other words machine composition, could not be introduced successfully or supplant hand composition, and it is only in recent years that any well directed effort has been made to demonstrate that machine composition is a practical success; and even though in its infancy and so far given but meager evidence of vigorous growth, this is simply because it has not yet been presented in its best form for practical and universal operation. But its presence in the composing room will more than ever necessitate good copy prepared in such a way as to give the operator all or full benefit of the mechanical facilities at his command. This necessity will be recognized by every newspaper and book publishing industry, and they will of themselves see to it and will expect or demand that such copy be furnished to them, when their best interests require it and the improvements of the age are within reach to grant it. Man's individual effort without the aid of mechanism would take us back centuries of improvement. The pen has almost yielded to the supremacy of the typewriter, and the same reasons governing the change will make hand composition yield to machine composition, and the full development of its rapidity over the old method of setting up type by hand will never be reached until good copy is furnished to the operator. Of a necessity typewritten copy must be furnished, and that in such manner - as it ultimately will be - to develop the advantages of machine composition to its full capacity.

Written for THE INLAND PRINTER

COMPARISONS IN ADVERTISING.

BY M. GEORGIA ORMOND,



ROAKER and critic are by no means synonymous terms; but in the advertising world are strangely confused.

From the marsh comes the hoarse, dismal sound of the

one, to ridicule and discourage; while from the solid ground of criticism emanate the more harmonious notes that have to deal with the beauties as well as the faults. The one is cowardly and selfish; the other a commingling of minor and major tones, shows defects in the friendly manner that suggests improvements; and, as well, commends good qualities—always mindful that behind all construction of advertisements is some person who has probably done his best, and who deserves at the hand of the reviewer that balm of all criticism—courtesy.

It is not, however, the purpose of this paper to pose as an omnipotent criticism; but merely to show by comparing some current specimens with a few of our suggestions, how advertisements appear under the gaze of feminine eyes.

I have heard many women admit that they look first of all at the advertising columns in turning the leaves of a magazine or the sheets of a newspaper. Why this is a feminine trait is easily explained; women



instinctively are bargain hunters. Consequently manufacturers should take cognizance of this fact and turn it to account.

Women, as a rule, are accredited with delicate sensibilities, so, in looking at advertisements, certain qualities seem essential to them. "Beauty," in the sense of the old definition in the Roman school— "multitude in unity," is undoubtedly the one word that expresses the woman's idea of what an advertisement should possess, and which, translated into the



modern terms, means "an assemblage of properties pleasing to the eye, ear, the intellect, the æsthetic faculty."

It must not offend in any of these particulars, while it may please in one more than in another.



Illustration No. 1 attracts the eye at once with its beauty of pose and curved folds of drapery, catering to the æsthetic faculty in a marked degree.

This is a great stride toward achievement of success if followed up assiduously with the second requirement, namely, a fitness of words. The title of this advertisement is apt, and the idea of the reading matter sensible; but if shortened to about half, the change would be advantageous and give the added charm of a wide clear margin.

Take, for instance, an advertisement of a bicycle,

Vou Men

Ken that show the first was the fir

such as illustration No. 2.

With the almost countless magazines in circulation, and the scarcity of time to read a tenth of their contents, is it any wonder that a closely printed page,

sounding the praises of a wheel, is passed by?

Sketch No. 3 is ventured as an illustration of the suggested improvement for No. 2.

Tandems and separate wheels for ladies and gentlemen have proved of so much pleasure in pienic parties, etc., that it seems as if more capital might be made of the fact.

No. 4 comes very near to being an exact illustration of another point noticed by women.

Why I have never lost a customer.

I so plan, prepare, and place their advertising that it proves permanently profitable.

FRANK SEAMAN 1227 Broadway, N. Y. City.
1227 Broadway, " " (Allen Adv. Agency).
35 Wall St., " "
79 Dearborn St., Chicago, Ill.

This is a taking advertisement, and would be still more attractive if the whole of it could have been embodied in the verse implying where it is made and where sold. Still, the fault of repetition in prose below it is not so conspicuous as in some specimens. This repetition often

amounts to two affirmatives equaling a negative.

Of course all advertisements ought not to be rhymes,

WORDSTAND DEC OF THE EVERANDED DEC OF THE EVERANDED DEC OF THE CHRISTY NATE.

although I should not object if they were; for I confess to a weakness of being more strongly attracted toward them than to any other style. There is no reason why illustrated advertisements, especially rhyming ones, might not look as if they had received as much thought in regard to construction and fitness as any poem in the literary part proper of a magazine or paper.

In connection with the subject of ponderous wording, it might be well to mention the advertising stories. In the first place, they are time consumers; but, in addition to this, are calculated to raise the ire when we discover that we have been deceived by something that promised entertainment, when in reality it only wanted to put in a peg for itself. The most objectionable feature of this style of advertising might be avoided by mentioning incidentally here and there through the story the article to be marketed, instead of reserving the shock for the last line and large type.

In direct contrast to this is that of illustration No. 5, which is especially well adapted to the advertiser's purpose. It employs brevity and terseness, instantly implying a speedy dispatch of business that is captivating.

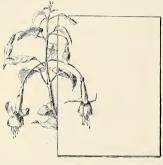


Fig.

In illustration No. 6 the main points of a good advertisement have been grasped and well handled.

Baking powder firms, especially, have the field where a little "levity" is permissible. Without being told, people as a rule know that baking powders are used for raising, and that there is not, after all, much difference in the various kinds; so that about the only vulnerable point of attack remaining is to attract attention by giving the reader at least a mild pleasure. To this I will revert in a future article.

More noticeable than all, however, is the lack of artistic skill displayed in advertising the most beautiful things that seek a market—flowers. These little "bunched up" pictures of potted plants weighed down with blossoms out of all proportion are painful to behold, and remind one of the "evergreens" that dot the streets of miniature models of cities. In looking over the March magazines and papers, I fail to find

but one specimen that is at all pretty; this is one of sweet peas. Pen-and-ink sketches of sprays of flowers admit of so many more touches that recommend them to the eye, that it is strange that they are



Tic 8

not more employed—for flowers lend themselves to such varied treatment.

No. 7, it occurs to me, is more pleasing than No. 8. A simple list of plants, etc., to be advertised, placed on the blank space, would complete its usefulness. In a word, pleasing others and profit to self are so inseparable, that an advertisement aiming to combine these two qualities carries with it an air of generosity, and a force that augurs well for the firm using it.

The Franco-American soup advertisement No. 9, I have heard severely criticised by a number of women. It is unfortunate that the mistake should have been made of creating an unpleasant impression on the very class which manufacturers ought to be most desirous of pleasing, for as a rule the woman of the house superin-

tends the marketing, and prejudice in her mind is hard to eradicate. Without question No. 9 attracts attention and holds it—two important factors of successful advertising—but it is overshadowed by the fact that a point has been scored to its own det-



FIG. q.

riment; for thoughts of a dripping barnyard fowl rising out of one's soup in all the glory of pin-feathers, and soaring away, or stalking off on stilts, is any thing but appetizing. Neither is the scene of a cook streuuously endeavoring to supply the kitchen altar with a feline sacrifice calculated to whet the appetite or induce a woman to invest; for, try as she may, the first impression "do linger," crowing and mewing in her ear. Sketch No. 10 it seems would be better calculated to create a pleasant sensation.

This would attract a camping party off for the mountains—say the Adirondacks, where deer hunting,



fishing, etc., are so popular. In face of the probability of days of disappointed zeal for the huntsman, it will be with self-congratulations that the women who superintend the packing of the camping traps—and mean to be of the party—will tuck in a goodly supply of just such canned provision, and ever after have grateful recollections of it. The propriety of using all such phases of pleasuring to contribute toward large sales is self-evident.

The stilt gymnast may crow in vain, where an advertisement that gives a glimpse of real comfort, convenience and pleasure, will be to some purpose.

But perhaps this savors of croaking, and is leading out toward the marsh lands. I even *hear* a warning frog-pond note — so desist. Kerchunk! Kerchunk!

Written for THE INLAND PRINTER.

RECENT TYPE DESIGNS.

BY R. COUPLAND 'HARDING.

AMERICAN novelties noted in this column, I fear, are novelties no longer to most of your readers when the lines appear in print. I have to acknowledge the thoughtfulness of some of the founders in sending me early specimens; also the inconsiderateness of some of their clerks in putting single-rate postage on double and treble rate letters — the surplusage as often as not consisting of some bargain list of secondhand machinery or plant, of purely local interest.

Messrs. Barnhart Bros. & Spindler show some good novelties. The Pantagraph script I admire greatly. It is free from the stiffuess of the earlier upright scripts, is legible and graceful, and the decoration of the caps is not overdone. It is creditable both to artist and founder. So much for the appearance. Its durability, owing to the absence of kerns,

is another strong recommendation. Acme Open and Fair Open lead to the query - Who uses all these light "contour" styles? There must be a demand, for new faces come out nearly every month. It is curious to note one of the earliest forms of fancy letter, after being out of fashion for nearly half-a-century, coming again into vogue. As all these new faces match solid letters that have been some time in the market, I suppose they are chiefly used as outlines in two-color work. At all events, numerous as they are in the specimen books, with the exception of the open Quaint and Erratick, I rarely see these letters in ordinary display work. The Acme and Fair open styles, in five and four sizes respectively, are quite up to the standard - a high one - of American job faces. Canton, being a manifest imitation of the De Vinne, is another compliment to the designer of that letter - even his ungainly cap R has been closely followed. The original feature, chiefly distinguishing this style from the De Vinne - the extra acute serif of the m, n, u, etc. - is not, to my mind, an improvement, and seems out of accord with the general character of the letter. Mayo, an oblique sans, without lower case, with just a

NORTH SIDE HOTELS

MAYO

suggestion of the latin style, is a really good letter. Its weak point, in more senses than one, is the delicate indication of a serif on such characters as H and T. This will quickly round off in use, but not evenly, and will thus disfigure what would otherwise be a very durable face. The new Unique borders call for no particular comment. The thirty-five Midway Midgets are just the little ornaments that the tasteful job printer can find a use for —humorous without vulgarity, and just lightly enough sketched to take about the same color as the type. I much prefer them to the Brownies and Frogs, which are a little overdone, and



MIDWAY MIDGETS

not always in good taste. The Ferris Wheel (No. 2) seems a little out of place among these little burlesque

types of the nations—it is an intrusive piece of realism in the domain of fancy.

The Central Foundry has sent me a booklet specimen. The Modern Antique Wide is not merely an expanded form of the same firm's Modern Antique. That face was modeled very closely on an English letter—the condensed bold latin of the Sheffield Foundry. In the "Wide" several variations are introduced. The light lines are nearly as thick as the body-marks, and the M and N are different. In

MM NN

each case the alteration is for the worse. The M is sprawled, W fashion, and the sloping line of the N, instead of crossing the stem, is cut nearly off. Strangely enough, the lines meet at the bottom in the regular way, so that two entirely different styles are combined in the one letter. Nothwithstanding certain discrepancies in the thickness of the stems, causing an



uneven appearance in the lines of caps, this is a useful style. The Stellar ornaments, eight characters only, are light, pretty and inexpensive.

Messrs. Palmer & Rey have not long been in the field as introducers of new faces, but their original styles do them credit. Tristan Italic, their latest novelty—something between a ronde and an oldstyle italic—is a neat and graceful letter, which may



rank with the best faces of its class. The designer has not sacrificed legibility to ornament. It is in five series, and I note that in the largest two, a second series of initials, extra flourished, is supplied.

The Patent Typefounding Company, of London, has lately come to the front in the matter of artistic electro initials and borders. Their floral series of initials, for one and two colors, has become justly popular, and they have now added a smaller series of the same pattern, about 7 cms deep. Besides this, they have brought out two sizes of Vignette Initials, exactly the same in character, except that landscape backgrounds take the place of floral ornament. Two series of Art Ornaments, four and six characters respectively, represent flowers—merely the corolla in

outline, without leaves or stems. These may be distributed unsymmetrically over the work, with excellent effect. For the second series, four tint characters are provided.

Quite a different style of initial, but one that artistic printers will appreciate, is the Florentine series, by Heinrich Hoffweister, Leipsic, in three sizes, 8, 6 and 4 line. The letters are roman, boldly drawn, with just sufficient ornament in their forms to prevent the effect of stiffness. A fine outline runs around the body of the letter, and a slight but artistic decoration of scrolled foliage, conventional in character, completes the design, the simplicity of which is by no means its least recommendation. The design is an admirable one for two-color work; whether it is so supplied or not, I cannot say.

I have already noted the new rococo design produced by Genzsch & Hyse, Hamburg, under the title of the Pompadour combination. A pamphlet just to hand sets forth the design in detail, with numerous examples of its applications. In itself, apparently, it would furnish an entire job office with borders, from the most delicate double-fine line scrolled designs to great pieces 8 ems square. It is in four sections, contains 201 characters, and a full font weighs about 80 pounds. Those (and they are many) who cannot afford such a big combination, might do worse than buy the first section, comprising a complete light double-line scroll combination, with net groundworks. It contains 62 characters and weighs about 22 pounds.

A new combination, in two sections, of 38 characters each, has been brought out by C. F. Rühl, Leipsic. The first section consists chiefly of light line ornaments, not unlike the larger German series I noted in last letter, but lacking the unity of character and admirable harmony characterizing the earlier combination. The second section includes merely running borders in conventional German style, all carefully provided with special corners. Of these, character No. 21, a white leaf on solid ground, strikes me as producing a border not only widely useful, but highly artistic.

Written for THE INLAND PRINTER

THE ROUTING MACHINE AND ITS MANIPULATION.

BY CHARLES T. MURRAY.*

THE router, although in use for more than a century, was but little known up to the last fifteen years, and has not been in general use until the last eight or ten years. It was always considered a kind of a luxury and none but the large shops thought of having one. Today the router can be seen in nearly every metropolitan daily office, and every etching establishment or electrotype and stereotype foundry that lays any claims to be well equipped with machinery.

The reason for this change is the introduction of etching, both in zinc and copper. It was found

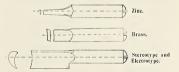
^{*} Note.—The attention of the reader is directed to the department of electrotyping and stereotyping conducted by Mr. Murray on another page of this issue,— $\pm B_0$.

impossible to get along without a router on either of these metals and do good work. Another reason is the price; today the latest improved router costs about one-half what the old-style machine did fifteen years ago, and no man can claim to be a first-class electrotyper or stereotyper who cannot operate a router.

There have been several improvements made in the last few years, although in principle the router is the same today as fifteen years ago, but if placed alongside its ancestors the offspring would hardly be recognized. The old-style router was made with wooden table, an arm without joint or elbow in center, and a straight rod running from rest to pivot joint or shoulder. In order to do work on this machine the plate had to be moved instead of the arm as in the modern machine. The next step was to make a joint or elbow in arm; this was made like a large door hinge, and straight bar was made with a sliding joint at pivot point. This was supposed to be the height of perfection in routers. Next came the pedal motion on arm rest. Before this improvement the tool could only be changed from one space to another by either lifting arm or raising spindle by screw-bearing sleeve. The pedal motion for the arm was a great improvement, as it made it possible to do work almost as quickly as with mallet and chisel and very much nicer; but when etching was introduced it was apparent that the router was far from being perfected, and nearly every manufacturer has endeavored to make the most improvements possible. The older firms tried to scoff at all the improvements, but soon had to change their tactics and strive to gain what they had lost by delay. The router of today is so well improved that I believe it fills every requirement. As I stated, the introduction of etching revolutionized routers. The latest improved will do more than ever anticipated. One improvement, the routing of a perfect straight line, is being done by having bed on "ways" and fastening arm rigid on rest and sliding bed forward and backward the same as a trimmer table. It can also be used for planing wood to any desired thickness by having a small tool made like a Daniels planer head. This is found very convenient in offices that cannot afford to have a Daniels planer. Another improvement is by having the spindle made in such a way that it is adjustable, not only from top and bottom as in the old style, but from all directions. This is done by having a spindle made cone-shaped at both ends. When the spindle box or the sleeve wears, by tightening the screw on the spindle head it is instantly made perfectly true. Another improvement is having the sleeve or box that the spindle runs in made with a lefthand screw thread with wheel on top, so as to adjust to high and low work. One great fault that was experienced with this improvement was, that after setting the tool to the right height and starting the machine, the momentum of the spindle would make the sleeve screw turn and cause trouble to the operator. This has been overcome by some manufacturers by employing a thumbscrew to hold the spindle perfectly rigid at any desired height.

Some routers are made with an endless belt running from countershaft to elbow of arm by having two idlers at pivot joint. This I consider a mistake, for the reason that every time the position of the arm is changed the belt has to be twisted, and every time the lacing of the belt passes the pulley on the second or elbow joint, it gives a twitching motion to the arm and is liable to make the operator cut into a line in doing fine work. I think there should be three belts; one from countershaft to pivot joint, a thin leather belt from pivot joint to elbow joint (this should be cemented instead of laced), and from elbow joint to spindle pulley there should be a cotton tape (press tape, either sewed or cemented). This would allow the machine to run smoothly at a high rate of speed. The spindle should not run less than 8,000 revolutions per minute and will do finer work at 10,000. To do fine work the tool or bit should be properly made and sharpened. The lack of this knowledge causes operators a great deal of trouble, and yet it is very simple when once understood. One writer in referring to router tools or bits says they should be sharpened on ends only. This is a mistake. as the ends do but comparatively little work. Once the bit is at the proper depth the work is done by the edge. The cutter side should be made so it makes a sweep, that is, it should project out farther than the heel or other side so that the heel will not rub against the edge and raise a bur. This edge should be kept well sharpened, and after it has been ground several times it may be necessary to grind off part of

Different metals require different tools. Soft metals require tools made gouge shape, zinc needs a flat-faced tool, and copper and brass require tools with two cut-



ting edges and no sweep. Every router should be made so that all journals can be well oiled and every joint should be a perfect fit and every pulley should be turned both on the inside and outside and perfectly balanced. The clamps to hold work should be made to hold low and type-high work and should be so faced that they will not injure plate when placed on the finest of lines and securely screwed down.

READS THE ADVERTISEMENTS FIRST.

I read THE INLAND PRINTER with much pleasure, and, I hope, some profit. I generally read the advertisements first and find them as interesting as any other part of the publication.—A. F. Howard, Editor, Wells Advocate, Wells, Minn.



Half-tone engraving by
GEORGE H. BENEDICT & CO.,
175 Clark street,
Chicago.
See advertisements elsewhere.

THE LAST TOKEN.

From a painting by Gabriel Max, in the Metropolitan Museum of Art, New York.

Photo by Pach Bros., New York.



A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING. (Entered at the Chicago postoffice as second-class matter.)

Published Monthly by

THE INLAND PRINTER COMPANY.

212, 214 MONROE STREET, CHICAGO

A. H. McOuilkin, Editor.

ADDRESS ALL CORRESPONDENCE TO THE INLAND PRINTER COMPANY

CHICAGO, APRIL, 1894.

The ILLAN PRINTER is issued promptly on the fifth of each most, and will spars to endeavor to farish valuable news and information to those interested professionally or incidentally in printing, engraving electrolytic proceedings and incidentally in printing, engraving statement of the processional proc

SUBSCRIPTION RATES.

Two Dollars per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

Sonsect sunpsectories, wenty cent each can many order or registered some control of the control

Foreign Subscriptions.—To countries within the postal minin, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make foreign money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding,

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers throughout the United States and Canada.

Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCov, 54 Farringdon Road, London, England,
ALEX, COWAN & SONS (LIMITED), General Agents, Melbonrne, Sydney
and Adelaide, Anstralia, and Dunedin, New Zealand,
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. Wa benfilden find and fall Rainfeaga und Shattinge Zinfertion betreffen by trigher.

EDITORIAL NOTES.

NTRODUCING the thirteenth volume of THE Inland Printer with the present number, we invite the consideration of our readers to the improvements evidenced in its pages within the past year. Easily "the leading journal in the printing industry" up to 1893, it is now beyond all question of competition. During the period of depression from which the country is now emerging the number of new subscriptions received was larger than at any time in the history of this publication - surely an emphatic testimony to substantial worth. Arrangements are now being made to add other departments to those already established. THE INLAND PRINTER furnishes a living stream of information to all in interest. No printer, employer or employé, no newspaper publisher, no pressman, engraver or illustrator can afford to be without it. It is indispensable. The present number begins a new volume - a favorable time to subscribe. "You will lose more than we do" if you fail to send in your name.

REFERENCE to business depression taken in con-nection with the paper of Mr. H. R. Curtis, published elsewhere in this issue, may inspire some employing printers to reflect on the policy they have pursued in struggling to get work at prices below cost. although, as a well-known member of the typothetæ writes us, "precept and example seem to be wasted on such men," and adds: "When requested to hand in prices in competition with printers who have a record for poor work, and inferior stock, the good printer should invariably decline to give estimates, and in cases when work of much magnitude is seeking for prices, the good printer should decline to estimate, unless he can know to a certainty who are to be his competitors, otherwise he will be sure not to receive the award. When a regular customer reaches the point at which he demands his work at a losing price - let him pass on send him to the cut-rate office, if possible; or, if you know that he has in mind applying to an honest competitor, send this office word, and good will come of it. General Grant, was it not, who said, 'The best way to make a bad law odious, is to thoroughly enforce it.' Would it not be well to so load up a mean competitor so full of unprofitable work as to keep him busy using up his plant and credit - and let the sheriff do the rest."

T' is well to be progressive, but occasionally there is danger of being too much advanced. The National Car and Locomotive Builder, of New York, has experienced something of this in so far as its typography is concerned. For twenty-three years the paper had been set by hand, but in 1893 typecasting machines were put in use and the appearance of the paper suffered by the change. Bad was succeeded by worse, until the January, 1894, number appeared, which, in the language of the Builder, "capped the climax," and the stick, rule, type and Gutenberg comp. have now restored the pages to their former neat appearance. In the specimen of the January issue the slugs appear to be "off their feet," whether from imperfect lock-up or defects in the casting we cannot undertake to sav. At all events, as Mr. George H. Baker, the editor, says, they "are very happy over the change."

ESPITE the experience of the National Car and Locomotive Builder and others, unfavorable to machine composition, very steady advance is being made in perfecting mechanism to take the place of hand composition. Active operations have lately been commenced on the Paige compositor, a full description

of which was published in THE INLAND PRINTER some time ago, and the Sears Typo-Matrix, an illustration of which is shown in another column, bids fair to place it in the power of every country editor to proudly proclaim his paper "all home print."

HE pressmen's unions seem to have about come to the conclusion that they should be united. If there have been irregularities and annoyances in connection with the change from the International Typographical Union to the International Printing Pressmen's Union, there is no doubt that time will harmonize the various elements to accord. Individual preferences without respect to the "good of the order" is the bane of trades unionism today. We submit that recrimination should be left out of the matter - it is as profitless as it is useless. As the pressmen move from the old organization to the new, there will be many a handclasp and wish of "god-speed" over the narrow dividing line. It had been hoped that arrangements could be made giving the pressmen the autonomy they desired nominally under the jurisdiction of the International Typographical Union, but they have considered this impracticable and unnecessary. The only bond uniting the organizations hereafter will be that of sympathy - and perchance they will be more united in action on that account.

WING to a delay in receiving the decision of the judges in the bill-head competition, which it was announced would be rendered this month, we are compelled to hold the publication of the awards over the May issue. The successful competitors will be notified by letter immediately the returns are in, and a set of the collected sheets will be forwarded to each contributor as agreed.

AUXILIARY SHEETS AND COUNTRY NEWSPAPERS.

THE question of using auxiliary sheets without advertising is one that coines up at nearly every annual meeting of every press association in the country. About the same action is taken with the same absence of result. Thirteen hundred newspapers are supplied with "patent insides" from Chicago. Of these, about one hundred contain no advertising matter, and the proportion has remained the same throughout all the annual agitation.

The disadvantages of the use of auxiliary sheet advertising are: The curtailing of the reading matter: unsightliness, and oftentimes the presence of advertisements objectionable to the readers of a family paper. Another objection made by the publishers is that advertisements are placed in this way that would ordinarily come direct.

It will be seen that the reasons for the use of sheets without advertising are strong ones, and in view of the fact that the difference in cost is small, it is surprising that more country publishers do not adopt the plan. The auxiliary sheet publishers declare that with the slight raise in price that a discontinuance of advertising makes necessary, there would be more money in the business for them than under the present plan. Official action, further than the passing of a resolution, was not taken at the recent meeting of the Illinois Press Association in Chicago for the reason that it was thought that if pronounced action was taken it would bring down the wrath of the auxiliary sheet publishers upon the members of the association patronizing them, and that prices would immediately go up. We have assurance from the latter that this is a mistaken idea.

That many of the newspapers could not get the advertising now appearing in their inside columns direct is made evident when we come to consider the fact that a large proportion of such newspapers do not issue more than two or three hundred copies. The advertising is placed on the inside pages of these papers because it is inconvenient to change the forms in the printing and the extra cost to them if it was to be left out would be for the additional labor in the changing. This extra cost would amount to about 5100 per year, and we think that amount could be used to better advantage on the outside pages of most country weeklies of small circulation.

No established newspaper with an actual circulation above the average (which in country weeklies is about 700) can afford to place before its readers week after week propositions for which its publisher cannot stand personally responsible. The very little additional expenditure that a refusal to do this would necessitate makes the fact remarkable that so many papers accept auxiliary sheets with such advertising. Then, again, the presence of the name of an established newspaper is necessary in a list that is meant to cover a territory, and the advertising will usually come to it in any event.

ANOTHER ADVERTISEMENT COMPETITION.

N our advertising pages of this issue will be found a quarter-page advertisement in typewriter type relating to our valuable little booklet, "Ninety Ideas on Advertisement Composition." We offer prizes to the compositors who shall set it up in the best style. The ad. must be not more than twenty picas in width and five inches in length. Twenty well-printed proofs must reach this office not later than May 1. One complete set will be mailed to each of three competent judges in different parts of the United States. Each judge will award a first, second and third prize, so that nine competitors in the contest may secure a premium. In case two or more of the judges award a prize to one individual, but one prize will be sent that competitor. Thus, if a first and second prize is awarded to the same person, the first only can be claimed. The prizes will be: For the first, one year's subscription to THE INLAND PRINTER, or Vol. XIII, neatly bound in half-russia; for the second, six months' subscription to The Inland Printer, or a copy of "Printers' Art''; for the third, three months' subscription to THE INLAND PRINTER.

Written for THE INLAND PRINTER

AMERICAN TYPOGRAPHICAL MAKE-READY.

NO. XII.-BY WILLIAM J. KELLY.*

To give to the reader a correct idea of just what thicknesses of paper should be used for making all kinds of overlays would be like attempting to explain to him what is meant by using the words red, green or brown, these having almost unlimited definitions in the color scale. However, at the risk of being misunderstood, I will endeavor to explain this part of my subject in a way that may be advantageous.

PREPARATIONS NECESSARY TO MAKING OVERLAYS.

When illustrations are to appear in the body of a work they should be put in a chase, proved, and evened up to proper height with careful underlaying, which should be made fast on the bottom of each piece. No more ink is necessary than will produce a moderately faint, but clear, impression on the paper to be used in making the overlay. Of course the engravings must be free from dirt or oil before being sent to press for proving up. It is wise to print at least what may be termed a duplicate set of each of the different thickuesses of paper to be used for the purpose intended, in case of loss or accident in cutting out wrong portions - usually I make three sets. These proofs may be struck off on either a hand or platen job press. If several engravings can be imposed in the same form for proof impressions, so much the better will be the opportunity of leveling them to uniform height.

KIND OF PAPERS SUITABLE FOR OVERLAYS.

In all cases the hardest and smoothest finished papers should be used for making overlays. Manila, tissue, supercalendered book, and the modern makes of coated paper form the best stock for this purpose. These, in their different and appropriate grades of thickness, may be relied upon to give the fullest satisfaction in all degrees of art illustration.

For half-tone engravings, the more desirable thicknesses of paper are those known as ten-pound folio post (or manila tissue of the same thickness), fourteen and sixteen pounds folio (or supercalendered book of equal grade and weight). These are used chiefly for the lighter kinds of subjects, and where the picture is almost free of opacity. Where the text of an engraving abounds in pellucid or opaque delineation, heavier weights of paper should be employed. In the case of small engravings, with considerable solid portions therein, the thinner papers will be found sufficiently strong to bring out the heavy parts. Large-size cuts require stronger overlays, whether the text be light or dark, than do those of a few inches smaller. Many workmen overlook this important consideration when treating the make-up of an overlay.

In my experience with the larger sizes of half-tone engravings, I have found that where the work was to

*Note.—On another page of this issue Mr. Kelly conducts a department of questions and answers, experience and practical detail. Pressmen and others interested in presswork will find in this department a congenial corner for the ventilation of theories and exchange of helpful advice.

be done on coated book paper that a "sheet of its own" (when not over fifty pounds to ream, size 22 by 28) formed a very effective first sheet for the overlay, where the number of sheets was limited to three to complete it. After cutting away all the transparent grounds the coating supplied a splendid base for toning down to the next degrees of gray, and, at the same time, strengthened those of deeper grade. This was accomplished by carefully scraping away the coating from portions of the sheet and trimming the edges of the same at the points of deflection. The coating may be easily and gradually removed with the aid of a sharp knife or eraser.

A very effective overlay for a 7 by 10 inches engraying, with moderately solid portions, may be made by using the following grades and weights of paper - three sheets to the overlay: First sheet, 35 pounds; second sheet, 40 pounds; third sheet, 45 pounds, all the weights being to 22 by 28 inches, hard-finished, supercalendered stock. Tissue paper will be found indispensable for finishing up with all make-ready, and as it produces the finest effects in this respect, there is little danger of harm from its use, if paste is judiciously and sparingly used. Plates made from strongly delineated wood cuts and pen-aud-ink photo-eugravings will require a heavier weight of stock for the third sheet; or the use of four sheets of the same weights, when that number is deemed necessary, using a thinner sheet for the first.

AVOID DEFECTIVE OVERLAYING.

Numbers of pressmen contend that the less overlay is put on a half-tone the better it will appear; others, with about the same degree of experience, will pile on sheets regardless of the delicacy of the texture forming the fine, differently toned groundwork of the engraying. These extremists have made a signal failure of half-tone printing. The former lose the rich solids while the latter produce defects in the delicate grays. Half-tone engraving, whether copied from nature or wash-drawing, will stand a fairly strong overlay; especially is this the fact by reason of the attention now given by those engaged in the production of this kind of engraving to touching up the originals and burnishing down solids in the plates. A deeply etched halftone plate will be found as durable, under proper conditions of make-ready, as that made from a woodeugraving. There are more half-tone cuts worn down to uselessness through over-packed cylinders than from actual wear. This is needless as well as destructive. Let there be a reasonably strong and rigid impression on this kind of work, but no drag of the cylinder as it takes and leaves the impression surface of the form. Bed and cylinder must travel in unison.

DIFFERENT SYSTEMS OF OVERLAY GROUPING.

While all intelligent pressmen now admit the necessity of the overlay on illustrations, I am aware that all do not obtain equal results from different methods; still, these methods are valuable to the student. I will here quote from the published essays of two distinguished English pressmen what they consider a proper system of overlaying. The first writer says:

Having pulled his impressions to his satisfaction, the cuthand divides them into three groups, each of which will have to be treated in precisely the same manner. Taking the first pieces, the pressman cuts out all the whites, and also those extremely light parts of the engraving which, in his judgment, require to be thrown away from the overlay altogether. Haying treated all his first pieces in this manner, he next proceeds to deal with the second ones; out of these he will cut all the extreme solids, and some of the three-quarter tint, taking also in this case extreme care that where a solid merges into a half or three-quarter tint, and the solid of the overlay extends into it, the overlay should be so cut upon the slant that when an impression is pulled after the overlays are up, the places where the solids terminate shall not be visible in the impression. When everything deemed necessary has been cut out of the second piece, they must be very carefully pasted on to the first piece, which has already been dealt with, and the second stage in the fabrication of the overlay is completed. We now come to the third piece : Out of this all the figures, trees, etc., in the background, as well as in the foreground, must be cut; so also all the solids, all the three-quarter tint, and some of the halftint: this piece goes generally over all, except the lightest parts of the engraving; and, as it would be impossible to suit the impression to every strength of tint in the engraving, this third piece must be well opened, so as to throw up the lights wherever they need it.*

The second writer defines his system as follows: For ordinary wood cuts of machinery the 1, 2, 3, 4 shading system, as advanced in most text-books, can be followed pretty clearly; but when it comes to illustrations of landscapes, figures, etc., much depends on the pressman's taste and experience. First of all, get a firm and clear impression as a guide for cutting the overlay. Blocks vary a great deal, some taking three overlays and others five or six. We will, for example, take one requiring four overlays. This will necessitate the taking of three impressions on 18 to 20 pound double-crown paper, and one on 30 to 34 pound for the solids; cut away all hard edges and any extreme light shades, and this will make overlay for shade No. 1. Next cut out shades 2 and 3, and then the solids. Either paste the solids directly on the cylinder or on overlay No. 1; then paste on No. 3, and then No. 2; the solids being thus well buried prevents any sharp edges showing, and tends to soften the appearance. Some pressmen are very particular when preparing an overlay to cut out the shades the exact size. Personally. I prefer, wherever practicable, to cut a little inside of a shade; it helps to soften the edges and does away with the necessity of burying the overlay under so many sheets. Do not get into the habit of cutting out shades simply because they are shades. Process blocks are far more difficult to make ready, as they are much finer, and the shades more difficult to manipulate. They will not admit of excessive overlaying of the heavy shades, nor excessive cutting away of the lights, and unless the utmost care is taken in the cutting, the final printing will show where it has been done.

(To*be continued.)

"SIMPLY ASTONISHING."

I found among my old files a copy of The INLAND PRINTER of 1881. I think it was the second or third number of the first volume. The distance traveled by the paper, as indicated by comparing this old number with the current issues, is simply astonishing. Allow me to congratulate you.— J. E. Hall, Mankato, Minnesola. Written for THE INLAND PRINTER

GOSSIP ABOUT BOOKS, AUTHORS AND KINDRED SUBJECTS.

BY IRVING.

MESSRS. STONE & KIMBALL have just issued the second edition of Mr. Eugene Field's new collection of tales, "The Holy Cross," etc. In the binding and paper this edition is a vast improvement on the first issue.

Oxt of the prettiest little books that has come out of England for a long time is "The Lyrics and Ballads of Sir Welfer Scott." This dainty volume, which is edited by Mr. Andrew Lang, bears the joint imprint of Messrs, J. M. Dent & Co. (London), and Charles Scribner's Sons (New York). The paper is rich in tone, closely resembling old Dutch handmade, and the printing is excellently done. There is an etched portrait of Scott, from the Landseer painting, and charming little etchings of Abbotisord and Scott is omb in Dryburgh Abbey. The binding, of a light brown ribbed cloth, is "fitly dight with golden thistles, suggestive of mountain streams in spate."

The Edmonton (Kv.) News tells us of an old bachelor in that town who, with more ingenuity than originality, has discovered that the greatest men and women in the world's history had names that ended in "on." He has compiled a list comprising, among others of less importance, the following names: Samson, Solomon, Napoleon, Washington, Wellington, Newton, Bacon, Johnson, Nelson, Hamilton, Milton, Byron, Jefferson, Danton, Jackson, Emerson, Edison, Harrison, Clinton, Fulton, Stephenson, Calderon, Porson, Anacreon, Madison, Hudson, Stanton, Buffon, Melancthon, Massillon, Colon, Gibbon, Addison, Walton, Whittington, Parton, Heber Newton, Francis Wilson, Henry Watterson, Sir William Hamilton, Mason I. Dixon, General McPherson, Andrew Johnson, Gen. Joe Johnston, MacMahon, Fenelon, Kit Carson, Audubou, Chatterton, Mary Anderson, Adelaide Neilson, Lord Tennyson. That this idea is not original anyone may ascertain by reference to Lowell's introduction to Keats's "Poems," Little, Brown & Co., 1854. Mr. Lowell was thirty-five when he admitted, with becoming modesty, that the very name of Keats "stood in his way, for Fame loves best such syllables as are sweet and sonorous on the tongue, like Spenserian, Shakespearian. . . . Men judge the current coin of opinion by the ring, and are readier to take without question whatever is Platonic, Baconian, Newtonian. Johnsonian, Washingtonian, Jeffersonian, Napoleonic, and all the rest. You cannot make a good adjective out of Keats - the more pity - and to say a thing is Keatsy is to contemn it. Fate likes fine names." But there are great names, such as Socrates, Pericles, Aspasia, Petrarch, Dante, Homer, Sappho, Shelley, Poe, Hawthorne, which do not take the vegetable affix readily and are still more or less high-sounding. But take the names of a few people still on earth, such as Lease, Stead, Waite, Prendergast — to be sure these have a strong vegetable flavor, but it will evaporate in time, and the names with it.

We are awaiting with much interest a verification of the proverb that there are as good fash still in the sea as any that have been caught. If the Newberry Library succeeds in replacing the late Dr. Poole—whose death ten years ago would have been a greater calamity to the nation than it is today, because then his life-work was not so well rounded out as he now leaves it—it will do much more than anyone now expects of it. Perhaps it is not too much to say that to no other man having to do with our public library system does America owe such a heavy debt of gratitude as to Dr. William Frederick Poole, whose name and fame as a bibliographer long ago ceased to be local or even national in importance.

A FIW years ago Mr. F. E. Browne contributed to the Chicago Daily News a poem on the death of General Grant. The Troy Times reprinted this poem as an anonymous contribution to its columns, and the New York Critic reprinted it from the Times, giving credit to that enterprising paper. We now find

^{*{}The engravings on which these sets of overlays were used, were printed on a sheet of double demy. The overlay consisted of three pieces of paper not thicker than 18-pound demy.—K.]

the New York Sun reprinting the following verses from the Argonaul, and the Chicago Tribune doing likewise, both giving due credit to the San Francisco weekly, though Mr. Andrew Lang wrote them as long ago as 1886, for Mr. Brander Matthews' collection of "Ballads of Books," published originally by George J. Coombes:

"Deep in the past I peer and see
A child upon the nursery floor;
Holding a book upon his knee,
Well as the control of the control of the control
The number of bit years is IV,
And yet in letters hath he skill.
How deep he dives in fairy lore!
The books I lored, I love them still.

The books I loved, I love them still.

One gift, the fairies gave me; three
They commonly bestowed of yore;
The love of books, the golden key
That opens the enchanted door:
Behind it Blnebeard lurks, and o'er
And o'er doth Jack his giants kill.
And there is all Aladdin's store:
The books I loved, I love them still!

Take all, but leave my books to me!
Those heavy creels of old we loved
We fill not now, nor wander free,
Nor wear the heart that once we wore.
Not now each river seems to pour
His waters from the Mnse's hill:
Though sometimes gone from stream to shore;

The books I loved, I love them still."

In the *British Bookmaker* for January we find the following lines, signed D. Walkinshaw, and entitled:

"GOWER AND I (1220 AND 1881).
"Father of English poetry, I greet you:
Stretching a chain of names (mass) to meet you;
Stretching a chain of names (mass) to meet you;
Stretching a chain of names (mass) to meet you;
Lydgate knew well the printer Wynkyn Worde;
Wynkyn knew Fraser, per sift Thomas More;
Whose hapless fate he lived not to deplore;
Too well Sir Thomas knew the tyrant Harry,
Whose daughter Bess the chain will downward carry,
To Shakespeare, and to his and Miltion's friend,
Sir William Davenaut, so to Dryden tend,
To Pope, Sam Johnson, and to Hannah More;
She knew Moutgomery, with whom a score
Of times Pres sat, survivor of a band

Among all the publishers in England, Mr. Elliot Stock, of 62 Paternoster Row, London, has done more perhaps than any other, if not more than all others combined, to cultivate and stimulate a love and taste for the book itself. Under the general editorship of Mr. Henry B. Wheatley, he began, several years ago, publication of a series, whose name, "The Book-Lover's Library," sufficiently indicates its purpose. This series embraces a number of volumes that have taken their place among the best of their class in any language. At least two items in the series were by the late Mr. William Blades, the "Enemies of Books," and "Books in Chains." There are now too many to name them all, but we should not omit to mention, as one of the most useful, the little volume by H. Trueman Wood, "Modern Methods of Illustrating Books," the later issues of which, however, might have been enhanced in value by being brought down to date. It should be noted that the volumes in this series are examples of what the book should be in the matter of typography, paper, form, and in all those external accessories that contribute so much to the enjoyment of it. It is pleasant to be reminded, by a late announcement, that Mr. Stock continues to be the publisher of Mr. Augustine Birrell's charming essays, of which the first volume, and in some respects the best, because it was the freshest, was his Obiter Dicta. We have to thank Mr. Stock, furthermore, for a little bookish magazine that makes its appearance regularly each month, The Bookworm. Mr. W. Roberts, the editor, is indefatigable in his efforts to keep his readers informed of the new items of interest, with accounts of important book-sales,

and notes on those relics of by-gone days, whether of American or English origin. No item of value to the human bookworm seems to escape him. He is an active living exemplar of that very species whose bookish appetites he so successfully caters to.

In an article entitled "Book Collecting in America," in The Bookworm for 1893, we find many curious and interesting particulars concerning New York collectors and their fads and fancies. Mr. W. L. Andrews's taste is for small and rare and costly books - specimens of binding by the great masters of the art, including Roger Payne, on whom he wrote a monograph several years ago, itself rare and costly today. Mr. Andrews cannot abide a large book in any form or on any subject. Mr. Augustin Daly's taste, as one might expect, runs to the drama; while Mr. Robert Hoe collects everything rare and of value. He is now the possessor of the Pembroke Missal. and owns the most valuable collection of historical bindings in America. But what surprises one most in this article is to find the name of Mr. Ward McAllister, au fait here as in the doings of society. One should confidently expect to find his collection made up of the remainder of "Society Just as I Found It," and of books devoted to the Art of "How to be a Gentleman," all bound in shades to harmonize with the upholstery.

THE late Mr. G. W. Childs, though no reader, was an enthusiastic collector of books and manuscripts. He possessed many unique treasures of varying interest and value. Among others, he had a copy of "Hood's Comic Annual" for 1842, presented by the author to Charles Dickens, in which were inscribed two stanzas that ended by wishing the novelist a passage across the Atlantic as good "as the best among his works." His collection also included the manuscript of a part of Bryant's translation of the Iliad; the manuscript of Lowell's "Under the Willows"; a copy of the first edition of the "Scarlet Letter," with a letter from Hawthorne; the manuscript of "Our Mutual Friend"; Leigh Hunt's "Poetical Works," the copy presented to Dickens: the manuscript of General Grant's address at the opening of the Centennial; letter and poems in the autographs of Burns, Pope, Swift, Moore, Pepys, Longfellow, Holmes, Tennyson, and many others.

The profits arising from the publishing of books do not always fall to the piratical publisher. Two rival publishers in Chicago each issued a twenty-five cent edition of "Ships That Pass in the Night." The books are now being sold at rival department stores at seven cents per copy. This price per copy reminds us of a bookseller in Newark, New Jersey, who conducts his bosiness at the sign of Noah's Ark. He is given to larding his catalogues with pertinent and impertinent scraps of verse. In a late issue we find the following:

"On Book-store books she feasts her eyes, Turns o'er the leaves with joy intense, Then to a dry goods store she hies And buys a book for seven cents."

This dealer, by the way, has some original ideas on classification. In his latest catalogue, under the heading "Theology," we find the following untheological items:

Uzanne, Octave, "The Mirror of the World," etc. (a book dedicated to the feminine graces).

Valentine Vox, the Ventriloquist.

Walker (Alex.) "Intermarriage," Illustrations.
— "Woman" with an appendix, 8vo.

These captivating items, by a saving grace, are sandwiched between Slatker's "Life of Christ," and Whitfield's "Sermons." It looks very much as if a cat had been "questing" among the cataloguer's papers.

An idea of the wages of European printers may be gathered from the rates paid in Naples where the minimum scale is 21 francs per week, but it is rarely exceeded. In Spain the rate of wages at Madrid and Barcelona is but 15 francs. Written for THE INLAND PRINTER

PATENTS OF INTEREST TO PRINTERS.*

BY FRANKLIN H. HOUGH.

THE grist of patents relating to printing, issued during the past month was considerably smaller than usual. The half-dozen or so that were issued represent several interesting inventions. Francis Meisel, of Boston, and Herbert L. Chapin, of Chelsea, Massachusetts, received a patent covering a web-perfecting platen printing machine.

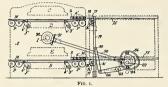


Fig. 1 will give a general idea of the important parts of the machine. Part B is a stationary plate forming the lower type-bed. E is the movable platen operating with the lower type-bed. D is the upper type-bed which moves upwardly against the stationary platen. The reciprocating type-bed D and reciprocating platen E are provided at their opposite ends with arms guided in vertical grooves in the framework and are connected together in such manner as to move simultaneously in opposite directions by means of two sets of double toggles. Fig. 2 shows the course the paper takes in passing through the machine from the roll Q to the delivery mechanism. When the parts are arranged as described, impressions are made upon both sides of the web with each revolution of the central shaft, as is usual in perfecting pressess. By using the upper stationary

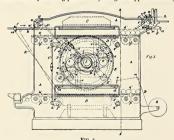
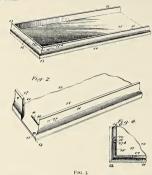
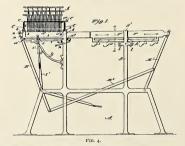


plate C as a type-bed, and the plate D immediately below as a platen, so that both impressions will be made upon the same side of the web, it is obvious that the machine can be used in color printing, as the two colors can be printed in succession.

Fig. 3 shows a printer's galley invented by Emil Lau, of Brooklyn, New York. The detail views illustrate the method of securing the parts together. The galley is made of metal and is so constructed as to be both light and strong. The principal strain in the galley is at the corners, and the inventor has given special attention to improving this part of the device. The side pieces, which are thicker at the base than at the top, are united so as to make perfect joints, and then longitudinal holes are made in the pieces to receive fastening pins which are bent to form right angles. These angle-irons are prevented from slipping by driving in pins which engage notches near the ends.



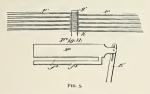
Mr. Henry A. Stall, of Prattsville, New York, received a patent on a linotype machine. The general character of the machine is indicated in Fig. 4. The matrices or type-bars are shown at F F, and are moved inwardly from opposite directions by levers pivoted at their outer ends, the slots near their lower edges working on a bar carried by the standards g keep them in alignment. The type-bars shown in detail in Fig. 5 are tapering, for ready justifying, and the characters are arranged along their edges according to their sizes, from the period, colon, etc., to small letters and capitals. The number of letters and characters on the type-bars corresponds with the number of adjustable stops carried by the "stop-bars," as well as the number of keys on the key-board. The so-called "stop-bars," which are operated upon by the keys, determine the throw of the type-bars. Fig. 6 shows the operation of the key-board. The keys are pivoted at their ends to a shaft b⁵ carried by frames,



which slide upon tracks at right angles to the machine. Secured to the same standards are levers carrying gravity-pawls so arranged that each time a key is depressed the whole keyboard is advanced one step along its tracks. At the end of each key-lever is a depending push-bar C, having a notched

^{*}Note.—The reader's attention is particularly directed to the department of questions and answers relating to patents of interest to printers, conducted by Mr. Hough in another part of this magazine.—Ed.

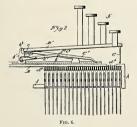
end to engage with the stops carried by the "stop bars." When the matter for the line is set, the type-bars are advanced the proper distances by depressing the foot-lever, thus bringing the characters desired in proper alignment. A paper matrix may now be formed therefrom in the usual manner, or a linotype may be made from molten metal; this depending on whether the characters are in relief or in intaglio. After each



line is set up the key-board is drawn back to the beginning of its travel, and the type or matrix-bars are withdrawn to their first position.

The paper dampening device for printing presses shown in Fig. 7 was patented by Edward P. Allbe, of Boston, Massachusetts. In practice it has been found that if the paper is dampened just before it is printed, the appearance of the printed sheet is greatly improved because the outlines of the letters are more clearly defined than if the paper is perfectly dry. To dampen the paper Mr. Allbe uses two steam pipes, one above and the other below the paper between the web roll and the printing mechanism. The pipes are perforated along their inner sides and jets of steam or vapor moisten the paper on both sides. The amount of moisture is controlled by the lever b which operates a cock in the steam supply pipe. As the paper comes from the press it is dried by being passed between steam heated rollers ft'.

A patent covering a new composition of matter for making chalk engraving plates was granted to Joseph L. Muller and Willey T. Crosse, of Pittsburgh, Pennsylvania. The plate is



prepared as follows: Two and one-half drams of silicate of soda is first dissolved in six ounces of distilled water and then four ounces of silicate of magnesia is added thereto. When this is thoroughly mixed, one-half pound of French chalk and one pound of barytes are added, this making sufficient of the composition for a five by eight plate. The mixture is poured on the steel plate and baked until the surface begins to scale. After the baking is done the surface is scraped smooth and then the plate is ready for the pencil of the engraver. All of the substances above mentioned, with the single exception of the silicate of magnesia, have been used for the same purpose. The addition of the silicate gives the substance superior adhesive and refractory qualities, so that in making the cast the plate is not liable to be injured.

It is interesting to contrast the apparatus employed by some of the daily papers of today for producing colorwork with that in use no longer ago than 1877. During the mouth a series of patents relating to this subject, granted to Carl Heinrich Otto Raddle, of Hamburg, Germany, have expired, and such of the readers of THE INLAND PRINTER as desire are now at full liberty to use such apparatus as much as they please. Each color to be used was molded into proper shape. These molds were then arranged in order and clamped together like a toy sectional picture. Impressions were taken from this mass, the

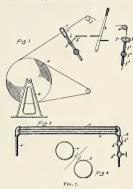


table carrying the form being advanced as the coloring matter wore away. In order to obtain a perfect print, the paper or cloth to receive the impression was first moistened with a solution of driers, sugar of lead, linseed oil, varnish and essence of turpentine.

"STRIKINGLY ORIGINAL."—FROM THE ADVERTIS-ING AGENCY OF J. WALTER THOMPSON.

I am in receipt of your little brochure, "Ninety Ideas on Advertisement Composition," for which I beg to thank you. I could wish that more of such work was being done. It seems to me that too much educational matter in the direction of advertising is not possible. On the other hand, we have a great need of just such compilations as you have happily brought out. They are calculated to do a great deal of good, both to the man who wishes to advertise his goods and to the man who is in the position of being his adviser and agent for the "placing" of his advertisement. The idea of assembling ninety different ideas in the composition of the same advertisement is strikingly original, and would seem to be worth to anyone who is engaged in the business considerably more than you ask for it.—E. Raymond, Chicago Manager Advertising Agency J. Walter Thompson.

HE NEVER CAME BACK.

Proofreader (up the speaking tube).—"Tell the foreman to have the proof I send up corrected—just two or three errors and a turned letter in the head line. Needn't send down a revise, Pm going home now. Good night."

The next morning the editorial column bore the astonishing heading: "We Would Rather Be Tight than Be President,"

—Arthur K. Taylor.



Half-tone engraving by BINNER ENGRAVING COMPANY, Chicago and Milwaukee.

MISS CHERRIE SIMPSON.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All telters of more than 1,00 words will be subject to revision.

THE OLDEST PRINTER.

To the Editor: DOYLESTOWN, Pa., March 14, 1894.
On page 509, issue of March, 1894, you note Mr. Stansbury, deceased, as the oldest printer in active service in the United States, etc.

Hiram Lukens was born in Montgomery county, December 21, 1821; entered the Intelligence office, Doylestown, June 21, 1832; has worked at the trade continuously nearly sixty-two years; is working at the case today; never worked on any paper but the Intelligence; not quite as old in years as Stansbury, but exceeds considerably his record of work at the printing business, continuously for a single paper. We have held Mr. Lukens' record as unequaled for several years.

ALFRED PASCHALL & CO.

MR. SCHUMAN REPLIES.

To the Editor: Colorado Springs, Colo., Mar. 14, 1894.

In the March number of The Inland Printer there appeared an article under the title of "Discourtesy to Visitors at the Childs-Drexel Home," the same being written by Mrs. J. A. Hayes, of Colorado Springs, in auswer to a personal reference to that lady in Mr. Frank Gibson's book, "At Home."

No one more deeply regrets or more fully realizes the fact that Mr. Gibson made a serious mistake when he incorporated into his pamphlet a personal matter that occurred in the Home nearly eighteen months ago. But the fact that Mr. Gibson made a mistake in printing the substance of the matter does not justify Mrs. Hayes in her effort to depreciate myself and wife in the eyes of the craft at large. I have never intentionally offended Mrs. Hayes, but am burdened with a somewhat frank and blunt manner, which might possibly appear offensive in the eyes of some.

During the early fall of 1892, just as the residents of the Home began to arrive, our supply of furniture became exhausted. A new supply had been ordered, but had not as yet arrived. I had given up my own bed to a newly arrived resident, and was sleeping upon a lounge in the San Francisco room. My wife and small children were compelled to occupy the Jefferson Davis room, it being the only available room at that time, While this system was in vogue, Mrs. Hayes visited the Home. The first I saw or heard of the lady was when she appeared at the office door and inquired : "Who occupies the Davis room?" I asked in return: "Do you mean the Jefferson Davis room?" Mrs. Haves replied in effect that it was the room referred to. I answered that it was occupied by Mrs. Schuman. The question was then asked: "Who is Mrs. Schuman?" Not relishing the commanding tones in which I was addressed, I answered rather bluntly: "The lady is supposed to be my wife," Mrs. Hayes objected to children occupying the room, as the furnishings could be easily soiled. Under the circumstances, there being no other room in the Home at the disposal of my family, and feeling that the objections were unjustly made, I, myself, felt somewhat aggravated and brusquely remarked that my children had occupied rooms in my own home prior to coming here, and that the rooms were still in good condition. I also inquired for what purpose the room was intended, if not for a sleeping apartment.

I informed Mrs. Hayes of our condition as regarded furniture, and stated that as soon as the Home furniture arrived we would vacate the room. The conversation was dropped, and I then escorted the ladies through the building.

Admitting that Mrs. Hayes has a strong love for children, it is but proper to state that I, too, have a deep regard for my own wife and children, and do not like to have them referred to in a disparaging manner, or an objection raised to their occupying a certain room, especially when circumstances over which we had no control compelled them.

While I have the greatest respect for Mrs. Hayes and all other lady visitors who present themselves at the Home, yet in my present position I do not recognize the right of anyone to enter the Home and object to a child of mine or anyone else occupying a certain room—especially under the then existing circumstatuses.

As soon as our furniture arrived (October, 1892), we vacated the room and fitted up two other rooms on the first floor in a plain but substantial manner. We have no desire to occupy any of the memorial rooms.

In speaking of her last visit to the Home Mrs. Haves said it was "found a friend of the superintendent was the occupant of the room," evidently meaning thereby that the room was reserved for my personal friends. If Mrs. Haves had known the facts concerning the occupancy of her room at that time the above sentence would probably have been omitted. After my family vacated the room it remained unoccupied until last summer, when we admitted a young man afflicted with epilepsy. His attacks of this disease were sudden and frequent, and he received several bad falls on the stairs, he being located on the third floor. The visiting physician came to me and suggested that the young man be provided with a room on the first floor. I protested, as the rooms were handsomely furnished and would soon show signs of wear if constantly occupied. But the physician stated that serious consequences were likely to result if we insisted upon the young man climbing the stairs. The result of the physicians advice was that the young man occupied the room for several months, or until his release in December, 1892. Since that time the room has not been occupied except occasionally by visitors.

If I said anything to Mrs. Hayes and party concerning the arrangement of the building, it was no more than what I incorporated in my official report to the board of trustees—that the building is not arranged so as to admit of privacy.

Mrs. Hayes states that several of the handsome rooms were locked. There was but one room on the first floor locked, and that was occupied. When we place but one occupant in a room he has permission to lock his room if he so desires, we reserving the right to demand the key at any time. The rooms belong to the Home, and if it is deemed necessary to lock a room at any time we will do so.

During the conclave in 1892 we received daily an average of about one hundred visitors. They wished to examine the entire structure. This led to complaints from the invalids, who did not wish to be constantly disturbed. As a consequence, the visitors were restricted to certain portions of the building. This caused much comment in the city and charges of discourtesy were at that time made. But the wishes of the invalids were compiled with and the charges unheeded.

Mr. Gibson was mistaken when he mentioned the sleeping 'cherub.' The child had been sleeping in the room a short time before, but it was only a few trinkets it had been playing with that caused the objection to the room being used as a "nursery."

As to the party who informed Mr. Gibson of this incident, it is but proper to state that he was present when the conversation occurred. The matter had become a thing of the past with myself, and I was somewhat surprised that a purely personal matter should have been made the basis of a chapter in a pamphlet concerning the Home.

The "person" who showed Mrs. Hayes the room upon the occasion of her last visit was my wife. The question of moving the room came up, but Mrs. Hayes preferred a room on the first floor. The two rooms occupied by myself and family were mentioned, also the drug room, and Mrs. Hayes was informed the matter would be arranged later — after we were through repairing.

The memorial rooms and furnishings are still in prime condition. If it becomes necessary to use them they will all be occupied. If we see fit to reserve one or two as "spare" bedrooms we will do so.

We have never intentionally offended or insulted anyone visiting the Home, and if Mrs. Hayes has cause for complaint it is simply because I rebelled at the idea of an objection being made to my wife and children occupying the only available room in the Home at that time. W. C. SCHUMAN.

Superintendent Printers' Home.

NOTES FROM OMAHA.

To the Editor: OMAHA, Neb., March 20, 1894.

A new daily has recently been established in Omaha, the Evening News. It is coöperative, being due to the energy and enterprise of a number of printers thrown out of employment by the coming of the machine. Sam D. Nedrey, president of the State Federation of Labor, is one of the chief pilots of the News.

A. E. Davis, late of Topeka, Kansas, has assumed the foremanship of the printing department of the Rees Printing and Lithographing Company.

The Nebraska Democrat was born in Omaha on St. Patrick's day, in the morning. It is published by Dan Honin, of the Kallway News Reporter, and W. B. Palmer, late of the Western Laborer.

The Drovers' Journal, at South Omaha, has put in a new Cox perfecting press.

George Willard, a prominent member of Omaha Typographical Union, No. 190, died February 12, after a brief illness. He was for some time president of the Central Labor Union, and during the last year held the office of president of the State Federation of Labor, and was at one time president of the typographical union.

The Scandinavian printers are so numerous in Omaha that they have established a union of their own. The Danish Ploneer claims to have the largest circulation of any paper of its nationality in the United States.

B.

ANOTHER EXPERIENCE AT THE CHILDS-DREXEL HOME FOR UNION PRINTERS.

GREAT WESTERN TYPEFOUNDRY,

To the Editor: Kansas City, Mo., March 9, 1894.

Reading the article in the March number of THE INLAND FRINTER entitled "Discourtesy to Visitors at the Childs-Drexel Home for Union Printers," I would say I am glad that somebody has exposed the incompetency and discourtesy of those in charge of the Home.

While visiting at Colorado Springs and Manitou a year ago with my wife and other friends, naturally being interested in the Printers' Home, I invited my friends to go with me to visit the Home. The day set for the visit came, and my friends were unable to go; but my wife and I went to the Home expecting to receive courtesy at least. Upon presenting my ard to the party in charge, who sat tilted back in a chair reading a newspaper, without rising he threw the card upon a table near him, never offered to greet myself or wife, nor show us any courtesy whatever, and, finally, having asked several questions, I turned to my wife and said we would go out. As we passed out in the hall, we found two of the rooms open, one of which was the Childs room, and we passed through the rooms, but found that most of the rooms on the first floor were locked, and we were informed that we could not see the rooms on the second floor at all

Before I left Kansas City, I mentioned to several of our printers that I intended to visit the Printers' Home while in Colorado, and they urged upon me to do so, and report to them how things were.

You can readily appreciate the fact that I was very glad I had not taken my friends with me to the Home, and when I returned to Kansas City, I told members of the typographical union about it, and they were very indignant. I thought to say nothing further about the matter, but seeing Mrs. Haylestelleter in The INLAND PRINTER brought home my position so forcibly that I wanted to let you know that she is not the only one that has been treated with discourtesy there, and it would be a very good idea if some action was taken by the typographical unions of the country, who are interested in the Home, and see that due courtesy is shown every visitor who may visit the Home.

Naturally the attendant is not supposed to know whether the visitor is one of the humblest in the land, or one of exalted position, and it is his duty to treat all alike.

S. A. PIERCE.

ARTISTIC FRENCH CALENDARS.

The sale of Calendriers, according to our Paris correspondent, is reported to have been very remunerative this year, due to the artistic care and harmonious coloring of the chromos. Every important commercial house has had its own calendar. in design as well as in execution, as a gift for clients. Publishers were thus kept alive, as theirs is often a risky business: they have to gauge, to hit public taste. And a client will not give his order for a mere sketch or idea of the calendar; he must see it in its full and perfect execution. There is first the selection of the illustration for the heading of the card the subject may be taken from the eighteenth, as well as the nineteenth century, provided it be likely to catch the eye. Firstrate, aye, celebrated artists, supply colored sketches, but they will never allow their name to be attached to them - the work is merely that of pastime hours, to secure immediately the means to keep the pot boiling. Then the chromist has to dissect the model and piece it for the stone, while designing each in color and each shade, and every one of which must pass over its distinct tint, hence the cards are relatively clear. The rotary color printing machine cannot be relied upon here for fine first-class work, destined to remain before the eye during 365 days. Then comes the pasting of the picture on the card, the varnishing and the insertion of the ribbon suspension string. The taste of the public was this season in favor of humorous and comical designs, and particularly so for the "ephemeral," or tear-off calendar. The latter sold like hot cakes, and many Spanish designs were in favor. If not already in the market, publishers might consider the suggestion of bringing out an "ephemeral" for the use of farmers, religious bodies, or, indeed, for special corporations in general.

IT IS FULL OF GOOD THINGS.

Allow me to congratulate you on the handsome appearance of THE INLAND PRINTER for March. It is full of good things for the craft and much valuable information. Three copies of it are taken in my office, and I find it is doing a good service to my men. It is an inspiration to them as well as myself, and we all catch on to many valuable points from its perusal. Keep right along in your good work.—John D. Babbage, Publisher News, Cloverport, Kentucky.

In the 30's and 40's Chicago was a small village, as it were, and her early newspapers had a hard time of it, with very limited constituents north of Springfield. Galena was then the metropolis, relying on Fever river for commercial support. Reported especially for THE INLAND PRINTER.

SOME FACTS AND COMPARATIVE ESTIMATES.

BY HENRY R. CURTIS, TREASURER, THE CURTIS PRINTING COMPANY, ST.
PAUL, MINNESOTA.*

PERMIT me to preface my remarks by saying that subjects of vital importance have heretofore been handled with gloves, everyone has been afraid of treading on some-body else's toes, and the result has not been satisfactory. We have been too dainty. I propose to handle my subject without gloves; to hit the nail right square on the head. My remarks are entirely impersonal, but should the cap fit, you are at liberty to put it on.

The object of this meeting is the education of ourselves education as to what a job costs an office, and what is a fair price to charge for it. I am a firm believer that the only true business principle is to "let every tub stand on its own bottom," and not charge twenty-five per cent below cost on one job in hopes of making up for it by "sticking" a customer three prices on the next. Under peculiar circumstances it might pay well for even a considerable length of time, but sooner or later it will cease to pay, because sooner or later your customer will find you out, and the moment he does so, you have lost a customer and made an enemy forever; for, as President Lincoln once remarked, "You can fool all the people sometimes, you can fool some people all the time, but you cannot fool all the people all the time." Be honest. Be honest with your customer, if for no other reason than that you will lose him if you are not; but, above all, be honest with yourself; demand and insist upon getting a fair recompense for your services. The greatest hindrance to the getting of decent, living prices for printing in this city is the non-appreciation of a master printer's worth by the master printer himself. They throw in their time, they do not count it, because they own the business and do not have to pay out fixed wages to themselves every Saturday night. Half of them consider they are doing all that they can hope for if they make union wages for themselves. That's what your compositor gets, and he has not got to replace the type when it gets worn out; but you have. That's what your pressman gets, and he has not got to buy new presses to replace the old ones when worn out; but you have, That's what your foreman gets, and he is not out of pocket if you make a bad debt; but you are. Then why should you be satisfied with union wages, you who work with head or hands nearer fourteen than ten hours a day, you who take all the responsibility and assume all the risk? What are we, anyway? Business men, trying to make money; or philanthropists, running our shops for the sole benefit of our employés? It often looks like the latter! I could name offices here represented where the employés get all the money there is in it, and the employer gets what? Gets left: that's what he gets! And the peculiar part of it is, he is usually well aware of the fact, but does not know how it happened, and consequently does nothing to remedy it. What is the trouble? He has not a sufficiently good opinion of his own value to stand up and demand his worth like a man.

I have found 50-pound No. 2 Rag White 6½ Envelopes being furnished customers by printers in this town in single 1,000 lots, at from \$1.50 to \$1.75, and in a few cases as low as \$1.25 for 1,000. I want to stop it. It hurts every office in the city, and does not benefit the firms that print them at such prices.

Let me show you what a single 1,000 lot of 50-pound No. 2 Rag $6\frac{1}{2}$ White Envelopes cost an office to turn out. I will assume as a basis that we pay local prices for the envelopes, which are \$1.15 per 1,000. If you buy lower, for heaven's sake keep the difference; don't give it to your customer; he's not

entitled to it; and if you've got a mortgage on your plant you'll never raise the mortgage by making a present to your customer of the profit that rightfully belongs to yourself. I'll estimate the employer's time at only 60 cents an hour, which is the rate at which you charge for your compositor's time; I do this so as not to startle some of you so much — by figuring your time with all the responsibilities you assume as worth more than your compositor's — that you can't follow my figures. These figures are based on actual time kept on twenty different jobs of 1,000 envelopes each, and an average struck:

NET COST OF FURNISHING 1,000 ENVELOPES.

	Foreman, 60-cent hour.	Compositor, Stockman and Stone-hand, \$16 week, 26% cents hour.	Sy month, 21 cent hour.	Pressfeeders, etc., \$6 per week, to cents hour.	frrand boy. \$3 a week, 5 cents per hour.	Net.	
	Below	time	is in	minu	tes.		
ost of envelopes (assumed)our own time or that of your foreman waiting on customer and taking his order	15					\$1.15	
tockmau's time laying out stock		5					
making out job ticket pening stock so as to avoid dam- aging type with gumming			4	15			
aging type with gumming ompositor's time setting up job and proving		30					
roofreader's time		3					
take out proof in and inserting			2				
and proving roofreader's time ddressing envelope for boy to take out proof in and inserting proof in envelope. oy's time in taking out proof and bringing back O. K.			•		30		
recomen meking form reads on		15					
ress proof shown and read and O. K.		15					
O. K		3					
O. K. ressfeeder's time printing (I do not mean that 1,000 envelopes cannot be printed in less time, but I do mean that in a ten-hour day your pressfeeders will not get off over ten lots of envelopes of 1,000 each). rashing up form by pressfeeder.	::::	::::		60 5			
nlocking and tying up form by		6					
istribution. losing and re-packing envelopes xamining		8		15			
			::::	3		0,3	
	::::	::::		5			
laking out bill elivery by boy ournalizing					30		
ostiug to Ledger.			3				
osting to Ledger. (aking out statement of account.) ollector calling with statement on first of month and leaving state- ment and calling again and col-			•				
lecting on 10th ntering payment in cash book			20				
osting cash to Ledger			2	::::	::::		
otal of above time in minutes otal of above time in cents	15 .15	85 .38	39 .14	103	60 .05	.89	
3% medium press, costing \$125, last cents per hour. Time ou job, 1½ ent for space for three presses, \$15 each press—20 cents per day, or 2	s 6 yea hours a mou cents p	th, or oer ho	\$5 per ur for	r mon each	th for press.	.013	
Time, 1½ hours. Power for each press, \$4,34 per month, 16% cents per day, 1% cents per hour. Time, 1½ hours.							
per hour. Time, 1½ hours. Three rollers cost \$1.80, last three months=60 cents per month, 3½ cents per day. Time 1½ hours.							
			5⅓ ce1			.007	

You will please notice that I have figured nothing for heat for the composing room and office, nothing for ink, rags, benzine, oil, interest on plant, or insurance. I have figured nothing for time pressfeeder is standing idle waiting for next form, nothing for time press is standing idle, nothing for resetting form in case first proof does not suit the customer, which frequently happens; nothing for collector's time in case he has to call more than twice before collecting, and such a thing has been known as a collector calling as many as three

^{*} Paper read at the meeting of the St. Paul employing printers, March 8, 1894. Revised and corrected by the author especially for The Inland PRINTER.

times before he gets his money. My figures show cost under the most favorable circumstances.

Now I want to see more uniformity in figuring than is now prevalent. I don't think we cau get at it all at once. I have shown you what 1,000 envelopes cost you under the most favorable circumstances. I don't want to startle you by asking you to agree to demand a living profit on such work - that would be asking too much; you have so long been used to doing work without any profit at all. I will only ask you to agree to demand 21/4 per cent profit, in hopes that as soon as you get a little accustomed to charging a profit on your work, you will of your own accord increase your percentage of profit a trifle and still not be ashamed to look your customer in the face. If you are asked to furnish a customer 1,000 cheap envelopes that only cost you 70 cents for stock, it should not ruin your self-esteem to occasionally make such an abnormal profit as 45 cents on 1,000 envelopes. Do what you like on 2,000 lots and over. I do not want to ask too much at once, but I would like the gentlemen present who are willing to sign an ironclad agreement Now not to furnish a single thousand envelopes of any kind for less than \$2,25 (6 cents above cost on the average envelope) for the next three months to rise.

(Every printer in the room rose, and the following agreement was signed:)

AGREEMENT.

We, the undersigned, do hereby agree each with the other to charge not less than \$2.5, for each single tool oof printed envelopes of any kind furnished by us to any enstomer, and agree not to furnish any enstomer more than 1,000 printed envelopes of any kind for \$1.50, and agree not to allow any discount from the price at which any envelopes in this agreement are billed by us, and agree not to give any envelopes in this agreement are billed by us, and agree not to give any customer 1,000 envelopes without charge or to give without charge or to give any customer 1,000 envelopes without charge price any other item or article to any purchaser of a single thousand for less) solvenge or political explaints of the single flows and the solvenge or political envelopes. So the single thousand coverage or political explaints of the single flows and envelopes that any customer may furnish, or any greater quantity than 1,000 for a less net realization than \$2.5, for a single thousand coverage that any customer may furnish, or any greater quantity than 1,000 for a less net realization than \$2.5, for a single thousand when the further agree that upon conviction of violating this

this agreement. We further agree that we will report at once to the treasner of the local typothete every violation of the above agreement that comes to our knowledge. This agreement shall be and remain in full force from this date until June 15, 1894.

My idea was to get you to sign and live up to a trifling agreement like this. If you do so for three months, I think you will all willingly sign an agreement at the end of that time, regulating the minimum charges for envelopes in all quantities; and possibly three months later yet regulate the prices of levelheads, bill-heads, etc. If we reach this millenium, you will be able to pay union wages, and will not be asking to reduce union wages, as some of you now are. What you pay your men is not why you are losing money, but what you charge for your work is the trouble.

It has been suggested that the printers of this city agree to refuse to bid on work that is sent to all the offices for estimates. This, I am satisfied, can never be done, for the simple reason that we are all too hungry for the work. But this evil can be abated by doing away with the incentive that prompts such action. So long as your estimates vary so much as to make it he inducement it is today, just so long will the practice continue, and unice out of ten of you will continue to bid on it, and the printer that makes a mistake in his estimate and bids too low, will get the job and probably lose money on it.

Vou are business men, and while one would seldom suspect it from your bids for work, it is to be presumed that you are in business to make money and not for your health. As business men I cannot see on what grounds you can blame a customer for getting prices from all over the city, when he can save himself from thirty to fifty per cent by doing so. Some of the employing printers of this city have complained that the business men of the city do not treat the printer fairly; that they should be willing to pay a living profit for the work they get; that they should kind of coddle and nurse you and help you build up your business and make money. I tell you, gentlemen, that is not what they are in business for. They are in business to make money for themselves. They do not care a row of shucks about you, or whether you make money or not. They

			IM Yankee Statements.	2M 17" 3M 8½" Unit State 12 and 6 lb. to M.	1M 5 lb. Reg. Statements.	3M 11" Let. 2M 7" Mem. 5M 5½" " 20 lb. Bank. Linen Folio.	10M 6½ XXX No. 2 Rag Envelopes.	1M 6% XXX No. 2 Rag Envelopes.	5M 6 XX No. 2 Rag Envelopes.	1M 68, 3M 48, 2M 28, 2 sides Bill-Heads 2s Unit rolled.	Total.
Estimate	No.	1									\$ 62.50
6.6	11	2	\$1.50	\$ 8.50	\$2.00	\$21.50	\$17.50	\$2.00	\$ 6.75	\$10.75	70.50
11	44	3	1.75	9.75	1.90	23.25	\$15.85	XXW	6 75 XXW	12.65	71.90
11	44	4	2,10	12,00	2.25	21,00	15.00 XX2	2.00 XX2	7.00 XXW	12,75	74.10
4.4	44	5	1.19	10.45	1.90	23.42	17.10 XX1	2.14 XX1	7.36	13.78	75.80
8.4	44	6	1,50	10.75	2.00	21.80	16.50 XX2	2.25 XX2	7.50	13.55	75.85
**	44	7	2.00	10.00	2.00	20.75	18,50	2.75	8.75	12.00	76.75
	- 11	8	2,00	10.50	2.25	22 00	17.50	2.50	8.75	12.00	77.50 78.40
	4.1	9	1.75	9.50	2.00	23.75	21.00	2.25	10,00	12.00	78.40
**		10									78.75
		1 I	1.75	9.00	2.25	19.25	22.50	2.50	8.00	14,50	79-75
**		12	1.85	10.00	1.85	27.50	16.70	2,00	7.50	13,00	80,40
		13	1.40	11.55	1.90	24.45	17.00	2.25	7 - 25	15.00	80.80
**	11	14	1.85	8.85	2.05	24.50	19.25	1.80	8.25	14.40	80.95
**		15	2.00	10.00	2,00	25.00	19.00	2.00	7.50	14.50	82.00
11		16.	3.00	13.00	3,00	22.50	17.50	2.75	7.50	17.50	82.50
**		17	1.75	12.50	2,00	27.50	17.50	2.50	7.00	15.00	84.75
		18	1.50	9.25	1.75	24.50	19.50	2.50	7.25	19.75	86.00
	4.6	19	1.75	11.70	2.35	26.50		\$30.00		14.00	86.30
**		20	2.50	12.25	2.75	24.00 Slb.	19.50 XX1	2.25 XXI	9.00 XX1	15.50	87.75 87.85
	6.9	21	1.75	13.00	2.25	25-50	XXX1	\$29.50	XX2	15.85	87.85
11		22	1.75	14.25	2.25	25.25	18.50	2.50	8.35	15.60	88.45
		23.	2.25	13.50	2,50	26.00	18.00	2,25	8.50	18.50	90.25
**		25	2.25	15.00	2.50	25.00 12lb.	23,00	2,50	10,00	14.50	94-75
Boston F			3 00	16.75	3.00	34.50	24.00	3.50	10.75	19.50	115.00

agreement or any part thereof, we and each of us, for each and every violent by us of this agreement, promise to pay to the local typothetic the sum of fro within ten days after conviction. The billing of a single thousand for more printed envelopes at a less price than \$2.52, or the billing of the printing of a single thousand for more) envelopes at less that \$5.10, shall be prima face evidence of a violation of this agreement. Any alleged but disputed violation of this agreement, one of whom shall be committee of three signers of this agreement, one of whom shall be two will be used to be used to

would be glad to have you make it out of someone else, particularly some competitor of theirs, but they do not want you to make it out of them; and the sooner you get over the sorehead and quit sitting around sulking and sucking your thumbs, and get up and do something for pourselres; the sooner will you better your condition, and you will not do it until then. If, by sending out a boy for a day and a half, a business man can save thirty dollars in cold cash, he will do it every time, and all your sulking and grumbling will not prevent it. The only way you can stop this running around getting estimates is to have your prices so uniform as to make it no object.

The only way you can know how such estimates vary and what a big inducement you are offering customers to continue this practice is by seeing such estimates and comparing them. With this object in view and for the benefit of every printer, I have gotten estimates from twenty-five printing offices of this city on the same identical job. I did so under the name of Carson & Brown, wholesale grocers, who were about to locate here, and not one of the printers knew until after his estimate was in my band that there was no such concern, and that he was sending his estimate to a fellow printer. I also got estimates on the same job from a well-established Boston concern.

Are you aware that seven out of every eight printing offices in this city are mortgaged? It is a fact. Are you aware that not one printing office out of fourteen is mortgaged in Boston? That is also a fact. Compare the Boston prices with your own and dizest it at your leisure.

I have intended to comment on the prices, but have decided to let them speak for themselves. The stock used in the first item cost 70 cents, second item \$5.46 unruled, third item 60 cents, fourth item \$4.435, fifth item \$12.50, sixth item \$1.25, seventh item \$5.24 unruled. Where anything different than sample is estimated on, it is so specified. Gentlemen, here are your bids.

Notice that by taking the lowest price quoted on each item, the total is \$64.04, which is higher than the lowest gross price quoted. Truly your manner of figuring is wonderful.

DECLINE OF PATENT INSIDES FORESHADOWED BY TYPESETTING MACHINES.

In 'view of the fact that the agitation over the use of 'patent insides' comes up so often at the meeting of press associations, and that it usually ends with so little result, the auxiliary sheet publishers have come to give very little notice to this feature of their proceedings. They dismiss a reference to the subject with the statement that the country papers



couldn't exist without the use of auxiliary sheets and that there is no use talking about it. With the rapidly increasing spread of popularity that is being accorded the different typesetting machines, however, comes a menace to the business of the ready-print publishers that cannot be dismissed with a wave of the hand. The advent of the smaller and less costly machines has brought about new possibilities for the publishers, and it is only a matter of the time required to adjust themselves to

new conditions that stands between them and the possession of typecasting machines.

One of the latest of the machines adaptable to country use is the subject of the accompanying illustration. It is the Sears matrix machine, a description of which appeared on page goo of our March issue. The machine is about twice the size of a typewriter. It can be run by foot power or steam power, and has interchangeable fonts of type. The metal slugs in casting are only veneered, thus giving great rapidity in casting, and this veneering can be stripped off and the metal blanks used interminably. The wood matrices permit not only one casting but several if desired, and using, as it does, only one letter or character of a kind, any length of line can be made. The capacity is about that of four compositors working in the old way.

Publishers who may have been forced at times to refuse work on account of searcity of type will find in the Sears matrix machine a remedy for all evils of this kind. Its interchangeable fonts of type is a feature that will be especially appreciated in this direction. The illustration herewith will convey an idea of the appearace of the machine. In a future number of THE TURAND FRINTER we hope to show specimens of the work of the machine with illustrations of its various parts.

TREASURERS' NOTICE TO MEMBERS ILLINOIS PRESS ASSOCIATION.

At the regular annual meeting of the Illinois Press Association, held at the Lexington Hotel, Chicago, February 20-23, 1894, the treasurer was instructed to notify all members in arrears and request a prompt payment of dues. Your attention is called to the following provision of the by-laws:

3. Any member who shall be in arrears for anunal dues or assessments for three years shall fortic this membership, with or without action of the association, and can only be reinstated upon payment of all unpaid dues and assessments, and then only on application for membership as provided by Article III of the Constitution, upon approval of the Executive Committee.

Will you please give this matter your early attention, as it is desirable that a corrected list of the membership be prepared at once for publication in the proceedings. Dues, \$2 per annum. Yours fraternally, C. M. TINNEY,

Treasurer Illinois Press Association

"THE PATH OF GLORY" IN KANSAS.

The illimitable gall of some men makes our legs ache A candidate for Congress over in the north tier writes to the effect that he wants "marked copies" sent him whenever this paper says anything complimentary of him. Now, candidates all, listen to years of experience : First, when you resolve to enter the lists, sit down and write the editor a nice adoring letter. Tell him you have long been yearning for his valuable publication, and inclose \$1.50. If you are pushed for time you may trim off some of the yarn and some of the adore, but in no case should you moderate the \$1.50. Do not say anything about being a candidate. Editors are gifted with remarkable powers of analogy, and you will be charmed and surprised beyond expression at the skill with which they fathom your secret. By and by some venal populist will assault your noble character. And then, ah, then, a champion will spring to your support. In the meantime we will remark, the dado over in the north tier may remain in his sepulcher until doomsday and we will never roll away the stone with "marked copies." - Hays City Sentinel.

PLACES "THE INLAND" AT THE HEAD.

As a close reader and critic of a number of the best trade journals, I place THE INLAND PRINTER at the head.— George W. Runyan, proprietor Record, New London, Ohio.



THE BONDS OF LOVE.

Written for THE INLAND PRINTER.

THE OLD "PRINT,"

DE CHARLES E DALWER

As he bends o'er the case that shining old head, Which reflects every mood of the sky, While he stealthily disses the "'live" for the "dead" (The mistake of an age-bedimmed eye), Off I wonder how time will effect his release,

What he'll do when we vote him "too slow";
'Tween the days that his use and his heart-beatings cease

Where will the old "Print" go?

One can learn of the prosperous days that are gone
From the clothes that need many a stitch;

From the clothes that need many a stitch And he answers to "Chap" at 71

As he answered to "Chap" at 6.

From its first infant struggles to credit and wealth
He has watched the great enterprise grow;
But his hand trembles now—he is broken in health;
Yet—where can the old "Print" go?

If each pound of success had but left him a grain,
What a nugget of rest he might own;

But a lonely old heart and a weary old brain

Are his meed for the years that have flown.

Every blossom he loved in the heyday of life

Has been withered and lies 'neath the snow;

And e'en memory's barred by the bustle and strifeThen where should the old "Print" go?

That the world has a heart none will seek to deny, And it softens, 'tis said, year by year;

And it softens, 'tis said, year by year;
Old Time brings us hope—and then we descry
Golden promise of comfort and cheer.

"There's a sweet little cherub" that steers poor old "Chap" To a place where the wolf doesn't roam;

It's a place in the West, old printers love best, That haven—"The Childs-Drexel Home."

HOW TO BUY STOCK.

BY W. R. JEWELL, "THE NEWS," DANVILLE, ILLINOIS.*

F he subject upon which I have been asked to speak were to be interpreted to mean the purchasing of all the supplies necessary to the office of a printer, it were too heavy a burden for the broadest shoulders, even though they be set on the body of a publisher. Let me therefore confine myself to the buying of a paper. Paper is its own ample excuse for everything—that is, everything good—that one may say concerning it. It was Thomas Carlyle who, for a moment dropping his habitual cynicism, said, "Blessings be upon the head of Cadmus, the Phoenician, or whoever it was that invented books." It should be the labor of love of someone greater even than Carlyle to pay as sincere a tribute to paper, without which the making of many books were not possible. If it prove that I can do justice, then, to this alone, I think you will grant it a sufficient task for one man's pen and voice.

It may perhaps seem a bit presumptuous to tell you that papermaking and printing are close allies, you fresh from office where the ink impressed paper makes this alliance manifest; but while the two are tightly knit, yet, and it is no paradox, they are by nature widely dissimilar. Because we are printers and publishers it does not follow that we are good buyers of paper, and if we are not good buyers of paper it follows, "as the night the day," that we are not buyers of good paper. Motives of present economy, lack of discerment between good and bad articles, or it may be the fear of a future bill, often leads the publisher and printer to take that paper for his presses' output that good judgment and some little

thought would reject as unworthy of the stamp of his office. The future paper bill is often the more readily met if the attractiveness of the printer's product is such as to make it command a ready sale. Fair appearance, backed by intrinsic worth, force quick sales, while the poor, filmsy article collects dust on the shelves. We know this, and yet like the good housewife who, to save a few pence buys coffee with an admixture of beans and suffers in her stomach accordingly, we, with a thought on a present saving, lose sight of future profits and are prone to buy paper that shames the intellectual messages that, printed, it bears to the world.

The man from whom we make our paper purchases, the jobber, differs in no essential particular from him whom we meet in other of the old and important lines of business. He is perhaps a bit proud of his work, if it be good, and why should he not be? He stands close to the thought and mental activity of the intelligent world. Without him the work of the writer, printer and publisher were all but vain. A noble work is his in producing material for the preservation of the priceless work of the brain of thinking, reasoning mankind.

Where once there were but few engaged in the making of paper, their name now has become legion, and as they vary in name, so vary they in the excellence of their work. There are, perhaps, as many grades of product as there are papermakers. Where a few years ago the bulk of the business was controlled by few concerns, there are now many, and where formerly buyers quickly became familiar with all leading brands on the market, now the list has augmented and grown until the multiplicity of offerings of various grades of paper by many jobbers leads the printer, with his world of other work, into a maze of uncertainty, if I may not say unsafety. This condition has been developed by the tremendous growth of the manufacturing industries of pulp and paper. The inventive genius of the Yankee has been as marvelous in this as in other lines, and out of it all has come a tremendous competition, the result of which has its unhealthy side: for while competition, under restrictions, may be the life of trade, it, when unlicensed, is more apt to be its death. Am I a heretic to the belief of ages in saying this? Competition carried to an excess leads not simply to the cutting of prices, but to the killing of quality. There are those firms, however, which may be said to be above competition. They maintain the quality and keep the price where they can get a fair but not an exorbitant return for their labor. We, as publishers and printers, are hurt rather than benefited by unhealthymark you, I say unhealthy - competition in the paper trade, because it leads us into the temptation of making cheap and inferior purchases, to the damage of our products and our reputation as craftsmen.

The paper goods that are on the market today, with the exception of the best goods bearing firm names that are synon-ymous with excellence, are of uncertain quality. Here the ingenuity—not of the Vanteen excessarily, for I do not wish to do any race discredit, but of all races who stoop to it—is again exercised that the purchasing publisher or printer may be led to believe by plausible appearance, that he is getting something for nothing, or next to nothing. This is the outgrowth of unhealthy competition, which I make bold to say is as bad in its way, on one hand, as is monopoly in its way on the

A printer should shun job lots like a plague. They are the skim milk of trade masquerading as cream. They are snares for the feet of the unwary. Buy of them and you are in the position of the bargain-counter cruzed woman who, to get a 5-cent cake of soap for 4 cents, tears to tatters a \$50 dress in the crush, and then finds that her soap is worth only 2½ cents. Buy trash and you will be ashamed of your work when the time comes to put it on the market. I need not tell you how quickly good work and good stock attract attention. Look, for example, at THE INLAND PRINTER, which is intended to and does combine the highest attainable excellence in paper,

^{*} Paper read before the twenty-ninth annual convention of the Illinois Press Association, Chicago, February 19 to 24, 1894.

in printing and in publishing. Look at any well-printed, well-bound book whose leaves are the best product of the paper-making art. Why, such a dress almost makes interesting reading matter that otherwise would be dryer than dust. Educate your customers to the use of good materials, and in time they will turn away from all others. They will pout a bit about the price the first time, but the next, or at worst the next time but one, they will pall out their purses ungradgingly. They are getting value received for what they expend. A reasonable man will ask nothing more. Good work is its own salesman. There is no advertisement like it on the face of the earth.

The Greeks made cotton paper in the ninth century, and it soon succeeded papyrus in individual localities, but it has been an article of universal use for a comparatively short time only. The first paper machine was invented a little less than one lundred years ago (A. D. 1798). The first paper mill west of Ohio was built but fifty years ago, and today we have with us in the same trade the worthy descendants of the founders of that plant. On the first day of this year of grace they gave to the public their fiftieth birthday greetings.

Concentrate your trade. Have you ever been forced to go into a barber shop other than the one where you habitually get shaved? The head barber sizes you up for a transient customer, and turns you over to the torturing care of the apprentice, who skins you laboriously and with evident glee. If you want good things, limit your custom to one, or at least a few firms. The man who thinks that he is never to see you again, cares precious little, unless he be thoroughly conscientious, what he sells you. On the other hand, the man with whom you trade constantly, will give you of his best that he may hold your good will. A concentrated business will be found to insure you consideration and privileges not otherwise attainable.

Deal with people whose reputation is unquestioned. But, so far as practicable, like the Kanasa man, in original packages only. That old adage about cleanliness and godliness is as true of paper as it is of your person. Keep your stock clean. Protect it thoroughly against dirt and sollage, even a finger print. A large office should take inventory twice each year, a smaller office four times in the same period. Watch carefully the items that sell best, and then you will know what it pays best to buy. Deal only with houses of tried trust and integrity. Do not allow yourself to be imposed upon in those matters so often made the means of deceit, namely: Weights and measures. We never cross the steps of a bank that we think shaky; we never employ, knowingly, a disreputable lawyer; why lens should we deal with firms of whose trustworthiness we are in doubt?

Set your face like adamant on the question of the integrity of the goods you buy. On that point make no compromise. If, however, the jobber perchance makes an error and sends you something you did not order, keep your temper, avoid any approach to hasty action, for it is human to err. Protect what has been sent you, and immediately advise the jobber of his mistake. He will frankly acknowledge he was at fault and promptly make amends if he be of that trustworthy kind with whom you should make it your interest to deal. Be just always; it pays, even though you are just from no other higher motive. Sometimes the error may be your own, and in that case, if you have acted temperately when the seller was at fault, he will be doubly spurred to do what is right by you, and take back that which you have unwittingly ordered. Errors are often honest, and like accidents, they occasionally occur in the best of well regulated families. When errors are chronic, however, the chances are that the trump card of the negligent firm's pack is a knave.

Let us deal honestly ourselves and show by our business methods that we are open and above board in all we do; then will our trade be keenly sought and to us come the lowest price quotations that good quality will admit, and all the privileges a seller can grant. Promptness in the discharge of our obligations should be incumbent upon us, if not from native honesty, though I trust none of us lack it, then from that far-sighted business policy which should direct the course of every one in mercantile life. There are those who pay dollar for dollar, in time, but who negligently allow bills and drafts to lie unnoticed for weeks. We expect honest treatment and prompt delivery; let us merit it by reciprocating in kind. To put it in a nutshell, "Square your debts on the day of maturity."

Sincerity is as great a jewel as is consistency, and should it happen that your circumstances will not admit of the meeting of a debt when due, write your deader promptly your exact situation and the chances are strongly favorable that he will grant all reasonable delay, for the sincerity of your letter's tone will show him that you are one of the kind to be trusted and that you have his, as well as your own, interest at heart. In fact, let us in this, as in the matter of claims, follow the precepts of that unschooled philosopher whose few pages of teres sayings embody worlds of wisdom, and whose humble petition, "100 unto others as you would be done by," would, in its fulfillment, wipe out practically every contention and rob the earth forever of har, bench and prison cell.

Any particular brand of paper to be standard must necessarily be of uniform quality and weight. Perhaps you do not need to be told that absolute unswerving uniformity cannot be had. That is, it is impossible of attainment when the words "absolute uniformity" are taken in their strict literal mean-In the case of quality the successful making of paper depends largely upon chemical action, and man has not yet advanced far enough on the road to learning to be able to control absolutely the action of chemicals. Then, paradoxical as it may seem, the same chemicals applied to identically the same stock will not always act in identically the same way. But, luckily, every adverse action has its compensation, and the varying action of the chemicals will at times carry the brand of paper above grade, thus holding the average firm. Moreover, in good brands of paper the variation is so slight that none but an expert can detect differences.

Where weight is concerned, slight and unavoidable differences are produced by the very nature of the process of manufacture. You know, most of you, how paper pulp is dissolved in water which is made the medium of carriage through the pumps to the paper machine. Here evaporation takes place and the pulp forming on the felt becomes a sheet of paper. Simple, yet wonderful, is it not? Now as regards weight variation, you will see that the control of the flow of the watery pulp through the pumps and its spreading over the felt of the paper machine cannot be made absolutely uniform in every instance. The consistency of the pulp itself, the bulk of water, the working of the pump and the flowing of the water over the wires and felts of the machine make it simply impossible to have precisely the same amount of matter in each run. This trouble, however, has been happily reduced to a minimum by the nicety with which the machinery of today is made. The variation in weight and quality of the honestly made paper of today is a matter that will cause the publisher no trouble. This variation in weight is gauged by ounces and not pounds. Where the variation is great in poorly made paper, unscrupulous dealers will say at times that it cannot be made to run more uniformly. The printer will have no trouble in distinguishing between the slight matter of an honest variation and attempts to defraud by differences of weight that show on their face that the paper has been dishonestly made.

The class and value of a standard brand of paper are determined by its strength, sizing, color, finish and thickness as proportioned to weight. The gradation of a particular brand depends upon these most important characteristics, and its value depends wholby upon the degree in which it possesses the qualities enumerated. These marks of quality are readily recognized and upon them no one need be deceived. Where imposition and deception are most frequently met is in the

matter of weight and general quality, both of which I have touched upon before, but let me emphasize that the questions of weight and quality are the most difficult to pass upon accurately, and that it is through them unscrupplons firms seek to defraud their patrons. When once you are deceived, beware of specious explanations that do not explain; go elsewhere for material and discountenance dishonesty when it first shows its head

The development of trade is going on faster than time itself. This is an era of specialties, an age of wonders. The marvel of yesterday is the commonplace of today. How then can the printer and the publisher, for we are but average men at best, be expected to keep advised daily of every change that affects his industry.

A code of rules by which standards might be universally governed would be of incalculable value. In the absence of this possibility, all that a purchaser of paper may do is to know that touching quality a thoroughly reputable house can ill afford to deceive those whom it supplies with the product of its mills. Moral conditions aside, deceit is the worst possible business policy. The jobber cannot afford to vary the quality of his standard brands. Should he do so retribution is sure and often as swill as it is certain. When derogation of a brand once begins, the downward progress is so rapid that the excellence of the material at which the start was made is lost in the distance, and a poverty-stricken, ill-looking fabric finally bears a good name, only to dishonor it.

It is a matter of regret, and more than regret, to know that flagrant frauds are perpetrated in book papers. It is customary in this matter to make allowance for the weight of the twine and wrappers, but it is not usual to allow for the weight of the frames. The gross weight of the paper with strings and wrappers added has always been acceptable, unless an unusual amount of both have been added with the obvious intention to increase the weight. This tare should not ordinarily exceed two per cent. There should be absolutely no shortage after allowance has been made for wrapping paper and cord (not crates). The truth of the matter is, however, though it be a shame that it exists, that this equitable arrangement of weight allowance is often abused, and abused with malice aforethought. Inasmuch as it is not often stated specifically just what the tare allowance should be, unscrupulous firms often, and in most cases systematically, steal a pound or two out of every ream of book paper they send out. This may be a trifle, perhaps, in a single shipment, but in the volume of business it amounts to much, and out of it comes a large share of the profits that accrue to the dishonest firms that stoop to the practice. This fraud is most frequently met with in book paper, the conditions there being more favorable to its successful perpetration. The tare on fifty pounds of book paper (an average weight) should not exceed two per cent, that is one pound, but supposing the dealer takes out two pounds net of twine and wrappers; by doing this he appropriates unto himself a net return of four per cent through charging for something he does not deliver. He credits himself with four per cent on the entire bill by a petty fraud-credits himself, but in time, thank goodness,

secures the discredit of others.

The prevalence of special orders in the book paper trade makes frauds in this line easily possible. It is particularly easy to cheat in this way on catologue work. Why is it that the rogac's path is so often a smooth one? Large concerns issuing catalogues and that are not familiar with the details of the trade, or are slow to suspect dishonesty in others, are most frequently the victims. One instance is known to me where a supposedly responsible dealer took advantage of the ignorance of the purchaser, and by quoting what seemed a close price, secured the order and delivered paper of such short weight that the dishonest part of his profit was over \$200; the per cent, while small, nevertheless aggregates considerable. There are last very few louses that do not practice this fraud in stock lines of book paper. This has been proven positively by correspondence

with book mills themselves; it is a pleasure, however, to state that the exception exists. Those who stoop to the larceny depend on the custom of a tare allowance to clear themselves if detected and taken to task. There are reasons, of course, why this general rule does not apply to writing papers and print. In the former weights are run, not broadly apart, but closely together; in the latter they are run usually extremely light. The use of both has a different application, and last, the best reason of all, is that the men engaged in the manufacture of writing paper have a better universal standing than those engaged in the other lines, and are, as a rule, head and shoulders above suspicion in any but an honorable dealing. There is, to my knowledge, only one book paper mill which refuses to stencil its book paper packages otherwise than they actually are. This firm claims, and claims properly, its allowance for wrapping paper and twine, but beyond that no mark is allowed to go upon its product when prepared for shipping. Dealings with them beget a confidence in man's integrity and makes one forget, happily, that there are sharks in the business sea, "Of making many books there is no end." Books mold the thoughts of men, make human the naturally brutal, lift the low born to lofty ideals and sound a quickstep for the march of civilization. Is it not a pity that the first action in the making of a book should be one that in too many cases is tinged with dishonesty?

There are purchasers who might be willing to meet pitch with pitch, but they are not able to keep pace with the tricks of a trade with which they are unfamiliar.

There should be plain, honest, unmistakable rules, universal in their application, to govern all transactions and to fix standards so that the thief could have no means of advantage over the man whose very instincts are honesty and whose name is a synonym for integrity.

Paper and printing are the bone and sinew of the intellectual world. We grant to the writer the infusion of its blood. Our crafts are the props of an advanced and intellectual age, Let us put the standard of our business dealings so high that no dishonest hand may reach it. It is within your power, my hearers, to elevate and parify our work. Do it by insisting on integrity in all business affairs and by setting a countenance of flint against those firms who would strive to thrive by tainted methods. Force this matter to an issue; show thievery that it has no champion in your ranks even though it masquerades under the guise of business shrewdness.

There are chaotic conditions existing in the paper trade today, owing to the absence of fixed rules for the determining of quality and weight in book paper. On this account it is perhaps best to fight a bit shy of samples. It is greatly better to make purchases by grade, for the grade gives a much better opportunity by which to judge of quality. Samples cannot at all times be relied upon.

Man is of necessity forced to trust much to the honor of those with whom he deals. Suspicion is a constantly festering sore. We are cheated, our confidence is violated and we lose faith in our neighbors. But there are good neighbors, good trade neighbors, too; seek them out and pay honesty the premium it deserves.

My attempt today is at best but feeble, but if out of it some little good may spring, my words will not have been vain. Could we, as a result of this meeting, but see the way clear for the establishing in the trade of a universally accepted rule govpring the one question of weight. I would know that our gathering together had been productive of infinite good. If in the economy of things it prove to be impossible at this time to accomplish all that we wish, we can at least pledge each one timeseff that he will henceforth go with his purchase money to those dealers only who live by their word and with whom honesty is a principle and not a policy.

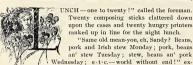
THE first newspaper published in the territory now known as Wisconsin was the Green Bay Advocate.

Written for THE INLAND PRINTER.

SANDY, THE RINGMAN.

BY FORREST CRISSEY.

In presenting this story to the consideration of the readers of "The Inland Printer," the main intent has been to furnish a comparative display of illustrations. A number of proofs of the text were printed, and submitted to several artists with the request that they select whatever features they chose and illustrate them in any medium they might select, not more than three illustrations to be furnished by any one artist. While some of the artists have been unable to contribute, from various causes, the representation is certainly of a very satisfactory character. To Messrs, W. W. Denslow, Harry O. Landers: (the designer of initial and stal-piece). William Schmelon, C.F. Batchelder, J. T. McCutcheon and H. R. Heaton we are indebted for this addition to the interest of "The Inland Printer," Editor, in Editor, in Editor, in the contribute of the interest of the industry in the contribute of the contrib



Claimed Jack, the "make-up."

Sandy made as though he didn't hear the remark, and after a swift glance at the repast turned away in apparent disgust.

It was Mulligan's night off, and consequently Sandy, as next in the line of apostolic succession, officiated at the copy-cutter's throne.

Sandy was a little man; but his bald head, fringed about the edge with a crescent of reddish-gray hair, helped sustain the



"Sandy." By Schmedtgen. Pencil sketch, zinc etched. One-half reduction.

large dignity which his stiff, errect carriage, fierce mustache and severe countenance proclaimed. He had held his position for ten years, ever since the Appeal had been printed, but very few of the compositors or staff knew his last name, and none knew where he lived, with the exception of Franz Waltzer, one of the artists, with whom the ringman had formed an unaccountable intimacy.

"The Rev. Mr. Sandy, I believe," said the chief telegraph editor, between bites from a wedge of mince pie which he held in his left hand, while with his right he dashed off a display head and handed it to the copy-cutter.

"'D ev'nin'" was the laconic reply. It was against Sandy's principles to talk when he had nothing to say.



"Sandy staggered back." By Heaton. Wash, on yellow millboard. Copper half-tone. One-half reduction.

"There's the regular Wash. Our own man's stuff on the senate investigation 's coming over the wires now. We c'n skate it out in chunks if you're short," continued the chief telegraph editor.

"They'll be on time copy in about ten minutes," assented Sandy.

The door opened from the narrow hall and Franz, the artist, stepped in with a cheerful "Ah. there!" to the occupants of the room, at the same time motioning Sandy into the farther corner of the room. As the smoke curled up in a delicate and widening spiral from his cigarette, he began to whisper to his confidant.

Sandy staggered back against an unused table, his naturally prominent eyes bulging



"Sandy staggered back against an unused table." By Landers. Pen and ink, zinc etched. Reduced two and one-half times.

out ferociously and flashing with a strange fire. Then, in an almost snarling tone, he broke out in a series of oaths which



" To the Lake Shore depot." By Schmedigen. Pen and ink sketch, zinc etched. One-half reduction.

would have answered as a printer's passport in any composing room in the country.

"Have to get a new font of dashes to set that up. Better put it into the bank for the Sunday," commented one of the men, without looking up from the "flimsy" which he was reading. If he had seen the wrath which burned in Sandy's countenance he would probably have kept silent.

But his remark was unnoticed. Striding out of the room into the dingy den where the night editor was filling out his page schedule,

Sandy laid down his copy, stiffened up his neck and said : "Strong, you'll have to put someone on in my place to finish out the night. I can't stay."

"All right; put Billy on," returned the night editor.

After vanishing a few moments into the composing room, Sandy reappeared and joined Franz.

Not until they reached the seclusion of the street did either of them speak.

Sandy was dazed, and paused on the broad steps, staring blankly at the arc light that sang and spluttered its intermittent ditty above them.

Franz saw that he must take the initiative. Tossing aside his cigarette he signaled a cabman.

"Lake Shore depot-quick," he ordered as he almost pushed the old

> into the vehicle. A few moments of thundering over the roughest of curbs and pavements and they were both standing in the waiting room of the depot. examining the prospective passengers with swift but

man before him

searching glances. "Wrong lead this time. Let's try the B. & O.," suggested Franz, as they turned and again entered the cab.

From depot to depot it was the same story. When there were no more stations to visit they turned into a short cross street. a little less than a street and a little more than an alley, in a secluded part of the city's outskirts. Its inhabitants called it Virgin allev: the

directory did not call it at all. Whether this was an ignorant oversight or a piece of public-spirited modesty on the part of the authors of the directory, does not signify. Virgin alley it was, and there was none other like it.

During this ride to their final destination conversation was again dropped. Without, the jaded cabhorse hung its head to a level with its briskets: within, the austere head of Sandy was drooped hopelessly forward. Dejection, almost hopeless; determination, almost sublime, were



"Sobbed with shameful abandon," By Heaton. Wash, on yellow millboard. Copper half-tone. Reduced two-thirds.

"His head dropped into the curve of his arm." By Batchelder. Pen and ink. Reduced to one-third.

alike expressed by the pathetic posture of both.

They alighted and Sandy stumbled along up the gravel walk-for, unlike the other building on the alley, his little wood-colored dwelling stood a bit back from the street. He fumbled about, trying to fit the old-fashioned key into the door. Then Franz came up, struck a match, and shading the flame with his hands threw the light down upon the keyhole.

It seemed to Sandy as though he were seeking entrance into a tomb.

rather than into the little cottage where peace, like a shaft of sunlight, broad and heavenly, had pierced the overcast sky of his life.

At last the key found its place, the lock clicked and the men entered. Another match flashed, then a steadier light came, showing that the little kerosene lamp had been lighted.

"There's a letter from her," said Franz, pointing to a neat square envelope lying on the turkey-red spread that covered the little drop-leaf table

Sandy tried to open it, but his



"Do you send her your forgiveness?" McCutcheon. Pen and ink, zinc etched. Reduced one-half.



"The Flower of Virgin Alley." By Schmedtgen. Pen and ink, zinc etched. Reduced onehalf.

to get rid of

the wife whom

shaking fingers could not tear the tough linen fiber. "Read it, boy," he said, handing it to Franz. He read:

DEAR POPSEY,—I have married Emil, for you remember I came of age vesterday. Why do you hate and persecute him so bitterly? It almost kills me to do it, but you know that a woman must marry the man she loves. He is going to take me back to Germany with him and our dreams must be made to the man she tries at the man she tries at law. Remember that I am always your own little girl. Write to me at Berlin and tell must that you forgive me the pain that I have caused you.

Your loving

P. S.—You will find your supper waiting under the cloth on the other table.

"Dann the Dutch renegade — the soft, palaverin' hound — and dann, —" but the curse upon the girl choked in his throat.



"Arrayed in the white evening dress in which she had graduated." By Denslow. Pen and ink, zinc etched. Reduced two and one-half times.

Franz had thrown back the edged cheese-cloth overspread from the other table, and revealed the lunch that Marjorie had set out for the last time.

In the center was a bowl of roses, the smothered perfume of which shilled the little room.
The raised and shaking that, the brut that, the brut

hand of the old man fell down upon the table. His head dropped into the curve of his arm and he groaned and sobbed with shameless abandon.

The young man turned his back upon the father, and stood gazing stead-fastly at the photograph of the vanished girl, arrayed in the white evening dress in which she had graduated from the conservatory.

A smile, half of joyful excitement and half of girlish embarrassment, was upon her lips and the sheet of music in her hand seemed to be trembling just a little with the excitement which swelled

the soft white curve of her bosom. Ah, God! how he had loved—worshiped her, from that hour when he had first listened to the deep, pure contratlo strains which floated from those lips! Oh, to hear that voice again! "I'm going," he said, in his quiet way, turning toward the old man, "Do you send her your forgiveness?"

Sandy did not answer by word or movement, Franz stood a few moments, then passed out into the outer darkness of Virgin alley.

How the comings and the goings of the flower of Virgin alley were missed the girl herself never knew.

Virgin alley was not a nice place. Sandy knew that when he had brought her, a mere motherless child, into its hidden keeping. She was a novelty; she had a father. That was an investigation.

"That will do for once, but don't bring any more," the respectful toleration of denizens of the alley seemed to say.

Day after day the bare, dirty children of the alley waited about the gate to see "the singing lady" come and go, but she came not. They listened in the evening to hear her beautiful songs as she moved about her work; but the little house was silent. The flower of Virgin alley had been plucked, and the place that once knew her knew her no more. Five years afterward a young man in the black-coated circle of the Theater ——, in Munich, sat with eyes restlessly turning to a certain box.

"Who is the pale lady?" he inquired of his neighbor.

"She with the white fan and the deep blue eyes? She is the Baroness It is her miserable husband who is so fast in love with the Countess He'll find some way

he picked up "The black-coated circle of the Theater." By McCutcheon.

Peu and ink, zinc etched. One-half reduction.

when he was sowing his wild oats as public singer, you may depend upon that, the brute! But he little thought then that an uncle and two cousins would be obliging enough to get themselves killed off in a railway disaster in France in order to give him the title. However, he got precious little to support his title with—so, of course, he must now marry it.

Franz leaned back in his chair, with fixed and devouring eyes. He was like one who had been searching for years, scouring sea and land to recover a stolen jewel which now



"Searching the dead face, which seemed but sleeping." By Denslow. Peu and iuk aud wash. Copper half-tone. One-third reduction.

flashed for a moment upon his bewildered sight—but still far beyond his reach.

How glorious she was, in her splendid evening costume! But her eyes—their dreamy, listless sadness shot him through with maddening

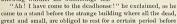
pains.

For a fortnight he haunted all the fashionable places which a lady of her station might be expected to frequent. Not a glimpse of her did he get.

It was little sleep that the hopeless lover found, and even his snatches of slumber were broken by calls for Marjorie.

"One night more
—and then ——"
this he said as he
strolled into the —
quarter of Munich,
one night, not

knowing whither his wanderings led:



smote him like a blow. He entered. There were the reclining bodies in their cases. He looked closely to see if he could detect the delicate system of electrical apparatus connected with the nerve centers of each body, which the slightest manifestation of life would disturb and give the alarm in the guardhouse, by means

burial. A grim and ominous foreboding

Passing slowly along the children, decked with their burial flowers, he came to the adults—first, an old man, with rotund cheeks, who only needed his long pipe to be the image of a sleeping burgomaster; then a young matron,

of the annunciator.

and next—

"God!" he cried aloud, as he almost fell to the floor. Ves, there lay the Baroness—, Marjorie.

The singing lady has come back." By

Deuslow. Pen and ink. zinc etched. Re-

"Angel," he muttered, as he stood transfixed before the reclining white-robed figure.

He lived a lifetime as he stood there searching the dead face which seemed but sleeping. Dead? She could not be dead! She must awaken! He would cry out to her the old name— Marjorie. But the silence mocked the suggestion. He thought of Sandy. Ah! if the old man might only look upon that face! He drank in its quiet, wondrous beauty. It gave him a peace he had not known for years.



"Pressing the Flower of Virgin Alley to his breast." By Heaton. Wash, on yellow millboard. Copper half-tone. Reduced twothirds.

His worshiping eyes traced every line of the still countenance: the indented chin; the curving lips, from which had gushed such a soul of song; the long-lashed eyes. The fancy came to him that he could see a twitching of their lids.

"I will go mad if I stay," he at last said to himself, and

But at the door he hesitated, then returned for one last long look. All was as before, only the leaf of a withered rose had dropped down upon her bosom.

Dying a living death, he again returned to the door. His hand was upon the latch.

Faint as a spirit-whisper the call of his own name seemed to come to him. It was only his crazed fancy, he told himself, but he could not forbear to glance backward.

Was it her moving hand that he saw? He leaped before her. Yes, her soft white fingers were trembling. It was like seeing a statue suddenly endowed with life.

When the guards came he was stretched upon the floor, apparently the more lifeless of the two, for her eyes had opened and her arms were moving, while he was stiff and still.

Life and death, like the parts of a child's puzzle, are

strangely interchangeable; it is a grim game of give and take, and deadhouses do not give back their own without recompense. The next day it was the body of -, which reposed upon its probationary couch. He had tried poison, and its result had come back upon him, an avenging shade from the grave. This time he tried drowning - upon himselfand the result was satisfactory to society. His novitiate in the deadhouse successfully passed, he was graduated into the tomb.

"Ah, Franz!" she said again and again, laying her hand in his, as they sat upon deck, on the homeward voyage, "it was a thousand hells to see you pass-

"The singing lady has come back."

By Batchelder. Pen and ink, zinc etched. Two and one-half reduction.

ing out, and feel the shipor—the awful numbness—creeping over me again; to know that you had followed me so faithfully, to feel your eyes upon me, to hear your words as though coming through an infinite distance; and then to know that you were leaving me to sink back into the ocean of death, perhaps to arouse again when in the tomb." Franz needed all his powers of persuasion to avert the brooding remores which at times assailed his companion. The every tender, loving act of stem old Sandy passed in review before her, and her heart throbbed in anguish over the old father's distress, told by Franz as briefly as he could in reply to her eager questionings. "Oh, how could I have been so cruel," she cried again and again amid her sobs, as she made Franz repeat his story.

The girl's mind had been lifted into an atmosphere of exaltation by one who knew his art and power well. A brief separation from her father, the advantages of finishing her education, and then the promise of success and power and a life of ease for Sandy. She was not given time for thought, but was carried away by the energy and enthusiasm of her unscrupulous admirer. The short note and its flippant adieus, she reflected on with wonder—surely it was not herself that did this thing. We are a mystery to ourselves. No one

duced one-half.

knows the hidden springs of his own actions. The "individuality" of which many are possessed, is a force beyond them. It is theirs, but they control it not.

As she leaped from the carriage and ran up the walk she saw that the geranium beds were as scarlet with blooms as when she had last passed out of the little house and stooped to

pluck one flaming bunch as she fled.

"Girl! Girl!" cried Sandy, starting up from the arm chair where he was dreaming. But he sank back again, pressing the Flower of Virgin Alley to his breast.

"The singing lady has come back," the older children of the alley whispered to those who had been told of that vanished divinity, but had seen not.

They did not know that she had returned from the grave; but they grew up with the blue-eyed grandchildren of Sandy, the ringman.



NOTES ON ADVERTISING.

BY J. C. OSWALD.

Whattever men may say as to the lack of foresight and business ability in women, their argument the arriably weakened by the one admission that the fair sex constitutes the great majority of those who read advertisements. The advertising columns have come to be a considerable factor in the conveyance of news to the reading public, and it is a very poor and unattractive ad. nowadays that is not read. That women read them most is best evidenced by the fact that journals devoted to their interests receive much higher rates for advertising than do those who cater to the other side of the house.

THE ads. in the Hutchinson (Kan.) Daily News are well displayed, but the ad.-man does sometimes make typographical errors. It is too bad that the News cannot see the necessity of employing a proofreader.

"IN YOUR MIND'S EVE" is the title of a neat and brief little design gotten out by George H. Buchanan & Co., Philadelphia. It is intended to catch the spring trade, and it will be through no fault of its own if it don't.

"Our Reminder" is a monthly publication of the Burnett Printing Company. It is printed on a postal card and is well gotten up. Unlike most of their contemporaries, its publishers seem to make no objection to having their Reminder entered as first-class matter.

SOME well-executed specimens of advertisement composition have been received from Carl Mercer, foreman of the Free Press office, Kingfisher, Oklahoma Territory. The ads. give evidence of having been rather hurriedly prepared, but are otherwise worthy of commendation.

SPECIMENS of advertisement composition have been received from C. W. Steinberg, Newads, New Jersey. In the main they are well set up, though there is considerable room for improvement in that of Charles Hardtgen & Co. It presents a jumble of matter that to a casual glance conveys no meaning.

JOSEPH C. DURONT, Westfield, Massachusetts, sends as an advertising folder which he has prepared for the clothing house of Cooley Brothers, of that city. As the fishing season is near, Mr. Dupont has taken that subject for his theme and presents an original poem, entitled "Fishin;" on the first page. This is accompanied by a half-tone portrait of a fisherman of local note. An abstract of the Massachusetts game laws also appears and some readable notes, "A Few Words

Between Bites." Appropriate advertisements for the firm appear. Mr. Dupont's work is commendable.

The following "Psalm of Advertising" appears on a blotter gotten out by the "St. Johns News Printery," St. Johns, Michigan:

Tell me not in sneering manner Advertising does not pay; Rich are they who fling their banner Boldest to the world today.

Advertising done in earnest, Done with wisdom, heart and sonl, With determination sternest, Always brings the wished-for goal,

Lives of many men remind ns

We to great success can climb,
If the reading public find ns

Advertising all the time.

Advertising with persistent Energy to spread our fame, Ever honest and consistent

In performing what we claim.

In the world's commercial battle,
In the rivalry of trade

In the rivalry of trade

We must hustle, shout and rattle

Ere impression can be made.

"NEWSPAPER advertising is all right in its way," said a young business man recently, "but we new advertisers do not stand much show. When I give an advertisement to a trade journal it is placed among others of its class and is overshadowed in importance by those of older and better known firms. With circulars it is different. Each stands upon its own merit and the best wins." Not long after this conversation I stood in the postoffice of a busy country town awaiting the distribution of the mail. A man, who was afterward found to be the proprietor of one of the leading stores of the place, came in and opened a lockbox. He took therefrom a goodly quantity of mail, piece by piece, and after glancing at each, tossed a number unopened to the floor. When asked for his reason for doing so, later in the day at his store, he said : "I have been in business twenty years, and have in that time received so much advertising matter through the mails that I can almost tell a circular by a glance at the envelope, whether sealed or not. What I am not sure I will be interested in I do not take time to open. I miss it sometimes, you will observe," with a glance at a partly filled waste basket, "but not often." This incident was an actual occurrence, and it shows that while good results may be obtained from a judicious use of circulars, they can hardly be regarded as being sufficient unto themselves.

Half-tone engraving by
CROSSCUP & WEST ENGRAVING Co.,
put Fibert steet,
Philadelphia.
Duplicate plates for sale.

THE LOVE LETTER.



NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

COMPUCTED BY CHARLES T MURDAY

DUBLISHER, Clevelaud, Ohio. - How long should it take to make a cast from a form in a well-equipped newspaper office and have it ready for the press? Answer .- A solid page of newspaper can be molded, cast and finished complete in seven minutes, but it is best to allow twelve minutes to do it right. A "fat" form or a form with wood base cuts takes longer and should not be the starter when it is possible to avoid it. Most daily papers have a flat outfit and where cuts come to them on wood their stereotyper puts them on metal, thus saving time on the paper.

I. McL., Toronto, Ontario.-I have some casts of very fine lines to make. I am told I should use Jannin's cement for making them. Is this cement better than the ordinary process; and if so, where cau it be procured? Answer .- You can get the finest line ever made by any of the old processes if properly made.

- D. F. G., Memphis, Tennessee.-Where can I procure celluloid cuts. Are they superior to the ordinary style and in what particular? Answer. - Celluloid cuts are not superior nor as good as electrotypes. The only advantage in using them is that they are lighter and cost less to send through the mails. A. N. Kellogg Company, of Chicago, make them.
- B. F. A., Detroit, Michigan.—How can I cast metal to get a printing surface giving the result somewhat similar to the inclosed sample of owltype? Answer.—It is the simplest thing imaginable. Just make a slug in casting box and you have it. That is, take a flat casting box and pour hot metal in it. When metal comes in contact with iron it will chill, thus making all kinds of designs, no two ever alike, and leaving a perfectly smooth surface to print from. You can also make designs by using slightly damp (not wet) paper or rough cardboard.
- J. L. M., Buffalo, New York .- I am desirous of securing some means of thoroughly cleansing type. Benzine and lye are not sufficient. The dirt works down in the type and it is made uneven. The use of a jet of steam has been suggested to me, but I do not know if a small steam apparatus could be built economically enough and safe enough for my use. Please advise me. Answer .- You can thoroughly clean your types by having a frame made of iron and having the bottom covered with strips like grate bars. Cover the grates with coarse wire screen cloth; then cover coarse cloth with fine wirecloth, this last should be fine enough to not let the type drop through. Now have a wooden sink made loug enough to put in this frame and have steam pipes run across the sink every six or eight inches, with holes drilled in them on top every six inches, and connect all with steam. Fill the sink with cold water and a small quantity of lye; then take the type and put it in the frame, put the frame in the sink and turn on the steam slowly, letting it boil for half an hour, and when the type is screened you will find it perfectly clean. The A. N. Kellogg Company, of Chicago, we believe, supplies this type-cleaner.
- S. R. Mason, Cleveland, Ohio .- I am anxious to procure a work on making relief blocks for the printing press, by any process, and referring to your article in the February number I would ask if you would kindly name some of the reading matter you can recommend? Answer.-I have no publication in view for the reason that I have never seen one that I could recom mend. There have been some articles written on the subject. but there has been so much chaff in them that it took an expert to find the wheat. There are several reasons for the above remark. In the first place there are very few who know enough about the business, and the few who do are men that are not writers, and if they could write it would not pay them to do so as their time is money, and publishers have not realized that there was enough interest taken in stereotyping and

electrotyping to pay them to expend very much money on such articles. The men who are competent to write on this subject are men who are able to command a good salary and do not have to write articles to help pay their expenses, and, in fact, could make more by devoting that time to their profession. I believe the publishers are beginning to realize that they are neglecting a very important part of the printing art, and that they will endeavor to obtain competent people to handle it, and that you will be able to obtain all the information you desire in the near future. I will be pleased to assist you at any and all times to the best of my ability.

CRITICAL AND PRACTICAL NOTES ON NEWSPAPER TYPOGRAPHY AND PRESSWORK.

Under this head will be published each month a conscientious review of newspapers sent in by their owners or managers. Criticism will cover only the appearance and makeup of the paper. Papers submitted for this purpose must be addressed to Mr. R. C. Penfield, P. O. Box 843, Philadelphia, Pa.

THE MERKLENBERG TIMES, CHARLOTTE, N. C .- A neat, eight-column folio. The body type, apparently long primer, is well worn, but fair results have been attained in the presswork. Better ink would improve the work in this respect. The little nonpareil headings are two small for the body type. A brevier aldine or condensed gothic or a nonpareil doric would be

THE NEWS, ORANGE, CAL -James Fullerton, the proprietor, writes that this is printed on a Washington hand press from type in use twelve years. The News, for general appearance, would put to shame many a more pretentious sheet, The get-up is conceived and carried out in a workmanlike manner, and is worthy of emulation. The use of long primer law italic for a "reader" in the local columns jars upon the otherwise neat appearance of this department.

THE GAZETTE, KANKAKEE, ILL .- A seven-column quarto, liberally patronized, well-printed and altogether qualified to take rank with the best class of country papers. Plates are plentifully used, but they are well worked, and hence are not an eyesore. The "ad. display" shows a laudable effort to excel. We are obliged to criticise the use of nonpareil boldface roman as a heading for a paragraph in leaded brevier. It is, or should be, a cardinal point in newspaper make-up, that the headings are not put in "to look pretty," but to call attention to the article, and this point is lost if a prominent type is not used

TUSCOLA COUNTY ADVERTISER, CARO, MICH.-The Advertiser is printed on a machine fluish cream tint paper, is an eightpage, fifty-six column paper and is pasted and trimmed. The presswork, generally speaking, is good, but more impression on the plates would improve the publication in this respect. The first page would look better if it had at least three larger headings. As it is now, the page has a neat appearance, but it lacks the newsy effect that such headings would give. Two leads more above and one below the date line would also be an improvement. The Advertiser, however, is a journal that its proprietor may reasonably be proud of.

THE LEVER AND THE MONITOR, CHICAGO.-These are in the nature of class papers, and as such hardly come under this department. The former is the better appearing of the two. The "fright heads" on the first page are open to the criticism of having two lower-case lines following each other, which is not recognized as according to the ethics usually demanded in such cases. On the Monitor the appearance of several of the pages is marred by the plates used bearing the impression off the column rules. This can be obviated by putting "feet" on the column rules, which is, however, but a poor makeshift for

new ones, and will cost nearly as much, or by always using the same bases for the plates and scraping them a little.

THE GAZETTE, BELLEVUE, OHIO.—There are two editions of this publication—a six-column daily and a weekly of double size. The general display is of medium weight and the conjustion is creditable. The presswort, while fully up to the average of the ordinary country paper, is assceptible of improvement. The use of fancy initials is a novelty for a paper of this description. It is an open question if judging from their frequent appearance in the weekly, there may not be too much of a good thing.

QUESTIONS AND ANSWERS RELATING TO

CONDUCTED BY FRANKLIN H. HOUGH.

TO CORRESPONDENTS.—Names and addresses must accompany all letters or no attention will be paid thereto. We desire this for our information and not for publication. References to former articles or answers should give date of paper and page. Special written information rather than that of general interest cannot be furnished without remunerarilion.

E. F. R., Jackson, Michigan.—Can I file a carcad covering a design for a font of type? Answer.—No, you cannot. A number of years ago the Commissioner of Patents decided that a carcad covering a design could ento the filed, because a design could exist only as a complete idea. Carcads relate only to incomplete inventions and simply entitle the caveator to notice of the filing of applications by other persons for the same invention. They afford no protection whatever. When your font of type is perfected you can take out a design patent, for three and one-half, seven or fourteen years, as you may prefer.

R. F. W., Mameda, California.—Can you tell me where I an find a proper form for a bill of sale of an interest in a patented device? I obtained a patent several months since for a printer's quoin and have an opportunity to dispose of an interest in the same. Answer.—If you will send directly to the Patent Office at Washington, D. C. (addressing the Honorable Commissioner of Patents), a copy of the "Rules of Practice of the United States Patent Office," will be sent to you. You will find in the back part of the volume certain forms published, and among them the form for an assignment. After your assignment has been properly prepared and executed, you should have it recorded in the Patent Office. The cost of recording will depend upon the number of words contained in the instrument.

F. H. A., Portland, Maine.—Five years ago I got up a very niccomposing-site. It was so easily adjusted and handy that I had a dozen made to give to my friends away from here and for use by compositors in this office. I am afraid that I have allowed too long a time to elapse, but would like to know definitely as to whether I can still secure a patent. Answer.—You have no chance whatever to obtain a patent that would be valid or would afford you the slightest protection. Two years public use forfeits the rights of an invention runless he has an application pending, or of finding out as to whether an invention has been in public use or not. A patent might, therefore, be granted to you, but if you should ever bring a suit for infringement and it should be discovered that your composing stick had been generally used for five years, your patent would be held to be

S. McC., Dallas, Texas.—Having noticed that your journal has recently opened a question department, I avail myself of the opportunity to ask what would be done by the Patent Office, in case two different parties should endeavor to patent the same invention, each claiming to be the inventor. A friend of mine, residing in this city, has been working for several years trying to perfect a new folding machine, and he has recently been informed that another person living in Denver, Colorado, has filed an application for a patent for the same principle. Has my friend any chance to maintain his rights? Answer .- There is in the Patent Office a division which is termed the "Interference Division." When two or more persons are found to have asked for patents for the same invention, their applications are referred to this division and a formal investigation is had with the view of ascertaining as to who is the true, first inventor. Each party to the interference is required to furnish the office with testimony in support of his claim, and the official in charge (known as the "Examiner of Interferences") weighs the evidence and decides as to which of the several applicants should receive the patents. Even should the Denver party you mention have been granted a patent, your friend need not despair. He can still file his application and demand that it be put in interference with the patent. The Commissioner of Patents has no authority under the law to cancel a patent that has been issued, but he can grant another patent for the same thing to another person who proves to be the prior inventor, and the parties are thus placed upon equal footing in the courts.

PRACTICAL NOTES AND EXPERIENCES IN NEWS-PAPER PUBLISHING.

CONDUCTED BY R. C. PENFIELD

CONTRIBUTIONS to this department will be confined to the interests of newspaper publishers exclusively. The correspondence of publishers is invited, on matters of current interest, under this head.

EDITOR THE INLAND PRINTER: After reading the article in regard to Mr. Crombie's attempt to establish a uniform and fair advertising rate, I feel like venturing on a few opinions myself. We have just received Ayer's New Directory. On looking the same over I was fairly disgusted with the rating they give some papers. I positively know of six papers whose number of subscribers are doubled therein, and in one case, where the actual number of papers published is 780, the same is rated in the directory as publishing 1,680. I do not know what the publishers of these directories base their figures on. At all events it would appear to me that, if they tried at all, they might get a more exact figure than this.

As regards the rates of advertising offered by some, they are simply absurd. It is but a short time since that a large eastern concern made us a proposition, offering us \$50 for a given space, and finally, after exchanging a dozen letters, paid us our price, \$50 net. Now, is in not through the rating that the directory publishers give one that this trouble is caused? Is this not the very reason why a truthful and reputable concern is made to accept lower rates than they are really entitled to, and others whose lists are only one-half or even smaller, get the same pay, thereby making a big thing of it? Of course it remains entirely with the publisher to refuse or to accept a contract. But in many cases it sorely tempts one.

It appears to me this matter could be remedied to a great extent by the honest and reputable publisher giving a sworn statement of the number of papers published, and charging a fair rate in accordance therewith. Respectfully,

A. F. WAGNER.

[Mr. Wagner's complaint is a just one. There is no reliable directory published, and advertisers figure that the country newspapers are all about the same, and hence try to make one figure apply to all allike. This makes it all right for the paper circulating 600 copies, but for the one with 1,800 it is not so good a proposition. The organization of country associations, with graded prices to foreign advertisers, based on the number of copies sold or subscribed for, would be a step toward general organization. But let the publisher always bear in mind one point: the advertiser proposes—it remains for the publisher himself to dispose of the matter. If the price is not satisfactory, let the business be turned down. And one further point: refuse courteously—"smart" letters are treated with ridicule or contempt.]

LEGAL LIGHT FOR PUBLISHERS

A RECENT decision in the New York courts as to privileges of a newspaper in the publishing of pictures of people in voting contests or other reasons, without their consent, is against the newspaper. The learned court says :

Private rights must be respected, as well as the wishes and sensibilities of people. When they transgress the law, invoke its aid, or put themselves up as candidates for public favor, they warrant criticism, and ought not to complain of it; but where they are content with the privacy of their homes, they are entitled to peace of mind, and cannot be suspended over the press-heated gridiron of excited rivalry, and voted for against their will and protest.

THE Supreme Court of Iowa has decided that the matter of choosing the official county paper shall be settled in the following manner:

Where the statute provides that the board of supervisors shall select as official newspapers those two having the largest circulation in the county that, in case of coutest, each applicant shall file, on or before a day named by the board, a certified statement of the number, names and addresses of its bona fide yearly subscribers in the county; and that the two applicants having the most subscribers shall be the official papers. In case of more

than two applicants, the board can consider only those of publishers who have filed certified statements and that such state ments must be filed without an order by the board fixing the time of filing. 'contest," within the meaning of the statutes, arises when more than two certified statements are filed: and the board cannot ignore or defeat such contest by neglecting to fix a day for the filing of the statements and for a hearing.

Runion vs. Haislet. (Supreme Court of Iowa.) 57 N. W. Rep. 902. (158.)

NEWSPAPERS desirous of increasing their circulation by other than ordinary legitimate means, such as, for instance, numbered coupon prizes, should be careful that their plan does not come under the prescribed limits of the lottery law. The following decision of the Idaho Su-

I. M. PAGE G. W. CYRUS, Secretary. President. Jerseyville, Ill. Camp Point, Ill.



M. F. WALSH ist Vice-President Harvard, Ill.



Fairfield, Ill.

It is suggested that, as each ticket holder pays therefor the subscription price of the paper, and gets the paper for a year, which is presumed to be an equivalent in value, the transaction is not a lottery. But all the purchasers of tickets do not all receive the same : on the contrary, there are sixteen who receive more than the others and more too than the value said for their tickets, and through the chance of a drawing. It cannot be supposed that the chief purpose in purchasing a ticket is to obtain the paper, for that could be done in the usual way without tickets. The evident object of the offer was to increase the number of subscribers by awarding prizes to those who should have the fortune to draw them, and the hope of so drawing them was the inducement to procure tickets by subscribing for the paper. Certainly we have all the elements of a lottery - the tickets, the prizes, and drawing them by chance. That the prizes may not be of great value does not change the principle, or make it less a lottery. The only difference between this scheme and the usual lottery is that in this every purchaser of a ticket is repaid its cost by receiving the paper for a year.

United States 25. Wallis. (District Court, D. Idaho, S. D.) 88 Fed. Rep. 942. (523.)

In response to several inquiries as to what constitutes a "libel," the following carefully worded and unquestionably complete opinion is given :

C M. TINNEY

Treasurer,

Virginia, III.

In either an action or an indictment for a libel, the offeuse consists in the unlawful publishing; the composing of a libel without publishing it.

is not actionable, nor indictable, but the publishing without composing is. Auvone who knowingly communicates a libel, or causes it to be communicated, is a publisher of the libel. The communication of a libel to any one person is a publication; and a sale by the clerk of a bookseller or printer, in the ordinary course of duty, is a publication by his principal. One who scuds a manuscript to the printer of a periodical publication, and does not restrict the printing and publishing of it, and it is accordingly printed and published, is a publisher of the writing; as to the evidence sufficient to make the writer answerable as publisher. As a general principle, the writer of a libel that is published will be taken to be the publisher, unless proof to the contrary be given. The proprietor of a newspaper, though not privy to the publication, is answerable, both civilly and criminally, for libels ap pearing in his paper, but

ad Vice-President Canton, Ill. ILLINOIS PRESS ASSOCIATION OFFICERS it has been held that the publisher is not answerable in an action, if he did not know, at the time of publication, that the writing was libelous. A bookseller who sells a journal, or one who carries it around, is not answerable if he does not know that what he circulates is libelous: but the burden of showing ignorance rests on him. In an indictment, the publication in the district of which the court has jurisdiction, must be proved; but the insertion of a piece, at one's request, in a paper printed in one county, which circulates in an adjoining county, and which was circulated there, is a publication in the latter county. Upon a cousideration of the various cases upon the subject, it may be concluded that any publication injurious to the social character of another, and not shown to be true, or to have been justifiably made, is actionable as a false and malicious libel. Malice, in an action of this kind, consists in intentionally doing, without justifiable cause, that which is injurious to another; and everything injurious to the character of another is, in this action, taken to be false until it is shown by plea to be true.

Therefore, every publication injurious to the character is, in law, false aud

malicious until the presumption of falsehood is met by plea of the truth.

or the presumption of malice is removed by showing a justifiable occasion or motive. The ground of all legal liability for words spoken or written, consists in injury to character. We have, then, this general view of the

eutire range of this action. Any written words, in their nature and ten-dency injurious to social character, by any imputation whatever, and any spoken words injurious to character by the imputation of an immoral and

indictable offense, are actionable generally; other words, spoken or writ-

ten, are not actionable unless injurious to official or professional character

or productive of actual damage. An indictable libel consists in knowingly

preme Court shows what may not be done in this direction: A scheme for increasing the circulation of a newspaper, whereby all

paid-up subscribers receive numbered tickets corresponding to uumbered coupous, which are drawn from a box by a blindfolded person, prizes to be given to the holders of certain tickets, is a lottery, notwithstanding that every purchaser of a ticket is repaid its cost by receiving the paper. The statute is directed against the use of the mails for the conveyance of any advertisement of "any lottery or gift enterprise of any kind." This language is sufficiently compreheusive to include any scheme in the nature of a lottery. It is not necessary to enumerate the many similar definitions given by lexicographers and courts of the term "lottery." It may be sufficient to say that it embraces the elements of procuring through lot or chance, by the investment of a sum of money or something of value, some greater amount of money or thing of greater value. When such are the chief features of any scheme, whatever it may be christened, or however it may be guarded or concealed by cunningly devised conditions or screens, it is, under the law, a lottery. It has been said that "iu law the term lottery embraces all schemes for the distribution of prizes by chance, such as policy-playing, gift exhibitions, prize concerts, raffles at fairs, etc., and includes various forms of gambling." What, then, is the scheme whereby each paid-up subscriber for the paper is entitled to a numbered ticket, for which there is a corresponding numbered coupon placed in a covered box, which is to be drawn therefrom by a blindfolded person, and the person holding the ticket corresponding to the fifteenth coupou drawn is entitled to the chief prize, and all the last fifteen coupons drawn represent prizes. and intentionally (which is maliciously) publishing anything injurious to the character of the living or the dead, and tending to produce a breach of the peace.

In general it may be conceded that where it can be shown that the alleged libel was a statement published in the interest of the public welfare, the result will be an acquittal or a nonsuit. A publisher should regard a verdict of even six cents damages as against him - for it shows that he was actually guilty of publishing a libel. On the other hand, this is in some cases better than a complete acquittal, for the latter might give the complainant cause for requesting a new trial, whereas if he has a verdict of six cents damages, he cannot reasonably ask this privilege, for, is the verdict not already in his favor?

BUSINESS DEPARTMENT; HOW IT SHOULD BE CONDUCTED.* TERRY SIMMONS. "PLAINDEALER." MARSEILLES, ILLINOIS,

Step into the average country printing office, ask for the business department, and a smile will come over the face of the publisher, its meaning plain. With the fading away of that



smile the "business department" acts promptly. How it should be conducted is then and there solved, in that instance, to the best of his ability, but is it wisely done? Here is the keynote to the situation. Struck, it sounds success or failure

Giveu ample facilities and desirable location, if the publisher lacks the essential ability, his days are numberedshort, and failures; or, if long, yet more

a misery, and questionable if what gain may eventually result is worth the cost. Candidly, it is a mooted question whether any of us presume to affirm that we know just how the business department should be conducted. If, in our experience, we have learned what not to do, our advice might avail to help others of the fraternity less fortunate. But does not this suggest that for us there could have been some wiser way to have learned what we so needed than by the physical, mental and financial waste of years? Is a similar round the fate of those to come after us? Largely so. unless the dearly bought information we country publishers have gained can be accumulated - made a practical school of journalism. Our state association is the nucleus of that concentration, the present school if you please, its every session of great value in determining how the business and all other departments of a country newspaper should be conducted, but at its best the work is not far reaching, rapid enough, for the age of which it is a part, not a daily affair. Do we want our sons and daughters, should they follow in our footsteps, to be no better prepared for the struggle - harder yet, in the fiercer competition than, perhaps, we encountered - than were we?

To properly conduct the business department of a country newspaper is to leave no stone unturned on your part to get self the farthest possible from how not to do it. Assuming to be the leaders in the advance line of thought, criterions in advice, in business methods we are largely at sea ourselves, We seek success when and where it is not to be found; conduct a business, and now I speak directly of the country publisher, that demands, to be a success, a superior order of talent and trained skill, with less of preparation than that demanded in most any other profession or art.

We are not to blame for what we may not have had-a practical publisher's schooling, wherein the teachers were professionals, in the sense that colleges have their professors-but we are remiss in our duties if we now take no advance step and by concerted action raise the grade of requirements in the publishing business.

Our brother professions call in the aid of law to maintain a high standing in their brotherhood, and no one questions the

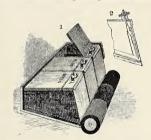
*Paper read before the Illinois Press Association, Chicago, February 19-24, 1894.

wisdom of the course. Physically, the law has us in its care, though for our mental, moral and artistic growth country publishers are allowed to dole out as their fancy dictates, even though sometimes nothing would be of more value to the

Give us schools of printing, taking up all needed branches, graduates from which alone are recognized or tolerated in the newspaper world. Present publishers need only be required to stand the test of examination. Let framed diplomas be looked for and found, to the end that country editorship, in any degree, is in no way a by-word and scoff in the eves of intelligence and dignity. Cease assuming a role we have not at all times successfully played by creating its nobler successor, the courage that is born of the conviction that we are the leaders in the lighting of our world. Then, and not until then, will the country newspaper have a business department properly conducted. Honors will be to the full what they imply. and the sweet rewards of our labors ample for the higher needs of the splendid culture that is ours by patient, well directed. intelligent effort.

SUPPLEMENTAL COLORED INK FOUNTAINS FOR PRINTING PRESSES.

The illustration represents supplemental fountains, designed to be placed and used in the ordinary long fountain of any power printing press, to facilitate printing show bills, etc., in colors, in such a way that one color blends with another, where the work is done by one impression. The improvement has been patented by Mr. Otis M. Moore, Seattle, Washington (box 1513). Fig. 1 shows three of these supplemental fountains placed in a main fountain, Fig. 2 being a sectional view of the



gate-moving mechanism. The fountain is preferably a sheet metal box with inclined floor, and with bottom flanges highest at the back end, holding it above the floor and ink of the main fountain. Its front portion has a rigid top or cover, to which is hinged an upwardly swinging lid, and at the lower edge in front is a transverse slot extending the full width of the fountain, through which the ink is supplied directly to the roller. In the front corners are angle plates forming a slideway in which moves a gate the full width of the fountain, and by means of which the amount of ink permitted to pass through the slot is regulated. Centrally in the top of the gate is a block, from which a screw extends upward through a suitable bearing and keeper, there being on the screw a milled nut, by turning which the gate is moved up or down to adjust it so that just the right quantity of ink will flow to the roller. Any desired number of these fountains may be used, according to the number of colors the printer may wish to employ on a job, and the fountains are made of varying widths, to facilitate such distribution of the color as may be most effective. - Scientific American.



- E.

THE COQUETTE.

775 Monroe street, Chicago. Revised and rewritten for THE INLAND PRINTER.

AN EDITORIAL CONTRAST.

BY CAPTAIN IACK CRAWFORD, "THE POET SCOUT,"

I've bin a keepin' cases on the edicated meu
Who in the eastern cities sling the editor'al pen.
A lot o' well-fed fellers wearin' senatorial clothes,
An' average good-lookin', fur as manly beauty goes,
An' I can't help contrastin' their condition with the boys
As hold the frontier sentiment in sort o' equipoise—
The Arizony Kicker brand, whose brainy bugle toots
Whar' the musical six-shooter robs the courts o' ible suits.



Back east opinion architects have nothin' else to do
But write an' think an' think an' write 'bout everything 'at's
new. *

new,
But in the free and easy West, acrost the dreary plains,
The bulk o' editorial work is done outside o' brains.
The editor is coroner, an' jestice o' the peace,
An' makes out legal papers from a last will to a lease,
Umpires the dog engagements, either two or four legged sort,
An' acta sa final referee in all degrees o' sport.

He lookouts fur a faro snap, an' of'en takes a trick A practicin' o' medicine w'en anybody's sick, He plays a nervy poker game, assisted by his sleeve, He laughs with them 'at's laughin', an' he grieves with them 'at grieve.

He allus makes the speeches on the Fo'th day of July, An' plays a parson's hand when thar's a nuptial knot to tie, An' hain't no moral scruples about practicin' at law, When either party wants a man 'at slings a hefty jaw.

His sanctum table allus sets a facin' to the door, So's when a angry citizen comes a smellin' arter gore He ain't got no advantage, an' kin seldom git the drop On the editor an' publisher an' scrapper o' the shop, He wears his britches in his boots, don't never comb his hair, (Except on legal holidays or some sich big affair,) An' thinks a starchy collar is a mark o' servitude, An' wearin' socks excussible in nothin' but a dude.

He's prominent at lynchin's, calls the figgers at a dance, Works a minin' speculation every time he gits a chance, Keeps a string o' runnin' hosses fur the Territorial Fair, An' never shirks in meetin' w'en he's axed to lead in prayer. An' I find myself contrastin' his condition with the men Who do the public preachin' with a stubby p'inted pen, An' I jest think he's usefuller a doggonation sight Than them' at don't do nothin' top o' God's green earth

Ask your newsdealer for THE INLAND PRINTER.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY WILLIAM I. KELLY.

TO CORRESPONDENTS.—Letters of inquiries for reply in this department should be mailed direct to Mr. William J. Kelly, 16 West One Hundred and Twenty-fifth street, New York. The names and addresses of correspondents must be given, not incessarily for publication, but merely to identify them if occasion should arise. No lettents will be answered by mail which properly belong to this department.

FAISE BED BASIS FOR PRINTING PRESSIS.—H. A. K., Harrisburg, Pennsylvania, desires "the address of a concern making false bed bases for use on cylinder presses, to be used where good and sharp impressions are needed, and for convenience in half-tone work." Answer.—Herman Fitch, of Chicago, has the control of what is known as the Fitch Patent Block, which covers, perhaps, our correspondent's inquiry. Anyone can have a metal blank made to fit the bed of a press. Such bed-bases are in use in all photo-engraving establishments for proving up their work previous to blocking. They are made to height of wood blocks. A good blank can be made of slightly reduced stereotype metal, by any electrotype foundry. Robert Tarrant, 52 to 56 Illinois street, Chicago, manufactures false- beds.

GIVING PRINTING INKS A GLOSS .- J. B. K., Barita, Indiana. wishes to be informed of some kind of "varnish or preparation to put in ink that will give it a gloss after it has dried," Answer. - Different colors and qualities of printing inks require distinct treatment, from the nature of their pigments, varnishes and oils. For instance, an ordinary news ink could not be given a gloss, by reason of the low grades of oils that form some of its important factors. For the higher grades of inks, especially colored inks, it is an easier matter to give these a gloss finish. Copal varnish, Venice turpentine, and what is generally sold by ink manufacturers as "gloss drying varnish," will be found quite effective. These should be thoroughly incorporated in the ink before printing, great care being taken that the proper quantity is used to get the desired results. If too much is put in the ink, it will "pull" the stock; and if too little is used, it will not give a gloss. Experience is needed in this effort, and that is only acquired after several experiments have been made

TECHNICAL SCHOOL FOR APPRENTICES .- A correspondent "desires to ascertain if there is a school in the country where printing and binding in its different branches is taught during the summer months, or any part of the year. A school particularly adapted for a young man who desires to learn the mysteries of the pressroom, composing room, etc." Answer .-We do not know of one at present. There was such a department in a technical institution in New York some time ago, but its efforts were so futile that it was abandoned. Sending young men to a technical school to learn the arts alluded to by our correspondent is sheer folly. Printers are not made by such a curriculum as that which could be inaugurated outside of the regular printery. There is no near road to skill or art, which can only be acquired by practical training and development, neither one of which are necessarily degrading. William Caxton, the father of English literature, Charles Dickens, Horace Greeley, Mark Twain, Artemus Ward, Bret Harte, N. P. Willis, Simon Cameron, Schuvler Colfax, and many other such celebrities have been printers, but they learned the art in the usual way. It is not everyone who can be a printer the beginner should have brains and a sincere desire to do his whole duty, whether it consisted of light or hard employment.

ASPEATION OF A PRINTING PRESS INVENTOR.—We love printing press inventors—indeed, any class of inventors who in any way contribute to the happiness of the life of the "poor printer"; but we dote over the aspirations of such a one as has beened us the following:

Da.A. Sin.—Judging of the great (and almost fabloous) stride your great (yi (Chicago)) has taken, both in literature, arts, science, business and industry, lead me to believe you are leading in everything requisite to make this world what is should be. As you are a leading ware. I have obtained Letters Patent on a printing press, which I know, ere this, you fully understand their merit, and think you are in a proper position to approach your Board of Trade or some persons of wealth, who would cooperate and develop the same; by doing so you would increase your wealth, business and populasme; by the proper position of the proper position of the property of the pro

Fearing the possibility of our complimentary correspondent being deluged with appeals for the opportunity of purchasing his patent, we have deemed it judicious to add, that all letters may be sent to this department in good faith. The oasis of such a modest inventor should be sacredly circumscribed, as life is short at best.

MASTIC FOR EMBOSSING .- W. G., Rochester, New York, says: "Can you enlighten me, through the medium of your valuable journal, what constitutes the best material to use in making the cameo die for embossing with?" Answer .- There are a number of substances made use of for building up the "force" for embossing, dependent more or less upon the character of the female die. Gutta-percha is often utilized for embossing. It becomes soft and impressible in boiling water, thus readily yielding to the pressure of the intaglio, and on cooling retains its new shape to a comparatively rigid degree. Fuller's earth (a fine, smooth clay) is also made use of by artistic embossers, as the minutest detail of the design can be secured by patient building-up. It should be mixed with water and liquid gum arabic to about the consistency of putty. It dries hard and the edges of the matrix may be toned down with a sharp knife whenever necessary. Wood pulp, leather, vulcanized rubber, and other such substances are used for ordinary work; but a cement formed of some mastic property is best and most durable. Other formulas are in use by embossers, but these are held as secret.

IMPOSITIONS AND POINTS ON BOOK-FOLDING MACHINES,-"Learner," Iowa, says: "Please inform me what is the process of printing book sheets for point-feed folders." Answer.-First ascertain the limited distance of the two pointers on the folding machine; then the proper distance with which the grippers will take hold of the sheets. This will enable you to know the exact position in which to place the printing and indenting points in the form to be printed and folded. These points should always be inserted in the chase or furniture containing the outside form. Some establishments have chases with point-holes bored in the cross-bars, into which point-marks can be screwed in or left out at will. Where this is not the case, drive fairly strong round steel nails into straight wooden furniture, filing off the tops of the nails to a round and dull point, which should conform to the height of the printing surface of the form. Do not try to use too weak a nail for points. as the rollers and the impression of the press will be apt to bend or break them off. Impositions are regulated by the number of folds in a form, and also by the peculiar constructive combinations of the folder, for different makes of machines have various methods for doing similar kinds of folding, and these differ, in cases, if the work is book or newspaper forms. Some of the manufacturers of folding machinery have printed diagrams, showing manner of imposing and point setting which are valuable to the craft.

A TYPE OF WESTERN ENERGY - C. W. CURRY.

SELLING papers on the streets of Chicago is perhaps not the most anspicious beginning to a boy's career. The competition is keen, however, and success in the occupation is no small indication of unusual ability, and when such ability is coupled with a determination to succeed, the outcome is merely a matter of a few years. Mr. Charles W. Curry, book and news dealer, Chicago, is an example of such circumstances. We let him tell his story in his own words fer the benefit of our vounger readers:



"I was born in New York, in 1864. When I was quite young my parents moved to Chicago, just after the big fire. Soon after this I had the misfortune to lose both my father and mother. This left my little brother and sister dependent on me. I went to selling papers on the streets, determined to do something to make a living for the three of us. I began with 25 cents and saved my money till I had \$\frac{1}{2}\times \text{,aco}\$ in the Feidlity Bank, when it 'busted.' I went to work again, and when I had another \$\frac{1}{2}\times \text{out}\$ and decided to attend the Metropolitan night school. I liked the school, and the course which I took has beloed me in my business very much."

Since the above interview was first printed, Mr. Curry has moved into larger and better quarters, and is reaping the reward of his self-denial and energy. His two stores, 7s State street and 174 Madison street, are recognized headquarters for all that is best in the periodical line.

SPECIAL DEPARTMENTS OF GREAT INTEREST.

The "Childs Memorial Number" of This Inland Prinstre, just at hand, and can candidly and conscientiously say this issue certainly excels that of any previous month in the existence of the journal. The new special departments are of great interest to all the boys in the office, from the devil up. That you may keep up the good work is my carnest wish.—Will L. Hough, Daily Times, Middledown, New York.

This advertising poster is fast becoming a work of art. In Paris the colored cartoons of M. Jules Cheret, proclaiming the virtues of hair restoratives and the graces of concert hall singers, are eagerly sought by collectors, rare sorts bringing prices varying from 25 to 100 francs. The mania for collecting showbills has reached this country, and Harper & Brothers are said to have received so many requests for the series of monthly colored posters of Harper's Magazine that no more sets are obtainable.

WISCONSIN PRESS ASSOCIATION MEETING.

HE forty-first annual meeting of the Wisconsin Press Association was held at Oshkosh, February 28 to March 2, inclusive, about one hundred members being present. The convention was opened in the city hall, Wednesday evening, by an address of welcome from Mayor Oellerich, in

The convention was opened in the city hall, Wednesday venning, by an address of welcome from Mayor Oellerich, in behalf of the city. Judge Ryan, of Appleton, in the absence of J. G. Monahan, of Darlington, responded on behalf of the association.

The Thursday morning session began with the announcement of the regular committees, after which President You mans delivered his annual address. He spoke at length upon matters highly interesting to the association, and concluded with the announcement that 2so would be awarded for the best published report of the association, and half that amount for the second best. Byron J. Price, of Hudson, expresident of the National Editorial Association, read a paper on "Comparative Work of National and State Associations"; Mrs. G. A. Buckstaff followed with an interesting pen picture of "John Morley, the English Editor," and L. T. Boyd explained the use of "Typesetting Machines".

At the opening of the afternoon session a committee was appointed to confer with the Illinois Press Association in regard to a plan to form an Interstate Press Club from members of adjacent state associations. W. L. Osborne, of the LaCrosse Chronide, read an interesting paper on "Newspaper Ideals." He was followed by A. P. Roessler, of the Jefferson Banner, whose subject was "The Country Weekly Newspaper." A symposium on the same subject then followed, most of the

was devoted to the annual address of William Penn Nixon, which was listened to with marked attention.

At the Friday morning session, a paper by J. M. Chapple, of the Ashland Press, was read. H. O. Fifield, of the Menominec (Mich.) Herald, followed with an essay on "Journalism." The following resolution was presented by W. E. Gardner, of the Evening Wisconsin, Milwaukee:

Resulted. That is it the sense of the association that the law of libel of Wisconnia should be amended so at to embody provisions as follows: the principle of exemplary or punitive damages to be sholished except where malice is shown; the existence of malice to be made a matter of proof and not accepted as matters of presumption; a person aggreered to be required to call for a correction before bringing unit; the publication of a retraction to be taken as evidence of no malice, and to serve as a bar to an action for exemplary damages; when prompt and satisfactory retraction is made and the absence of malice shown, recoverable damages to be limited to actual damages commensurate with the extent of the injury proved.

A resolution restricting the benefits of the outings to members of the association and their families was offered and passed. The morning session closed after the reading of memorial papers as follows: Herman Siegel, of Milwaukee, Paul Bechmer, of the Milwaukee About Paul; J. Harrison Cawker, of Milwaukee, by J. M. Chapple, of Ashland; Julius H. Keyes, of Ean Claire, by E. D. Coe, of Whitewater; Thomas J. Simons, by Charles W. Bowron, of the Oshkosh Northwastern.

In the afternoon the editors took a ride about the city in carriages sent for the purpose by residents, after which they were given a reception at the residence of Colonel and Mrs. John Hicks.

In the evening, Hon. S. S. Rockwood, of Portage, read a



F. W. Coon, Secretary W. P. A., Edgerton, Wisconsin,



H. M. YOUMANS, President W. P. A., Waukesha, Wisconsin,



C. G. STARK, Treasurer W. P. A., Berlin Wisconsin

members taking part. The session closed with the election of officers. President Youmans, of the Waukesha Freeman; Secretary Coon, of the Edgerton Tobacco Reporter, and Treasurer Charles Stark, of the Berlin Journal, were reëlected. The vice-presidents, chosen one from each Congressional district in the state, are: H. F. Bliss, Janesville Gazette; C. C. Eaton, Columbus Democrat; T. K. Dunn, Elroy Tribune; W. E. Gardner, Milwaukee Evening Wisconsin; D. T. Keeley, West Bend Pilot; J. T. Ellasson, Manitowoc Argus; W. L. Osborne, LaCrosse Chronicle; Mrs. R. Follette, Green Bay Gazette; E. T. Wheelock, Medford Star and News; T. J. Cunningham, Chippewa Falls Independent. A. F. Roessler, of the Jefferson Banner, was elected assistant secretary. The executive committee is as follows : E. D. Coe, Whitewater Register : James E. Heg, Lake Geneva Herald; B. J. Price, Hudson Star and Times; W. D. Hoard, Fort Atkinson Dairyman; Sam Ryan, Appleton Crescent.

The evening's session was held at the Grand Opera House, and was opened with a selection by the Arion Second Regiment band. Ool. John Hicks, ex-minister to Peru, followed with an interesting address on "South American Newspapers." The Oshkosh Mandolin Ornestar rendered some pleasing selections, and Miss Gertrude Althouse, of Waupun, recited. Mrs. H. O. Fifield, of Menominee, Michigan, followed with a poem entitled "Our Loyal Press." The rest of the evening

paper on "Newspaper Row in Washington." The remainder of the evening was turned over to the "old-timers," who entertained their hearers with many interesting reminiscences.

Look carefully for The Inland Printer at your news dealer's. A new cover and headpieces each month by Will H. Bradley, one of the most talented decorative artists of the West, will be the features of Vol. XIII.

CHARLES LAMB IN GAITERS.

My father pointed out to me the small, attenuated figure walking slowly along near the corner of Chancery Lane —his gait a trifle uncertain and he himself, in spite of the restless movement of his eyes, apparently oblivious of all that was passing around.

This was Charles Lamb, whose "Essays," but recently collected and pablished, was already a well-thumbed book in our household. For this reason I had a good look at him and distinctly remember being struck by something of a Jewish look in his face, although his dress, an old-fashioned suit of black —swallow-tail, small clothes and gaiters —gave him very much the appearance of a decayed, old-fashioned pedagogue. —"Glances Back Through Seventy Years," Vizetelly.



Half-tone engraving from photograph hy FRANKLIN ENGRAVING & ELECTROTYPING CO., (Formerly A. Zeese & Co.) Franklin Building, Chicago, Duplicate plates for sale.

BOOKS, BROCHURES AND PERIODICALS.

THE Quarterly Illustrator, published by Harry C. Jones, 92 Fifth avenue, New York, for the spring months, is, if possible, in advance of former numbers. A number of brief papers by well-known writers add interest to the handsome illustrations.

To THE courtesy of Mr. William Ferguson, secretary of Typographical Union, No. 6, we are indebted for a copy of the neat and tasteful programme of services in memory of the late George William Childs, held under the auspices of the union, on Sunday, March 11, at the Fifth Avenue Theater.

"UNION: A Story of the Great Rebellion," the twelfth volume of the Columbian Historical Novels, by John R. Music, has been issued during the month by Funk & Wagnalls. Illustrated with ten spirited full-page engravings in half-tone, and thirty-five other illustrations, the volume is fully up to if not superior to those preceding it in the series.

THE New Zealand Official Vear Book has been received from the office of the government printer, Wellington, New Zealand, Prepared under instructions from the premier, the Honorable R. J. Seddon, by the registrar-general, E. J. Von Dadelszen, the most complete and exhaustive information pertaining to New Zealand is to be found within its covers, many colored plates and maps accompanying the text.

THE BOOK OF THE FAIR, which cost the Bancroft Company already exceeded 100,000, and still keep coming in as fast as ever. What has given this work such great popularity has been not only the plan but the execution. Nothing could have better fitted popular requirements than a work which covered the whole ground, historical and descriptive, and executed in the highest style of art.

AMONG the later publications issued by F. T. Neely, Chicago, are "The Anarchist," by R. H. Savage, and the "Love Affairs of a Worldly Woman," by Mrs. W. K. Clifford; this latter will be followed by "The Love Affairs of a Worldly Man; by Maibelle H. H. Justice. "Hawaiian Life, or Lazy Letters from Low Latitudes," by Charles Warren Stoddard, and "On a Margin," by Julius Chambers, are the most recent. Announcement is made of the preparation of a book entitled "George W. Childs, as We Knew Him," written by the editors of the Public Ledger.

"THE Art Gallery Illustrated," is the title of an interesting work issued by George Barrie, Philadelphia, who advertises himself to be "the exclusive publisher of all official illustrated publications relating to the departments of fine and liberal arts" of the Columbian Exposition. The book is 8½ by 5¼ in size, and contains 336 engravings by the half-tone process. Whether the fault lies in the engraving or in the presswork the effect of the reproductions is not what might be expected. As a guide-book during the period of the World's Fair the book was doubtless exceedingly useful.

THE INLAND PRINTER acknowledges receipt of a copy of the "Collective Specime Book" of the Dickinson, Booton, Central and other foundries, sent by the Dickinson Typefoundry, of Boston, a substantial cloth-bound book of 440 pages, by 12 inches in size. All the types and borders made by the foundries above named are shown, together with the latest and most desirable faces cast by other leading foundries. Every font is carefully indexed, and can be referred to in a moment, and the arrangement of stube in front to attach supplements is something printers will appreciate. The printing is good, and the two-color inserts tasty in color and perfect in register. It is a work that does credit to the foundry issuing it, and ought to bring business.

LEE & SHEPARD, Boston, have published an interesting and valuable work, "The Political Economy of Natural Law," by Henry Wood, whose works, "Ideal Suggestions," "Natural Law in the Business World," etc., are well and favorably known to our readers. The space at our disposal prevents a review worthy of the volume, but the title of the chapters in connection with the author's repute will exemplify the value and character of the book. Among them are: The Law of Coöperation, The Law of Coöperation, The Jaw of Coöperation, The Jaw of Coöperation, Combinations of Labor, Profit Sharing, Socialism, Economic Legislation, Can Capital and Labor be Harmonized, The Distribution of Wealth, The Centralization of Business, Booms and Panics, Money and Coinage, Tariffs and Protection, Industrial Education, etc.

MESSIRS, PERCY, LUND & Co., "The Country Press," Bradford and London, have issued a cheap and convenient reprint of the "Practical Essays on Art," by John Burnet. 1, Composition; 2, Light and Shade; 3, The Education of the Eye. This edition will be especially welcomed by students since the reproduction of the Essays published by Dr. Edward L. Wilson some six years ago, is out of print. In the preface to the edition issued by Dr. Wilson, he wrote, "No one can carefully read Mr. Burnet's Practical Hints without knowing better how to look at pictures and loving them more." The book is copiously illustrated with examples. Typographically there is a lack of neatness and symmetry—a fault more readily condoned, perhaps, in a work of this kind than in any other, strange as it may appear. The book is strongly bound in red cloth. Mailed post free, for two shillings and tenpence halfpenny.

Ar the meeting of the Bibliographical Society (London) held in June, 1893, Mr. William Morris read a paper on "The Ideal Book," and Mr. Charles T. Jacobi, manager of the Chiswick Press, followed with another paper entitled "The Printing of Modern Books." Both these papers were printed in the Transactions of the Society. Mr. Jacobi has now reprinted his paper in a very dainty and attractive brochure for presentation only. This is but another instance of Mr. Jacobi's good nature and generosity in placing his knowledge and experience at the disposal of authors and amateurs by giving them practical hints on bookmaking. His little pamphlet of good typography on handsome paper, with pinkish wrapper and titles in red and black, is itself intended to teach a lesson by example. If much of the knowledge it disseminates was not already included in Mr. Jacobi's several books, which may be had at a reasonable price, one should be inclined to regret the restricted circulation of the privately issued pamphlet. It is now in order for Mr. Morris to give us his paper, in the types of the Kelmscott Press.

It may be convenient for you to purchase your INLAND PRINTER each month from your newsdealer. If he does not keep it on sale send us his address.

CINCINNATI NOTES.

JOHN A. McGILL has received an appointment in the government printing office at a salary of \$1,900 a year.

A CINCINNATI printer, while in a state of drunkenness and despondency, attempted suicide on March 15, by cutting his throat with an old razor.

C. S. Bragg, of Cincinnati, senior member of the American Book Company, died suddenly while on his way home from New York lately.

THE amateur operators of the Cincinnati *Post* are progressing rapidly. The following (probably meant to convey an idea of the menu) ended an announcement of a banquet to be given by the Sons of St. Patrick:

.K-,eodwaysp, ,lhC.o,q Hgihogo

A NOTICE has been posted up in the Enquirer composing rooms to the effect that thirty machines will be placed in the office within three months. This will leave but one daily paper, the Tribune, that is set entirely by hand. It is the cause of much anxiety, as the Enquirer now has one hundred regular cases and one hundred and twenty or more subs.

CHICAGO NOTES

C. B. COTTRELL & SONS COMPANY will soon remove their Chicago office to 297 Dearborn street, in the Old Colony building.

PAUL SHNIEDEWEND & Co., 345 East Forty-fourth street, have taken the Chicago agency for the Seybold Machine Company, of Dayton, Ohio, builders of bookbinders' and paper box makers' machinery.

MR. JOHN T. STOCKTON has retired from the firm of Rogerson & Stockton, printers. The business will be continued at the old stand, 186 Monroe street, by Mr. Rogerson, under the firm name of Rogerson & Co.

The Thomas Knapp Printing and Binding Company have removed to the Franklin Building, 341 Dearborn street. They run a publishers' pressroom and trade bindery, do no composition, and have large facilities for quick work.

EDWIN L. SHUMAN, of the Chicago Journal staff, has in press a volume entitled "Steps into Journalism," which treats of newspaper work as a more or less exact science and lays down its laws in an informal way for beginners, local correspondents, and reporters who do not already know it also.

At 327 and 329 Dearborn street appears the sign: "Titman, Collar Printing Company," Numbers of people who read it wonder what a collar printing company is. The nee of a comma in place of a hyphen is tolerated by even those in the printing business, it seems. The two gentlemen composing the firm should order the correction made.

THE INLAND PRINTER is gratified to inform its readers that arrangements have been completed with Mr. Will H. Bradley to furnish for each issue of the present volume a new cover design and headpieces. Mr. Bradley's work is already so well known that his name in connection with a design is sufficient guarantee of merit. No more favorable time to subscribe than now. Each issue promises to be quickly sold out. Do not delay your subscription.

ARTISTIC souvenirs of the Columbian Exposition and of Chicago, in bronze metal and adaptable for paper weights, is the latest form of auxiliary advertising adopted by the enterprising engraving firm of George H. Benedict & Co. The medals are struck in five styles: Administration building, Machinery hall, Ferris wheel, Masonic Temple, and Anditorium building. Any of the designs will be sent postpaid at the wholesale price of 35 cents cach.

THE annual election of Frinting Pressmen's Union, No. 3, was held on March 10, 1894, resulting as follows: President, J. G. McMillen; vice-president, E. H. Sample; recording secretary, R. D. Sawyer; secretary-treasurer, F. Beck; executive committee, J. Williamson, J. Crane, John Kyle; board of directors, C. Hawkings, C. Harrison, O. Fritz, F. Gaines, J. Kngler; olegates to Allied Printing Trades Conneil, J. Bowney, W. Gardegates to Allied Printing Trades Conneil, J. Honny; delegate, F. Coles; alternate, W. Casey, The proposition to join the International Printing Pressmen's Union was adopted by a four-fifths majority vote. The organization has not yet surrendered its charter to the International Typographical Union, and is still working under its jurisdiction.

CHICAGO is to have another extensive photo-process engraving and electrotyping establishment, which is expected to be in operation by the end of April. The name of the company is to be A. Zeese & Sons (incorporated), located at 300-306 Dearborn street. Mr. Zeese retired from the firm which formerly bore his name some five years ago, in order to travel abroad and take a much needed rest after over thirty years of close application to business. The great development in half-time engraving in late years and its growing importance has induced him to again return to the activities of business life, and to assume the position he filled with so much energy and

success in years past. With this end in view they have taken large and commodious quarters at the above location, and fitted them up with the latest and most improved labor-saving machinery, appurteaences and appliances. Associated with the firm as secretary will be Mr. Jos. H. Barnett, the present secretary and manager of Blomgren Brothers & Co., which concern he has been connected with for the past fourteen years. They have also secured the services of a number of able and experienced assistants, and propose to employ none but the very best artists in all departments. They will make half-tone plates, both plain and in colors; do map and wood engraving and every description of electrotyping. Our readers will hear more of the new firm in our May issue.

"NEWSPAPER ILLUSTRATING" is the title of a 24-page pamphlet just issued by Charles A. Gray, artist and illustrator, Herald building. Chicago, devoted to a discussion of pen drawing for newspaper work, taking up the subject of illustrating

and describing it in a way that cannot fail to assist the young artist who desires an insight into the intricacies of the art, or to the newspaper man wishing enlightenment on the same subject. The chapter on drawing gives a number of hints of value, and several things are told which artists are usually rather loth to divulge. The uninitiated in zinc etching will find this topic fully described, the instruction being sufficiently explicit to enable one to do the work if prop-



erly fitted up to attempt it. A chapter on stereotyping closes the work. Numerous illustrations, showing various styles of work and different handling of same subjects, are scattered through the pamphlet. It is sent on receipt of price, 50 cents.

THE following is the result of the conference between committees of the Newspaper Association of Chicago and Typographical Union, No. 16, announcement of which appeared in our March issue. The newspaper scale has been reduced 3 cents per 1,000 cms:

Section 1 of Article I of the Morning Newspaper Scale is amended by changing the figures "48" in line 2 to "45."

Section of Article IX of the Evening Newspaper Scale is amended by changing the figures "43" in line 1 to "40."

MACHINE SCALE

SECTION 1. None but members of Typographical Union, No. 16, shall be employed to operate any machine or machines run in connection with any office under the jurisdiction of the parties to this agreement. This shall also apply to the foreman and assistant foreman of such office.

Sic. 2. Work shall be done all by the piece or all on time, at the option of the office. All matter, except display advertisements, not set by the machines, shall be set by the piece when machine work in the office is done on the piece scale.

SEC. 4. Learners shall be paid \$15 per week for a period not exceeding six weeks, or until, if paid by the piece, their earnings shall be equivalent to the above-named sum, when they shall be considered competent operators. A week shall consist of six days of not more than eight hours each.

SEC. 5. Day work may begin at 7:30 A.M. and shall end at 5:30 F.M., and all work after that hour until 3:30 A.M. shall be at the night rate. Operators retained by order of the office to do work after 3:30 A.M. shall be allowed double price for work done after that hour.

SEC. 6. The machinist shall not have any control of the operators. SEC. 7. It shall not be considered the duty of the operator to wash or stack matrices, the operator confining himself to running in and out such matrices; all cleaning of the machines to be done by the office.

PIECE SCALE.

SEC. 8. The price per 1,000 cms set by the latest improved Mergenthalers into type machine in use at the date of this supplementary agreement shall be 15 cents for night work and 15 cents for day work. Operators on the 0.04-style Mergenthaler linotype machine (similar to those now in use in the Daily News office), shall receive 17 cents per 1,000 cms for day work.

SEC. 9. Operators on machines shall be given at least six hours' continuous work per day, exclusive of a reasonable time for lunch. All work over eight hours per day shall be paid for at the rate of fifty per cent above the rate specified in section 8.

SEC. 10. All time lost through breakage of machines, non-supply of copy, or any other cause not the fault of the operator, shall be paid for at the rate of 50 cents per hour for evening newspapers and 55 cents per hour for morning newspapers. The decision of the foreman on the points involved shall be final.

SEC. II. All riugs, alterations of copy, inserting of side cuts, etc., to be done on time, such work to be paid for at the rate of 50 cents per hour for evening newspapers and 55 cents per hour for morning newspapers.

evening newspapers and 55 ceuts per hour for morning newspapers.

SEC. 12. In tabular matter the following prices shall be paid: Plain leader work, such as

John Brown.....\$20
price and one-half. All other tabular matter shall be paid double price.
SEC. 13. The operator shall be supplied with a full complement of matrices.

TIME COALE

Set 14. The time scale on all machines designed to displace hand composition or distribution shall be specasted per hour for morning newspapers and 50 cents per hour for evening newspapers, and the operator shall receive not less than six hours' continuous composition per day. Work in excess of eight hours shall be paid for at the rate of 75 cents per hour for evening newspapers and 545 cents per hour for morning newspapers. A day's work for morning newspapers. A day's work for morning newspapers on Saturdays may consist of ten hours; a read of \$245 cents be re hour.

It is also agreed that the foreman shall be the judge of a man's compering as a workmus and of his general fitness to work in the office. If the chapel has a grievance against the foreman it shall be referred to a joint committee of the union and the Daily Newspaper Association for settlement. R. W. PATERSSON JR..

W. A. HUTCHINSON,
Committee of the Daily Newspaper Association of Chicago.
JOIN C. HARDING,
HARRY MILLS COLE,
Committee of Chicago Typographical Union, No. 16.

Committee of Chicago Typographical Union, ?

[Approved.] W. B. GETTY,

Secretary pro tem.,
The Daily Newspaper Association of Chicago.

[Approved.] JAMES GRIFFON,

President, Chicago Typographical Union, No. 16.

NEWSPAPER GOSSIP.

The Albany (N. Y.) Press and Knickerbocker have put in two Thorne typesetting machines.

A BURR typesetting machine has been placed in the Riggs printing office at Albany, New York.

"THE Evening Herald, the only daily paper in the largest town in the United States," is at the head of a six-column folio received from North Adams, Massachusetts.

THE "Pokeepsie" (N. Y.) Weekty Star is in its third week. Its guarantee of a regular list of 2,000 would seem to argue that its circulation liar is worthy of a larger field.

The Atlanta Looking Glass comes to us as a reflection of all that is bright and interesting in the business and social affairs of the Georgia metropolis. It is well edited, well illustrated and well printed.

RUFUS KING, pioneer publisher of the Milwaukee Sentinel, brought the first steam press to Wisconsin. The second cylinder steam press was brought into that state by Carpenter & Tenney, of the Madison Argus.

The Evening News is the name of a new two-cent daily paper at Omaha, Nebraska. It is sensational enough to warrant the suspicion that its projectors hail from Cincinnati. The News is well printed and may be able to find a lodgment.

THE Boston Daily Traveller for Saturday, March 3, was a "souvenir edition" in honor of its removal into new quarters. Despite its seventy years, the Traveller is anything but infirm, and its claim to a place in the fourth rank of New England newspaperdom is based upon merit.

A STATEMENT of circulation received from the New York
World shows the remarkable average 433,000 copies per day. A
committee of leading financiers and business men of New York

city recently met in the office of the World, and made a careful examination of its books, and the result of their examination places that great paper unassailably at the head of the dailies of the United States.

THE News, of Springfield, Illinois, has been printing some of the advertisements in colors recently. By the process adopted an ordinary press can be used and the work is inexpensive. It is anticipated that advertisers will recognize the advantages of the "novelty." The National Chromatic Printing Company has been organized with a capital of \$500,000 to thus "revolutionize advertising methods."

THIS path of the molder of opinions in Iowa would seem to be strewn with anything but roses. Editor Shoemaker, of the Hampton Chronicle, personally remonstrated with Senator Brower, of his district, for his failure to keep certain promises to his constituents, and was rudely set upon by that doughty statesman. All of which goes to show that western editors should do their remonstrating at long range.

"SOMETIMES the dry rot attacks a newspaper. It is so old its venerable trunk cannot carry the sap from the earth to its branches. It stands—a mere memory, a relic." This quotation embodies one of several good points in a circular letter to advertisers received from the Springfield (III.) Telegram. Mr. Pickering's daily is a young paper, but it is also a good one, and is already at the front in Springfield newspaperdom.

THE Fourth Estate, a newspaper for the makers of newspapers, has appeared. It is an eight-page weekly, published by Ernest P. Birmingham, New York, and edited by Frank H. Lancaster. It is very neat typographically, and dealing with the interests of newspaperdom in an alert newspaper style—publishing interviews with representative men in the newspaper world, and advising of the latest novelties and improvements in the mechanical departments—coupled with its low rate of §1 per year, will certainly commend it to those for whom it is designed.

"Doks the typographical appearance of a newspaper increase its chances for success?" was a topic for discussion at the recent annual meeting of the Connecticut Editorial Association. It is surprising that such a self-evident fact should have been put in the form of a question. J. E. Beate, editor of the News, Berlin, Connecticut, led the discussion with an able paper. He advised the members of the association to compare their papers with those of their contemporaries, that they might thereby be brought more easily to see their own good and bad points.

THE following coupon offer is from the Virginia (III.)

Gazette. If productive of very pronounced results it will no doubt find much favor among editors generally:

The coupon business in the country newspaper, aping metropolitan airs, has become so universal that the Gazette has concluded to start in on this line, hence we make the following liberal offer:

Clip along line of border.

ভূতিকান্ত্ৰিকাৰ্যকান্ত্ৰিকান্ত্ৰেকান্ত্ৰিকান্ত্ৰিকান্ত্ৰিকান্ত্ৰিকান্ত্ৰিকান্ত্ৰিকান্ত্ৰিকান্ত্ৰিকান্ত্ৰিকান্ত্ৰিকান্ত্ৰিকান্ত্ৰিকান্ত্ৰিকান্ত্ৰিকান্ত্ৰিকান্ত্ৰেকান্ত্ৰিকান্ত্ৰিকান্ত্ৰিকান্ত্ৰিকান্ত্ৰিকান্ত্ৰিকান্ত্ৰিকান্ত্ৰেকান্ত্ৰিকান্ত্ৰিকান্ত্ৰিকান্ত্ৰিকান্ত্ৰিকান্ত্ৰিকান্ত্ৰিকান্ত্ৰেকান্ত্ৰেকান্ত্ৰেকান্ত্ৰেকান্ত্ৰেকান্ত্ৰেকান্ত্ৰেকান্ত্ৰেকান্ত্ৰেকান্ত্ৰেকান্ত্ৰিকানিকান্ত্ৰেকান্ত্ৰেকান্ত্ৰেকানিকানিকানিকানিকানি

Gazette Coupon.

This coupon, accompanied by 15 cents in cash, will enable the editor to purchase oue pound and a half of beef steak.

A BILL has been introduced into both houses of the New York legislature, amending the libel law of that state. The bill is an amendment to sections 1907 and 1908 of the code of civil procedure, relating to libel. It provides that there can be no special damages; that a paper is liable only where malice is proven and that malice shall not be presumed, which latter clause is contrary to the present law. The bill makes a difference between the newspaper which corrects its mistake and the newspaper which refuses to do so. Under the law as it stands at present, there was no incentive to make retractions.



STUDY OF A YOUNG GIRL.
From a painting by Chaplin, in the Luxembourg Gallery.

- Half-tone engraving by
ELECTRO-TINT ENGRAVING COMPANY,
1306 Filbert street,
Philadelphia.

See advertisement elsewhere.

REVIEW OF SPECIMENS RECEIVED.

IMPORTANT NOTICE:—For the best assortment in quality and quantity of fine plowbork submitted for consideration in this department a prize of \$5 will be offered each month. The consideration of specimens will close on the 25th of each month. Specimens received after that date will be eligible to be placed in the competition for the enasing month. Decisions will be made by the elitor of this department. Firms month, and the place of the place of

FROM the office of John Bowes, Halifax, Nova Scotia, comes a package of printing that compares very favorably with other work received by us. Composition and presswork are uniformly good, and the programmes are tastefully finished.

JOHN H. CORLIES, with A. R. Woodford, Council Bluffs, Iowa. Package of price lists, cards, bill-heads, circulars, etc. Composition is uniformly good; on some samples exceedingly neat. Presswork is good, and the embossing fairly well done.

THE National Cash Register Company, Dayton, Ohio, has issued two little booklets entitled "How to Fix a Show Window" and "Hints to Clerks," setting forth the advantages of their productions. Both are good samples of the printers' art.

Barnum & Penninoton, Shelbyville, Illinois. Neatly printed programme, consisting of five 2-ply cards, cut in diamond shape on a job press with 6-to-pica brass wave rule, giving the edges a serrated appearance. Presswork sharp and clean.

"Secrets That Will Interest You?" is a collection of samples of printing by Chambers, Thompson & Chambers, of Glens Falls, New York, inclosed in a straw paper cover tied with red silk. The work is printed in red and black and is very fine.

HARVARD PRINTING COMPANY, Cambridgeport, Massachusetts, send for criticism a business card of Swenson & Farquhar, bookbinders. It is well and neatly displayed, and the colors—pink tint and brouze blue—form a pleasing contrast. An excellent job.

BURNETT PRINTING COMPANY, Aqueduct building, Rochester, New York, two postal cards, which show that they are not going to be left in the advertising world if blowing their own horn is going to help them any. Both are good, clear samples of typography.

A FEW programmes, cards, bill-heads, etc., by Charles J. Cooper, compositor, with C. W. Douglass, Topeka, Kansas, prove him to be an adept in type display and rule manipulation. The work submitted is all of a high order, indicating that Charles J. is an artist in typography.

THE Sherwood Press, Ravenna, Ohio. Programmes, cards, etc., some of which are good specimens of the printers' art. The programme of Knights of Pythias Thirtieth Anniversary is not so well printed as it might be, the presswork in parts being decidedly poor.

LON HARDMAN, St. Joseph, Missouri. Cards, programme, etc., nicely displayed and neatly printed. Also the catalogue of a furniture manufacturing company, 185 pages, to by 14, the presswork on which is good, being even in color throughout. The engravings are clean and well brought out.

PERCY LUND & CO., St. John's street, Bradford, England, have gotten out a calendar for 1894, on each leaf of which is shown, beside the monthly calendar, an illustration, with descriptive matter, or "Old Bradford Illustrated," Composition and presswork are both good. A neat souvenir in attractive form.

F. C. PECK, Syracuse, New York, issues a unique booklet, gotten up in fine style, to attract the attention of the public to good printing. On the front page he asks the question: "Is Good Printing a Necessity?" and answers by saying, "Peck, Printer, says Yes." That he can turn out good work the sample itself gives evidence.

From the Advertiser office, Wells, Minnesota, "specimens of everyday work," a collection of thirty-two samples of note-heads, statements, etc., 5½ by 8%, collection over in gold bronze. The display is only ordinary, in one or two instances below par. The presswork is uneven, the rulework in some instances almost entiting through the paper.

THE Register Publishing Company, Ann Arbor, Michigan, forward an insert for criticism. It is a rutework design, 4/5 by Sinches in size printed in red link on heavy enameled stock. The design is plain, but the work-mashly is good, all rulejoinst being neatly finished. If the name of the company had been set in a little stronger type we think the effect would have been better.

CHARLES I., RAMIO, with H. Perkler, Philadelphia, Pennsylvania, is an artist in the line of programme work. The second page of his "the Temple Band" programme looks as much like Arabic as anything we have ever seen, and is almost as hard to read. The arrangement of the types shows great ingenuity, on C. L. R's part, and the effect produced is bewidering, though order is soon evolved out of apparent chose, presswork is above the average. The "Blot" ter is apparently an original idea, and deserves reciti,

JAMES G. ALLBE, Charlestowu, Massachusetts, forwards a bill-head and programme for review. The bill-head is that of an undertaker, and is printed in red, blue, black and gold brouze. Whether the colors were the selection of the undertaker or the printer, they seem to be out of unison

with the sad offices of the burial rite, and more in line with the circus or theatrical profession. The programme, on the other hand, is embellished with type and ornaments of a very bold, black character. The presswork on both samples is good.

A PACKAGE of assorted samples of printing from the Bryan Printing Company, Columbia, South Carolina, has been received, which for mentuess of display, excellent presswork, careful selection of stock and colors, can scarcely be surpassed. The design and composition are the work of G. A. Selby, who is the manager for the company, and who is undoubtedly an artist in typography.

PROGRAMME of the Kirmess, by H. & W. H. Step, Altoona, Pennsylvania, consists of sixteen pages printed in bronz-che ink, on good white book stock, and cover on enameled stock. The display in the advertise-ments is fairly good, though the contrast in some instances between outline letter and solid-faced type is a little too pronounced. The half-tone was not to be a superior of the contrast in the most of the appearance, otherwise preserved is profit of the programme, otherwise preserved is profit.

FROM the Pluck Art Printery, of D. B. Jandis, Laucaster, Pennaylyania, comes a specimen book showing work in many styles and in great variety of color. The designs are good and presswork excellent. The cover, in red and gold bronze, is a neat piece of work: The cost is 30 cents, postpaid, and the book would prove a great help to learners in suggesting different styles of display for jobwork. Some business cards, also the work of D. B. Landis, are clean, pact and tastefully displayed.

The Seybold Machine Company, Dayton, Ohio, have favored us with a copy of their catalogue of machinery for bookbinders, lithographers, paper-box makers, etc. It consists of ¢4 pages, 8 by 1, printed on heavy enameded paper, with illustrations of the large number of machines made by them, incobed in a padded cover, the designs to both front and back pages being printed in gold, silver and green bronzes on a background shad bonder properties of the properties of the control of the co

By contresy of James Newman, with the "Texas House" of Clarke & Courts, Galveston, Texas, we are in receipt of a package of printing-everyday work — the excellence of which challenges admiration. We have before mentioned the high character of the work issued by this house, and the present specimens confirm our previously expressed good opinion. A programme of the annual banquet of Galveston Chunber of Commerce is and sharp. The Texas House has evidently got a large share of the printer artists of the country, in both the composing and preservoous.

". Toron CLERK, with Metal Muscles and a Wooden Head," is the unique title of a twelve-page booklet issued by Joseph Wetter & Co., and the state of the state of the state of the classical desplayed and neeth printed on often enameled paper. The titles of the chapters, ""Tisal' a Block-Head," "Here's Hs Picture," "Who is Its Father," "et. are sufficient to insure at least a perusal of the excellent matter set forth in its pages. A catalogue for 1894, showing the various styles of numbering machines made, and a sample sheet illustration the method of printing and numbering in two colors at one impression, also accompany the booklet.

Amon the many catalogues received by us we note that of the Berger Manufacturing Company, of Canton, Ohio, a handsmort printed book of 13p pages, 6 by 9, on heavy white enameled stock. The work is neat and clean, and presswork is supert. It is inclosed in a cover of tough stock, red in color, the name of the company sharply embossed in black in a neat design. The cover is unique, being folded hade a quarter of an inch and girted down out the stock of the cover being of the cover being of the three properties. This method is called the "Bream brinding," and patent is applied for. It is made by the Akron Frinting and Publishing Company, and should be extensively adopted by bookbinder.

RAYNOR & TAYLOR, Detroll, Michigan, are evidently trying to reach the topmost rung in the ladder of fame, so far as fine printing is concerned. A few morecurs received from them recently are equal to the very best we have seen in the typographic art. The programme of the Michigan Club muth annual banquet is a very defleate piece of work. So also is the programme of the second annual reception of Damascus Communders, K. T. We are functed annual reception of Damascus Communders, K. T. We are functed that the continuous some time ago, was done under the "Adamson" process. Messes, Raynor & Taylor were nader the impression that theirs was a different process, but they have recently been convinced to the contrary.

SAMPLES have also been received from the following: Charles Hart-man, Monroe, Michi. Letter-heads and statements, neatly set and well printed. Bert Ames, manager job department, the Workly Gleaner, Buyter, N. Y.; Letter-head, plainly set, but effective. Bloomfield, Democrat, Bloomfield, Ind.: Bustices card, which would be improved if the "pointers" were omitted. Whet Brothers Printing Company, Charleston, Ill.: Yery neaf Gur-page circular, in two colors; composition artistic, Presswork excellent. Standard Publishing Company, Anaconda, Mont.: Letter-heads in three colors and thut, and blotter; all excellent samples of the printing and embossing. Thomson Printing Company, Philadelphia, Pa.; Bill-head and card, both fine specimens of embossed work; also superb sample of half-tone printing. W. K. Whiteskeld, Schaller, Nova: A

few samples of work, very plain, but neat; presswork is good. Mack & Conner, Kalispeil, Mont: Package of everyday work, well up to the average. Stank & Smith, Meyerstakle, Pa.: A variety of work, showing artistic ability in the compositor; the presswork might be somewhat improved. John A. Maurer, Fort Burton, Mich. Letter beath, charge the standard work design, very well acceeded. Letter heads, the standard work of the standa

RIOTIERS.—W. H. Wright has a silver lining to the cloud on his March holter, which is equal to any previous issee of this justly celebrated advertising medium. Campbell & Hanscom, Lowell, Massachusetts, and attractive and effectively displayed advertisement in two colors. W. Howard Wright, Pittsburgh, Pennsylvania, in addition to the calendar and advertising matter has a representation of an envelope addressed to himself, with canceled stamp, etc., which is very well exceeded. Kyle J. Bass. Saighter Springs, Texas: a little to more tastily set. Brown Thurston Company, Portland, Malice, give on their March biotter an example of what "cheen" printing means as compared with good work.

TRADE NOTES.

THE Potter Printing Press Company, so many years at 12 Spruce street, New York, announce that they will remove to the Potter building, Park Row, on May 1.

Mr. L. B. Folson, for the past five years connected with Andrew & Son Company, Boston, is now with the Boston Engraving Company, 227 Tremont street, and proposes to give his personal attention to all orders for engraving or illustrating placed with the new house through him.

ONE of the most artistic advertising pamphlets that it has em ygood fortune to see is that of the Theodore Metcalf Company, Salem, Massachusetts. Its title is "Salem Gibralters and Black Jacks." If their preparation is half so pleasing as the circular advertising it, it is sure to give satisfaction.

THE Dexter Folder Company propose to remove their works from Fulton, New York, to nearer New York city, and have purchased a large plant in the town of Fearl River, Rockland county, on the New York & New Jersey railroad, twenty-seven miles from the metropolis. The change will be made some time during April.

Mr. C. M. Davis, formerly secretary of the J. W. Butler Paper Company, Chicago, and now of Los Angeles, California, has purchased an interest in the Kingsley, Barnes & Neuner Company, printers, of that city, and accepted the position of president of the reorganized concern, which succeeds the firm of Kingsley & Barnes.

WE åre in receipt of a number of the colored supplements of the New York World. The colored work produced by the World is superior to any of its contemporaries, according to Mr. Walter Scott. Mr. William J. Kelly, superintendent of the mechanical department, is recognized as one of the soundest authorities on presswork in America. He is not a theorist.

THE Brown Folding Machine Company, of Erie, Pennsylvania, a copartnership, was dissolved in January last. Mr. Wellington Downing, the manager of the company and principal owner, has purchased the interest of his partner, Mr. R. T. Brown, and will conduct the business under the same name, "The Brown Folding Machine Company." All right, title and interest in patents, as well as the name and good will of the firm, were assipted to Mr. Downing.

THE Byton Weston Company, of Dalton, Massachusetts, have received the official wording of award on line ledger and record papers exhibited by them at the World's Columbian Exposition. The award reads as follows: For the superior quality of the paper for permanent records; for excellence of materials, combined with skill in manufacture; for thoroughness of sking, which will stand the tests of many erasures and rewritings over the same surface, and of all climates; for uniformity of color and surface; for all the qualities requisite requisite

for books of record and for similar purposes, these papers belong to the highest class.

As an example of the work which can be accomplished by the "Royle" routers, our attention has been drawn to a handsome brass paper-weight presented to Mr. Sam R. Carter, of the Henry O. Shepard Company, by Mr. Vernon Royle, of Paterson, New Jersey. The wording and design are admirably wrought out—the text a specimen of pleasant humor; for Mr. Royle Knows human nature fairly well. On the upper side of the weight appears the legend: "Don't turn ne over, by request, Sam R. Carter." Of course, one immediately feels called upon to do that very thing, and is rebuked by, "How inquisitive you are in that which is strictly any business." Mr. Carter, after some experiences, now keeps his pet weight and papers on his "off" side.

WE are in receipt of a sixteen-page pamphlet containing a report of the address of Mr. Ford Starring, secretary and gen-



eral manager of the Rogers Typograph Company, before the annual meeting of the American Newspaper Publishers' Association, in New York, February 22. It contains much information of value to those who have in view the purchase of a typesetting machine, and can be secured by a request to the company at their office in Detroit.

OF INTEREST TO THE CRAFT.

THE fourth annual anniversary exercises and banquet of the Enterprise Typographical Institute, of Brockton, Massachusetts, was held toward the close of February. A feature of the banquet was the use of clean, new stereotype plates in lieu of dishes.

The sixth annual convention of the International Printing Pressmen's Union will meet in Toronto, Canada, June 19, 1894. The committee of arrangements of Toronto Union include: J. W. Williams, chairman; William Dickie, treasurer; Fred Stevenson, secretary, 137 Borden street; John Letters, James J. Kew, S. J. Shambrook, John Barber.

FOREMAN CHEEZUM, of the Evansville (Ind.) Courier composing room, last week issued an order prohibiting swearing in the office, and a strike, supported by the local union, was the consequence. The men swear that they don't want to—few printers do—but that they won't be told that they mustn't.—Philadelphia Public Ledger.

THE firm of Kingsley & Barnes, of Los Angeles, California, has been incorporated under the name of Kingsley, Barnes & Neuner Company, limited, with a capital stock of \$20,000, to do a general printing and bookbinding basiness. The directors are Cyrus M. Davis, John A. Kingsley, Jennie C. Neuner, Thomas F. Barnes and Fred S. Lang. The change was made February I.

THE printers employed in Riggs' printing establishment, at Albany, New York, went out on strike March 8, owing to the firm's employing a non-union foreman and the further fact that the firm desired the machine men to work ten hours a day in place of eight—the number called for in the scale. Five of the twenty-seven employed went back to work, and were expelled by Albany union. The firm say they will insist on running a non-union office.

On Tuesday, March 13, a committee of Philadelphia Printing Pressure's Union, No. 4, watted upon George W. Childs Drexel, of the Public Ledger, Philadelphia, and requested him to present to Mrs. George W. Childs, on their behalf, a hand-somely engrossed copy of the resolutions unanimously adopted by the union shortly after the death of Mr. Childs. The resolutions are elegantly bound in a quarto volume of six large, fine cardboard pages, the first bearing the title of the union and the five others the preamble and resolutions. The engrossing,

which is admirably done, was executed by T. H. McCool. Each page is inclosed in a narrow black border, which, with the lettering, forms a striking contrast to the snowy whiteness of other portions of the pages, and is suggestive of a delicate art study in black and white. The covers of the volume are of sealskin, inlaid with rich black watered silk. On the front cover is the inscription in gold letters:

IN MEMORY OF GEORGE W. CHILDS, 1894.

As a whole, the tribute is not only elegant and tasteful as a work of art, but it is a chaste expression of appreciation and affection. The resolutions are as annexed:

PHILADELPHIA PRINTING PRESSMEN'S UNION, No. 4.

At a regular meeting held ou Saturday evening, February 10, 1894, the following preamble and resolutions were unanimously adopted:

WHEREAS, In the death of Mr. George W. Childs, an honorary member of this organization, we feel a deep and mournful interest; therefore, **Residend**, That we will cherish and seek to perpetuate the principles of temperance and charity so conspicuously manifested in the life of the renowned philanthropist, George W. Childs.

Resolved, That the beautiful and noble characteristics which adorued the life of our illustrious friend and benefactor will ever remain a precious legacy to us, stimulating us to good works.

Resolved, That we thank the giver of "every good gift and every perfect gift" for having given us such a bright example of the wisdom of dolug good in our generation, and thereby assuring us of an eternal home in the unfading realms above.

Resolved, That the charter of the union be draped for ninety days, that copies of these resolutions be furnished the Public Ledger and the American Pressman, and that a copy, properly engrossed, be presented to Mrs. Childs.

Charles W. Miller.

CON. H. SCOUT. EDW. W. SUTTON.

Mr. Drexel thanked the committee for their beautiful tribute, and stated he would avail himself of the first opportunity to hand it to Mrs. Childs, who would, in due time, make formal acknowledgment of their kindness and courtesy.

ALL responsible news dealers are supposed to keep The INLAND PRINTER on sale. If you cannot procure it of your newsdealer send us his address.

BUSINESS NOTICES.

H. S. FOSTER, inventor and manufacturer of the Foster Reversible Chase for printing angular forms by straight feeding, is desirons of selling the patent for his invention, and would be willing to do so at a very reasonable figure. He has the full patent papers, three sets of patents, electros, etc. The chase was fully described in our magazine some months ago. If any of our readers are interested, they can get full information by addressing Mr. Foster, Box 276, Albany, New York.

THE special attention of our readers is called to the advertisement of H. C. Hansen, typefounder, Boston, on page 20. The two machines illustrated are specialties with this wellknown house. The perforator is a thoroughly made, accurate and in every way reliable machine, capable of doing in a most satisfactory manner all classes of perforating. The curving machine is a powerful and accurate device for the work intended, and a most useful addition to the tools of every well-regulated printing office. Circulars descriptive of these machines can be obtained by writing Mr. Hansen.

CHANGED ONLY IN NAME.

Our readers were advised, through our columns last month, of the change of name of the old and well-known firm of A. Zeese & Co., engravers and electrotypers, 341-351 Dearborn street, Chicago. The only change that has taken place in the house is, that instead of being called by the old name, it will hereafter be known as the Franklin Engraving & Electrotyping Company—a very appropriate title, as the firm is located in the Franklin building. The reason for changing the name of the

firm was that many letters intended for the house were directed to A. Zeese, who was the founder of the company, but has not been connected with it for about five years. On account of this, many important orders, which would have had immediate attention had they been properly directed, were very much delayed and customers put to serious inconvenience and loss. In future all mail sent to the firm directed as above will receive immediate and careful attention. The business established over thirty years ago, has been steadily growing, and it can be safely stated that it is one of the most important, if not the largest concern of its kind, in the country. The reputation of the house for excellent work and for prompt execution is beyond all question. To meet the pressing demands of their growing business the firm has lately added fifty per cent to its floor space, and has largely increased its facilities in every department for handling all orders intrusted to it. The halftones made by this company, which have appeared in THE INLAND PRINTER from time to time, tell the whole story as to what the firm can do in this particular line. In zinc etching, wood engraving, wax engraving and other branches of the business, the firm is fully as well able to handle any orders they may receive as in the half-tone line. We ask our readers, who desire to place orders with the old house of A. Zeese & Co., to be sure to direct all their letters to the Franklin Engraving & Electrotyping Company, Franklin building, Chicago,

THE "OUICKLOCK" CLAMP.

The accompanying illustration is that of the "Quicklock" clamp, a device for speedily and securely fastening a form upon



the bed of printing presses. One of its essential advantages is that it makes no difference if the chase does not project over the edge of the bed. It prevents the chase

"lifting" and when bolted to the bed becomes a permanent part of the press, Further information may be obtained from the "Quicklock" Clamp Company, Newton, Massachusetts.

COPPER-PLATE ENGRAVING.

William Freund & Sons, engravers, 155 State street, Chicago, have recently been sending out their sample book of fine stationery, plate printing and embossing, and THE INLAND PRINTER is indebted to the firm for a copy. The character of work shown is of the highest order, and includes monograms, crests, address dies, and copper-plate engraving on various kinds of stock and in different colors. The prices being given, the book is especially useful to printers taking orders for work of this description to be sent this house, who make a specialty of steel and copper-plate engraving for the trade. The catalogue is only sent on reference, and to those having calls for fine stationery proposing to place same with this firm.

BLOMGREN BROTHERS & CO'S SPECIMEN SHEET.

Ever ready to present to the trade new examples of their excellent half-tone work, and even before copies of their World's Fair specimen book were entirely gone, Mesars, Blomgen Brothers & Co., 175 Monroe street, Chicago, with characteristic enterprise, have now issued a new sixteenpage sheet of specimens, which certainly does them credit and will satisfy everyone examing it that this house is not behind any of its competitors in the line of work shown. The pamphlet is 9 by 12 inches in size and is called "Actresses and other Half-Tones," and is printed in the best manner. Twenty-two pictures of actresses are given, besides a number of other attractive and "catchy" subjects. Copies can be had by addressing the firm as above, inclosing to cents to pay postage, etc.

BATES MULTIPLEX NUMBERING MACHINE.

The illustrations shown herewith give an excellent idea of a new machine just put on the market by the Bates Manufacturing Company, Edison building, New York, called the Multiplex Numbering Machine, which possesses an adaptability to the requirements of a variety of work and a degree of efficiency

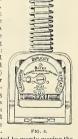


hitherto unattained. It is a thoroughly practicable machine for numbering or paging with single numbering heads, and may be instantly adapted to operate two, three or more numbering heads in either fixed or adjustable positions, according to the necessities of the work in hand. Such essential qualities as simplicity, speed, solidity, durability, perfect printing, and complete interchangeability of

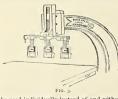
parts, are features combined in

this machine, while it occupies a minimum of floor space. All wearing parts are made of steel and receive the finest finish. As will be seen by Fig. 1, an arched iron frame rises from the floor, with a heavy dovetailed slide moving vertically in bearings provided with means to take up wear, carries the number-

ing head; mounted upon an iron column, resting upon the base of the frame, is the paging neck, the top of which provides an impression bed, perfectly true and of absolute rigidity; a heavy oak table, with two separable extensions, is raised or lowered by a wheel located in the center of the column. A complete outfit for paging and numbering includes three heads : two for paging - one for printing odd and the other even numbers - and one for numbering. (See Fig. 3.) These heads are instantly attached or detached by simply raising or lowering the small lever (shown in Fig. 3 at the right side of slide), which when lowered secures the head firmly in printing position, and when raised leaves it free to be removed. The changing from consecutive to dupli-



cate or continuous numbering is effected by merely moving the pointer in front of the dial. Fig. 2 shows one of the heads enlarged. When it is desired to increase the capacity of the machine by printing several numbers at a single impression, which is specially advantageous in long runs of money orders,



order forms, coupon tickets, ecu, steel frames adapted to carry two, three or more numbering heads will be furnished. These frames are interchangeable with single heads, and any head operative in a frame may also

be used individually instead of and without the frame. Interchangeable steel dating heads will be furnished, printing the month, day of the month and year, and interchangeable, selfinking pallets, capable of printing one or two lines of type, may also be applied to these machines, and used together with or instead of the numbering heads. When specially ordered, "Bates" heads will be furnished with automatic revolving steel ink-disks and self-inking composition rollers instead of our regular inking device. The weight of machine is 300 pounds. Circular describing same will be sent on request.

GOLDING & COMPANY'S AWARDS.

Following is the text of the diploma accompanying the medal awarded Golding & Co's job printing presses at the World's Columbian Exposition:

GOLDEG JOHNER.— Most highly developed type of the modern jobprinting press. It is substantial to noestruction and built upon mechanical principles which make it durable and of very high efficiency. The positive movements in the mait working parts, without the use of cams or sides, is a feature of great merit, as is also the superior class of materials used, and high mechanical skill displayed in construction. The solid platen bearings, automatic brayer and ink fonutain, convenient and quickly operated of the properties of th

GOLDINO ARY JOHERS—Differs from the Golding Jobber in that the impression is adjusted from the led instead of from the platen. This is done to lighten the platen and increase the speed possibilities of the press. It contains from rollers and its supplied with an extra large brayer and its fountain, with an apparatus for heating the fisk to assist perfect distribution. It can be easily changed to work two or more colors at one impression. The gear shafting of this press has been shortened to prevent spring at the point of impression.

PEARL PRESS.—Distinguished for the case with which it can be operated. Its construction is simple and can be readily understood, while its speed is limited only to the ability of the operator to properly feed the sheet into the press. It is particularly adapted to printing offices where nower is not used.

These platen printing presses are specially characterized by their strength, solidity, facilities for rapid make-ready, case of regulating interestion, automatic ink supply and distribution, and high standard of general excellence in design, construction and operation.

A BOOK ON EMBOSSING.

A work on the subject of embossing, which contains much of interest and value to printens, is the little book issued by E. F. Peckham, 130 Oliver street, Boston, Massachusetts. This work has been published for some time, but has not been very extensively advertised, and has not been pushed as it should have been. It contains chapters on embossing with cardboard, designs for panels and raised tints, embossing from boxwood, embossing border or type, casting female dies, making ready metal dies, tint blocks, leather thit blocks, wood tint blocks, cork and lace tint blocks, brass rule working, and other subjects of interest to every printer. The price of the book is 75 cents.

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We will receive special want advertisements for The INLAND PRINTING at a uniform price of sycents per line, ten words to the line. Price invariate by the same whether one or more invertisons are taken, and east to accommon the contract of the contract of

A LBERT HARPER, newspaper broker, Anderson, Indiana, successor to W. J. Mize & Bro. Chicago, has for sale large and small newspaper and job plants in every state and territory in the Union. Send for his circulars if you want to either buy or sell.

 $A^{\rm N}$ experienced photo-engraver will give practical instructions in line and half-tone in all its branches, by correspondence. Satisfaction guaranteed. For terms, etc., address "INSTRUCTOR," care INLAND PRINTER.

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FOR SAI,E—An Emmerich Bronzing and Dusting Machine, 3B by 42. Has been used only a few months, and is in first-class order. Having abandoned the label department of our business, we have no use for this machine and will sell it at a bargain. Address OMAHA PRINT-ING COMPANY, Omaha, Nebraska.

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FOR SALE—Eighth Medium Cleveland Gordon Press, never been used. All complete, with steam fixtures, at a bargain. Address "CLEVELADD." care INLAND PRINTER.

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LOYD FOLDING MACHINE for sale cheap. Address

NEWSPAPER ILLUSTRATING—A twenty-four-page pamplet describing the art of newspaper illustrating. Describes pendrawing, best methods, and what to avoid; zinc etching, how done; stereotyping, etc. Contains many useful hints. By mail, so cents. Address CHARLES A. GRAY, illustrator, Herald bullding, Chicago.

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PRESSMAN of sixteen years' experience wishes a position; capable of taking charge. Address "W. F. J.," care INLAND PRINTER, Chicago, III.

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WANTED — A first-class half-tone photographer for a large establishment in Chicago. Liberal salary and profit sharing to the right party. Address "PROGRESS," care INLAND PRINTER.

WANTED—A young German all-around printer and compos-itor wants good situation. Best references. Address OTTO PETERS, Gaza, O'Brien county, Iowa.

WANTED — An active, reliable man, about thirty or thirty-five years old, for superintendent of a large job printing busines; one who has taste, executive ability, and is capable of figuring on all classes of work desired. Address, with references, "C. R.," Box 599, Rochester, N. Y.

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WANTED - Position by first-class photo-engraver, line and half-tone (enamel process). Address "FORMULA," care INLAND PRINTER.

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WANTED - Situation by competent, all-round printer and wy newspaper man; have had experience as foreman, reporter and solicitor; best references; strictly sober. State particulars and address "PRINT," care INLAND PRINTER.

WANTED - Situation by good job printer of several years' experience; union. Address "H. J. D.," care INLAND PRINTER.

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Insertions in this Directory are charged \$6.00 per year for two lines, and for more than two lines \$2.00 per line additional.

BINDERS' MACHINERY.

James, Geo. C., & Co., manufacturers and deal-ers, 62 Longworth street, Cincinnati, Ohio. Montague & Fuller, 28 Reade street, New York. Stitching and folding machines, etc.

DOON DINDEDG! CUDDINES

American Strawboard Co., 152 and 153 Michigan avenue, Chicago. Bookbinders' supplies. Slade, Hipp & Meloy, 300 Wabash avenue, Chi-cago. Also paper-box makers' supplies.

CARDS AND CARDROARD

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

CARDS - SOCIETY ADDRESS.

Smith, Milton H., publisher, 95 Andrews street, Rochester, N. Y. Embossing to order.

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Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 9 and 10 Tribune building; Baruhart Bros. & Spindler, general western agents, Chicago.

Cranston Printing Press Co., Norwich, Conn. Manufacturers of The Cranston printing presses, all sizes and styles.

Duplex Printing Press Co. The Cox duplex, web and country presses, Battle Creek, Mich. Goss Printing Press Co., 335-351 Rebecca st., near cor. Ashland ave. and Sixteenth st., Chicago,

Hoe, R., & Co., New York. Manufacturers print-ing presses, electrotype machinery and print-ing materials.

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The Lovejoy Company, 444 and 446 Pearl street,

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Blomgren Bros. & Co., 175 Monroe street, Chi-cago. Electrotypers, photo and wood engrav-ers.

Campbell & Co. (Geo. W. Blum, prop.), 59 and 61 Longworth street, Cincinnati, Ohio.

Drach, Chas. A., Electrotype Co., corner Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

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Franklin Engraving and Electrotyping Com-pany, electrotypers, photo-zinc etchers, half-tone, map and relief-line engravers, 341 to 351 Dearborn street, Chicago.

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St. Louis Typefoundry, 210 and 212 Washington avenue, St. Louis, Mo.

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Bennett Folder.—Rockford Folder Co., Mfrs., Rockford III. Cable address "Folder." Brown Folding Machine Co., Eric, Pa. Write

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Ault & Wiborg Co., The, Cincinnati, New York

Bonnell, J. Harper, Co. (Limited), 17 Quincy

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The Ullmann & Philpott Mfg. Co. Office and works, 80 to 95 Merwin st., Cleveland, Ohio.

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Bronson, H., Manufacturer Old Style Gordon press, 271 and 272 Dearborn street, Chicago,

Liberty Machine Works, The, 54 Frankfort street, New York. Sole manufacturers of the new style Noiseless Liberty press.

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Chicago Paper Co., 120 and 122 Franklin st., Chicago. Headquarters for printers' supplies.

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Sanders Engraving Co., 400 and 402 N. Third street, St. Louis, Mo. Photo-engravers.

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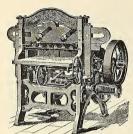
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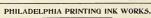
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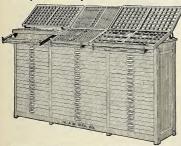


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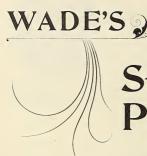
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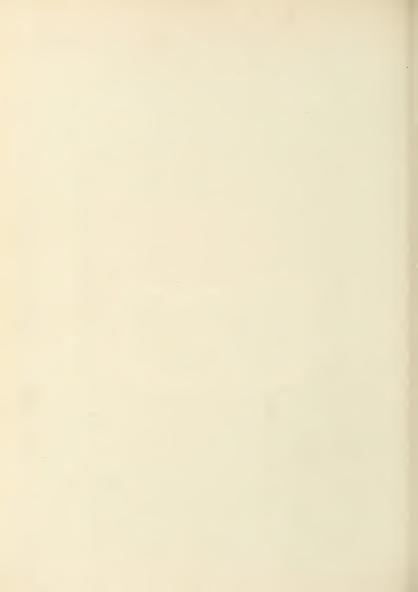
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Vol. XIII - No. 2.

CHICAGO, MAY, 1844.

THRMS. oper year, in advan-

Written for THE INLAND PRINTER

SOME ITALIAN PRINTERS' MARKS.

NO. I.-BY W. ROBERTS, EDITOR OF "THE BOOKWORM."

ALTHOUGH the introduction of printing into Bologna dates from 1471— in which year the first complete edition of Ovid was produced there—it was not until the art had thoroughly established itself here that the early Bolognese turned their attention to a Trade-Mark. So far as our present knowledge



Hercules de Na

allows us to judge, the mark was an innovation which does not date earlier than 1493, in which year two Bolognese printers adopted more or less simple devices — Benedictus Hectoris and Hercules de Nanis (or Hercules Nanus). The last-named, of whom practically nothing is known, was printing at Bologna from 1492 to 1494, and, it is conjectured, in Rome from 1511 to 1514. The mark here repro-

duced was used in two or three of his books, of which we now possess the titles, Antonio de Cornazano's "Vita di Nostra Donna," 1493, and in the "Defensio" of Scipio Manfredus. The design, as will be seen, is one of the innumerable variations of the Cross type

of mark in which the Italian printers were so prolific, and of which our next example is another illustration. This is the smaller of the two marks (which differ only slightly from one another) used by a very interesting personage, Angelus Britannicus, who was working at Brescia from 1483 to 1511, sometimes in partnership with his brother Jacob, and sometimes alone.



ngelus Britannicu

The larger example appeared in 1485, in a work of Diogenes Laertius, while the smaller one occurs in the "Statuta Communis Brixiæ," 1490, and, ten years later, in St. Bernard's "Sermones Super Canti-

cum Canticorum angelus and his brother Jacob attempted to establish themselves as printers in Venice, in 1491, but apparently with no success, for there is no trace of them in that city before or after that year. The most orig-

inal of the Brescia marks are those of Bernardinus Missinta, of which we give the earlier example, and in which we notice a complete breaking away from the orthodox cross. The earliest book in which this mark is found is the "Opuscula" of St. Bonaventura, which he printed for Angelus Britannicus in 1495; it occurs again in 1500 in Sasso's "Disperata



contro l'amore." Missinta was a prolific printer, and his works are by no means rare; those, however, which bear his Cremona imprint are rarely met with. His second mark is also very distinct, having a black ground, the center being taken up with a log of a tree, out of the two sides of which a pair of branches are growing and supporting a ribbon which bears the motto: "Spes mea." This rather striking mark appears on an edition of Sallust which he executed for the brothers Angelicus and Jacobus Britannicus, in 1495, and which is described by Hain, No. 14,230.

By far the most distinguished of the early Ferrara printers is Laurentius de Rubeis de Valentia, who was working at Venice in 1482, in partnership with Grassis de Castronovo, and from 1485 to 1501 was practicing the art alone in Ferrara. Six marks, with more or less variations, have been discovered in books issued by this prolific printer. Five are in black on a white ground, and the sixth is in red. The example given herewith occurs in "De Plurimis Claris Sceletisque (siè) Mulieribus," by Jacobi Phillipi Bergomenisis, 1497, which is unquestionably one of the most beautiful

of the illustrated books of the fifteenth century. Copies in good condition are of extremely rare occurrence, and fetch from £30 to £60, which latter sum was paid for the Didot copy. This magnificent book, in small folio size, is illustrated with 175 remarkably fine



I. de Rubeis de Valentia.

woodcuts, two of which, the full size of the page, are exquisite specimens of elaborate Italian design. A copy of this book, in fine condition, would form a corner stone of any library, however select.

Among the several distinguished families of printers whose names are intimately associated with Florence, none has a greater interest than that of the Giunta, some-

times called Junta and at others Zonta. Members of this family were printing at Florence and Venice from 1480 to 1598, but at Florence only from about 1497 to 1598. Lucantonio was at Venice when Filippo was at Florence. The books of the latter (reference to the former will be made in a subsequent article) are very commonly met with, but the best examples fetch high figures. The editio princeps of "Orphei Argonautica et Hymni," 1500, was executed by Phillip Jiunta, and is described by Dibdin as one of the most elegantly printed ancient volumes of Greek poetry with which he was acquainted, while the more sober Brunet refers to it as "fort belle, correcte et très-rare." Another remarkable book from the same press may be here referred to, and that is the first edition of Boccaccio which appeared from this press in 1516. It is noteworthy from the fact that it has three additional novels wrongly printed at the end and erroneously attributed to Boccaccio; this fact gives the book an importance which it would not otherwise possess, for these novels are quite as valuable in themselves (according to Mr. Quaritch) as if they had been his. But, perhaps, the great treasure of the Giunta press of Florence is the famous "Ventisettana" edition of Boccaccio, 1527. Renouard. This excessively rare little octavo edition contains the text of the witty

Italian story teller entirely uncastrated, and has at all times aroused the enthusiasm of bibliographers, and £100 would not be an extravagant figure for a fine copy. So far as regards the marks of the Florentine Giuntas, four variations are figured by Dr. Kristeller, the earliest of which does not seem to have appeared before 1510, in an edition of Justinus. The accompanying mark, with the motto 'mil candi-



Philippus Giunta.

dus,'' appears to have been first used in an edition of Vitruvius by the '' Heredes Philipi Giunta.''

With another Florentine example we may close this chapter. It is one of eight more or less similar marks used by Ser Piero Pacini da Pescia, and the presence of the dolphin is an evident pun on the printer's surname. Petrus de Pacinis, as the Latin form of the name runs, was printing in Florence from

1496 to 1514. The earliest appearance of the mark was Lilius' "De Origine Scientite," 1496. But by far the most important work which appeared from this press is the famous "Lettera delle Isole nuonamente trouate in quattro suvi Viaggi," by Amerigo Vespucci, 1505, of which only five copies are



ser Petrus de Pac

known to exist; it is the only authentic and veritable record of Vespucci's first four voyages, including that of 1497-98, in which he touched the coast of Florida.

(To be continued.)

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OUR TYPOTHETÆ.

BY H. A. BLODGETT.

TE have a Typothetæ in our town. We have had it for several years and it is going to do lots of good. The idea of Our Typothetæ is to make the other fellow charge higher prices for his work. Oue of our firm is the president of Our Typothetæ, Once a month O. T. has a banquet. We assemble at one of the hotels and have a big dinner. After the dinner is over cigars are passed around, and then the master of ceremonies perorates fervently on the pressing need of stopping price-slashing, and calls upon different members for their views. The views are elaborate and go deeply into the mysteries of running a printing business. Now, a member who "comes tonight totally unprepared" reads a paper on the subject of "Brotherly Love in the Printing Business," or "How to Promote a Unity of Interests Among the Master Printers." At our last meeting one of O. T. had a learned paper on "Some Comparisons." Before the meeting he had sent a boy in disguise to all the offices in town for figures on a lot of printing for a big wholesale grocery house, that wasn't going to start. He prepared elaborate specifications and they all figured on exactly the same work. Then at the meeting he gave the boys all away. The fellows that had shouted the loudest in meeting about bolstering up prices had fallen into the trap, and were on the ground floor among the bidders.

I forgot to say that this member of O. T. who concocted this bright ruse and entrapped the other boys, was the same fellow that last summer sent out a postal card to the trade, offering to do printing, for a time, at less than cost, saying that he wasn't after money particularly, but wanted BLOOD, and entreated the customer to get everybody else's figures and then come to him, and he would go them all one better.

O. T. is imbued with a most praiseworthy zeal. The movement to advance the condition of its members is a hot one. Once in a while we all get together and make compacts. Once we compacted NEVER to print

a thousand wood pulp envelopes for less than \$2.25. Another time we compacted to charge \$\frac{1}{2}\$ per page for law brief work, and positively no less. These compacts are very beneficial, because when we confront a customer with a price we can feel assured that all the brethren in the craft will stand PAT on the agreement. It would be ungenerous and unchristian to doubt that any of the boys would take advantage of an opportunity and shade the price a little to corral an order. O. T. are all above that. We hang together over the chasm of demoralization like a monkey bridge in South Africa. (And when the bridge breaks, what a scatteration!)

O. T. is doing a blessed work in our town. There are only seven out of eight printers here that have chattel mortgages framed and hung in their offices. Many of them are at liberty to go into the market and buy their paper wherever they choose at the most advantageous prices; while a few (just a very few) seem to have a peculiar liking for one particular paper house, and buy all of their stock of them, paying more for it. It is conjectured by some that there is a mysterious charm in this house that induces a few printers to turn their faces irresistibly in their direction.

There have been no failures in O. T. in the memory of the oldest inhabitant. If A. B. & Co. make a mistake in their figures on a big catalogue and forget the composition, they just leave that part out of the job, and ten to one the customer does not notice it.

A stranger coming into a meeting of O. T. would see a harmonious gathering of fat, sleek, well-fed and well-dressed individuals, and would doubtless think at first he had dropped into a meeting of bank directors. After hearing a few words of the meeting he would hasten away with the impression that he had stumbled into a ministers' Monday morning meeting.

To belong to O. T. means to be uncompromisingly enlisted on the side of high prices for printing; means that one will often turn work away at even a moderate price rather than descend an iota from the lofty principles of our organization; means that on every job estimated fifty per cent will be added to the cost of paper, and twenty-five per cent to the final estimate, to cover the cost of doing business.

The business men of our town complain severely of lack of profits, and attribute the condition largely to the high cost of printing. They say that every printing office in town seems surrounded by an impregnable bulwark of outrageous prices. No pinched, drawn faces among the members of O. T. Many of them are bank directors, and no small number of them conduct a loan business on the side, and give assistance to paper dealers and press manufacturers in time of need.

It does one good to attend a meeting of O. T. Stirring speeches that are made in behalf of stiff prices remind one of a Fourth of July celebration, and all of the members go back to their offices confident that the other fellow will certainly do his part to conserve the

interests of the profession. Consistency is written on their faces, integrity is carved on their hearts, and determination is wound around their backbones.

Boys, if you ever feel your backbone getting weak, and find your customers are getting your profits; if you ever feel your sand trickling out of your constitution, just drop into a meeting of O. T. and get bolstered up.

Written for The Inland Printer

WORTHLESS CRITICISM.

BY S. M. WEATHERLY.

It cannot be denied that criticism when fairly and impartially applied by competent critics is valuable, and indeed very essential to the creation of a better standard of art, literature and other subjects which we usually find publicly reviewed. But it does not necessarily follow that it is of any benefit to anyone or even has the slightest effect upon a better production of type faces and ornamental decorations used by printers. In fact, it seems a mistake that the useless practice was ever adopted.

An eastern journal for printers and bookbinders undertook, a year or two ago, the task of criticising the productions of typefoundries—for what purpose no one seems to know, and for a few months gave its opinion of the "imperfections" of many new designs brought out about that time, but it evidently discovered that it was, like the proverbial dog, only "baying at the moon," so far as accomplishing any good was concerned, and dropped the senseless custom.

At first thought one would say that the competent critic's opinion, publicly expressed, could only be beneficial, but let us see: When a founder cuts a series of job type - for this is about the only thing the selfappointed critics presume to find imperfections in, among the typefounders' products-it has cost him several hundred dollars and is fairly on the market and has found its way into many of the establishments of the more enterprising printers long before the hypercritical faultfinder gets a squint at it. He then comes along and points out to the purchaser the "imperfections" in the new addition to his plant. But strange to say, no printer ever "dumped" a font of type or hesitated about purchasing one that he thought new and useful on account of these "imperfections." His idea of perfect specimens of the typefounders' product is based entirely upon its utility, cost, and adaptability to the class of work he handles most, and he depends upon the founders for its design and the correctness of its execution. To the founder, however, much injustice and mischief may be worked by the so-called "critic," as the article falling into the hands of printers who have not seen the design, might prejudice them against it and often prevent the sale of the series, which in all probability would have been hailed at sight with expressions of admiration and satisfaction, but for the views of the wise author of the article. Thus the popularity of the

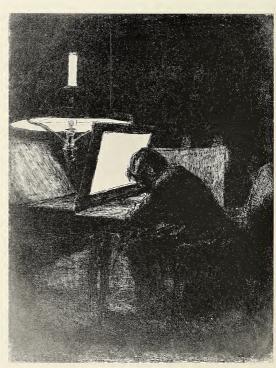
design is lessened and a loss to the manufacturer is the result. I believe the printer would prefer to form his own opinion of type faces, and think he is perfectly competent to do so, and am just as sure that no founder ever solicited the opinion of these writers, who as a rule are not printers, active in the trade of today, and consequently not capable of publicly criticising the efforts of modern founders to produce perfect and useful type designs. No one ever heard of a face being recut or withdrawn from the market on account of these adverse criticisms. The founder produces what seems to be demanded, and if a letter is popular and has a large sale, no matter what its design may be, he

immediately cuts other sizes and often produces the same design in condensed or extended form. and this shows conclusively that it is not the perfection of execution in designing or cutting that is demanded, but a combination of originality, beauty and usefulness, regardless of absolute perfection - the chief aim of all legitimate criticism. Hence. the impossibility of benefit to anyone from these reviews, and too often the injustice to the type manufacturers. To discontinue them entirely, whether they be favorable or not, would meet the approval of the typefounders at least. They are doubtless willing to leave to the printers, who, next to themselves, are most interested, the question of the "perfection " of their produc-

If THE INLAND
PRINTER wants to do a
better service to both
printer and founder, let
it give the space devoted
to this useless review of
type faces to showing a
specimen line of the new
things brought out each
month by all the foundries, and the printer
will see that in this kind
of a review he will, by
reading this journal, be

at all times posted as to what is being produced from month to month by the different foundries, for this they all want to know, and would gladly exchange your critic's opinion of a few scattering type faces for a climbse of the new designs as they come out.

[NOTE.—Mr. Weatherly's arguments are sound, and in lieu of the "Review of Recent Type Designs" an exhibit of the latest type faces will be given each month hereafter in The Inland Printer. The criticisms of Mr. R. Coupland Harding are those of an authority, and we hope shortly to present to our readers articles from his pen on the subject of typefounding of a more helpful character than mere criticism.—Ed.]



"THE ETCHER."

By François Saint-Bonvin, a French genré painter and etcher of this century. Not a celebrated man but a great artist in little things—like the Japanese tory carvers who give us so much pleasure. His interiors are as fine in their way as those of the old Flemish and Dutch painters of sales subjects, and there is no doubt as to his being an etcher of the first rank, a complete master of that medium of art expression. We are indebted to the contress of Modern Art for the above plant.

Written for THE INTAND PRINTER

CHALK PLATE TALK.

BY "C. E. J." PRESSBOY.

THE first gun on the above subject has been fired by an able writer in a recent issue of this journal, and ere its echoes have died out of the printery I desire to fire another little cracker to keep the matter

fresh and warm in the minds of ambitious young printers, for

"'Tis thus the spirit of a single mind

Makes that of multitudes take one direction."

A little patience is quite all that is necessary for the average young printer to attain to a very fair degree of success in this simple way of putting a touch of art to the printorial room's output.

It is quite true, also, as I find, that there are many of us that cannot cut our ideas out of wood with any degree of satisfaction, yet we can surely mold them in this way. Hardly a day passes that some little sketch, initial or pen flourish is not needed to help out the effect of some ornate job, and I find the chalk plate a friend in need.

Suppose we are not all born artists, we have many aids to drawing, such as the transparent tracing table, the reflection drawing board, the camera lucida, the camera obscura, the sketching frame, the perspective ruler and the pantagraph, and with any of these at hand, or without, we can soon learn to draw.

Not only can small flourishes be made, but with practice any illustration can be made at a very small outlay, as the recipe herewith given will reduce the cost of plates from \$9 per dozen (size 4 by 6) to about 40 cents, after the necessary utensils have been procured.

To make an engraving plate it needs a piece of steel of fine quality, about an eighth of an inch in thickness and highly polished and blued on one side. The best way to procure the necessary steel would be to call on some newspaper using the process and secure plates which they have used and which they will be willing to sell you cheap, as very few ever return them to the manufacturers.

After you have secured the plates, wash them clean and wipe them perfectly dry, as a very little dampness will rust them almost immediately; they will then be ready to receive the chalk coating which consists of and is mixed as follows:

Take of sulphate of barium (barytes) 4 drams, and of silicate of magnesia (French chalk) 2 drams, and thoroughly pulverize and mix in a small mortar (procurable at a druggists' supply house for about 50 cents), after which add enough water to make a paste of sufficient consistency to pour nicely, although considerable will hang to the edges of

the vessel from which it is turned; then, after mixing

again, add eight drops of silicate of soda; stir, and then pour out upon the plate; shake the plate gently in hand so as to spread the paste evenly over its surface, and set aside to allow the bubbles to escape.

The silicate of soda is intended to act as a bond between the earths and between plate and earths. If the bond given is found to be, for any reason, chemically at fault, substitute silicate of potash, or very fair results may be obtained by using ten drops of ordinary gum mucilage, but I prefer the silicate of soda if pure or nearly so. The quantities given are for about eight square inches of plate, for which it will be found amply sufficient.

Other earths may also be used, in lieu of those given, as tripoli, chalk, soapstone, or soapstone and plaster of paris mixed, but the results will be varying, so I have set what I considered the best earths in the recipe.

After the plate has been set aside for about ten minutes, place near the fire to dry, but do not subject to



a temperature above boiling point until after the chalk has become settled or dry, when the heat may be increased up to 260 degrees Fahrenheit without injury. After cooling it will be found that the chalk is coated

over with a hard crust. This must be scraped off with a brass rule unless you find it unwilling to scratch off without caking, when it will be necessary to lay a dampened rag (not wet) over its surface for a few moments, when the crust will scrape off readily.

Remember that the more thoroughly the ingredients have been mixed the better will be the plate, and be also very careful, in adding the water, not to get in too much, as in such case the bond would remain on top and the chalk would not adhere sufficiently to baseplate.

For stereotyping, if you care to do it yourself—as I find I much prefer to do my own casting, not only



on account of the cost, but because I can obtain better results—a small outfit, as crudely shown, can be purchased at a small cost, or it may be made by any machinist. It consists of two iron plates, one inch in

thickness and about 7 by 13 inches in size, with polished surface on one side of each—the other side being devoted to an eyelet for handles to be screwed into as shown, to permit of easy handling when heated; for side bars, 18-point wood rule, cut to right lengths, will answer admirably, though if you desire to cast plates type-high it will be necessary to have bars made of metal such height.

The above casting box is a very handy one, no gas heating being necessary, as plates can be laid flat on top of stove and heated.

In casting, the plates must be quite hot—in fact, the hotter the better; engraved plate should also be heated. After heating, remove one plate by means of handle, place a piece of 30-pound manila wrapping paper over the face, adjust bottom bar, put in your engraved plate face up (see cut), place side bars in position and cover with another sheet of paper, put on other plate and clamp together at corners with four small metal clamps, pour in the stereotype metal, which should be hot enough to turn a letter-sheet a deep cream. When cool, remove the top handle and two bottom clamps, then lay mold flat, loosen other two clamps and lift off plate, when engraved plate can be removed without injuring it.

I think many will find it much better to cast plates thin, to be mounted on wood bases or to be used on stereo-base plates, than to cast type-high, as it is less difficult to cut to desired size.

EMBOSSING FROM ZINC PLATES.

HMBOSSED printing is now in popular favor, and to get a satisfactory effect there are many simple little wrinkles not at present generally known to the trade. By special arrangement with a practical worker in embossing True IRJAND PRINTER has embodied in a pamphlet of a few leaves the results of his experience, giving briefly and concisely the most practical and useful information yet published on the subject of cheap and quick embossing on the ordinary printing press. Price one dollar.

Written for The Inland Printer

ELECTROTYPING-PAST AND PRESENT.

BY CHARLES T. MURRAY.*

WHAT a grand discovery was electrotyping. What a wonderful benefit it has been to the printing art, and yet how little we hear of it; anyone not familiar with its wonderful progress would suppose it had stood still for the last twenty years; but instead of this being the case, its improvements have been greater than almost any line of the printing business. Let us go back twenty-five years and look at electrotyping.

Here we see a little excuse for a shop, one that the young electrotyper of today would laugh at and scorn to work in. There in one corner we see what resembles a jacket-kettle for making press rollers, or, we might say, a large glue-pot on a little old stove. This is the wax kettle; near by is a thing which looks like an old cider press; this is the molding press. Next we look for the blackleading machine, but we are not able to find it. We are now anxious to know how the old gray-haired man (as the molder was invariably an old man) is going to cover his mold, but we have not long to wait. After taking the mold out of the cider press he sprinkles the blacklead over it carefully, and with a fine-haired brush he beats the blacklead into the mold in about the same way a papier-maché stereotyper molds his form with a brush at the present day, not quite so hard, however, or with as large or as hard a brush. Next we look for the dynamo, but stop, remembering there was no such thing twenty-five years ago. The old man next takes the mold and places it in the tub or vat (generally this was an old tub, box or jar); this looks all right, but how is he going to start the current with no dynamo? After close observation we discover he has two tubs or vats, and now we discover the second tub or vat is not a bath but a battery.

While we stand here, a customer comes in with a job to be done in a great hurry; the old gentleman looks at the old, dusty clock whose hands point to the hour of four, and says he will try and have it done tomorrow at this hour. He will have time to mold it today and leave it in bath over night, and thus be able to deliver tomorrow. We watch the process of casting and finishing. The shell is placed on a flat piece of iron and strips of iron of about the right thickness for plate are placed on both sides and ends. There is no tin foil put on the shell to tin it, only a little acid has been put on before it is placed on the plate. The old man now takes his molten tin and pours a little on each shell to tin it. It is now ready for the regular backing metal. After it is backed and cooled it is removed, and we look around to see the machinery to finish it, but there is none to be seen. The old gentleman, after tinning the shell, placed another iron

^{*} Note.—The attention of the reader is directed to the department of electrotyping and stereotyping conducted by Mr. Murray on another page of this issue.—Ep.

plate on top of the gauge bars, leaving only room enough at the end to pour in the metal. This has left the back smooth and about the right thickness. After removing the plates from the backing pan, the old gentleman carries it to the bench and with a handsaw separates each job. Then, after finding a piece of wood which will make the job nearest to type-high, he takes his brace and drill and makes screw-holes, and after countersinking them he takes a shoemaker's awl and makes holes for his "pegs," as he calls them. He now removes the surplus wood and metal with a handsaw as close to cut as he can, and next, with a carpenter's plane, he smooths it up. This is done by laying the plane on its side, or clamping the job in a wooden vise. This finishes the job; and is it a good job? Well, it is not a very bad one, but, oh, how slow.

We say: "Father, we are going to invent a machine for blackleading, and a machine with a lot of wire wound around an iron shaft like a boy winds his kite string round a stick, and place it between the forks of a piece of iron like a large horseshoe, with a lot of wire wound around it, and make a shell in three hours; also, we are going to make a machine that runs with steam power that will shave the back of that runs with steam power that will shave the back of that such shape the same of the

We now, like Rip Van Winkle, awake after twentyfive years and go looking for old landmarks and friends, but on every hand we see such wonderful changes. We go in search of the electrotype foundry and the old gentleman, and what do we find? Almost on the same spot where stood twenty-five years ago the little old shop with its little insignificant sign, we see a magnificent building with a gold-lettered sign, forty or fifty feet long, with the same name, and entering the front door we see a fine office with its machines for writing, and hanging on the wall a machine by which the clerks can talk to the company's customers in all parts of the city; but we pass on, as we do not expect to see our old friend in the office, and as we step into the shop what a wonderful change meets our view. Here is a machine running thousands of revolutions per minute, planing wood to the proper height. There is a machine with its powerful arm going back and forth, at each forward stroke taking a large shaving off the base of plates, and over to one side we see a machine with a small gouge-shaped tool running at 10,000 revolutions per minute, digging out the blanks or spaces in metal plates. Next we see the machine that shaves the plate to the proper thickness, also operated by steam power, and alongside we see a circular saw running at 2,500 revolutions per minute, going through the wood or metal as if it were wax, and near by we hear the hum of a machine with two little points projecting from a head at the end of a shaft, and see a young man taking chips off the side of a plate that fall like hail in a summer storm.

We look around for our old friend, but he is nowhere to be seen, and we go to the molding room expecting to meet him there, and here, as in the finishing room, we see what astonishes us. Instead of the old cider press we see two large, powerful machines working by steam power. Next to them we hear the clatter of and see the machine which has taken the place of the old brush, while off at another side of the room we see a large tank with a lot of large copper wires, and hear the hum of the machine that takes the place of the old battery.

But the old man is not here, and as we go back to the office after passing a dozen or more men sitting at a bench with little square blocks of iron in front of them and small hammers in their hands, we inquire of the young man in front of the elegant desk about our old friend, and with a look of surprise and sadness he says: "Father has passed away." While we stand and meditate, a customer comes in with a job that must be done in a hurry, and the young man, after looking at a beautiful electric clock, says: "You can have it in three hours."

We pick up an electrotype and look at it; is it a good job? Well, it is not a bad one; but with all the facilities for making it, it might be better.

This to the young man may sound like an exaggeration, but in writing this article I have taken my subject from real life.

Written for THE INLAND PRINTER.

RECENT TYPE DESIGNS.

BY R. COUPLAND HARDING.

THE MacKellar, Smiths & Jordan Foundry show a good variety of novel style in the Typographic Advertiser No. 138. First I note that the excellent letter Columbus, in five sizes, has had an appropriate lower case added, and is supplied, with this addition, as "Columbus No. 2." No further proof is needed that the style has been appreciated. If such were required, we have it in Columbus Outline, to work in register with all sizes of the solid letter, of which advance proofs of three sizes are inclosed. Not only is

Will Appear Shortly

the two-color effect admirable, but the outline will be found a useful and effective style in light display. A family likeness to the De Vinne may be detected in the Columbus, and even more noticeably in the Rimpled,

Overwhelming Demonstration

RIMPLED

which is shown in eight sizes, from 8-point to 48-point. The special distinguishing feature of this letter is its ragged and irregular contour, which will rejoice the numerous class of printers who hold that "art" printing should be marked by a more or less untidy appearance. It was a bold experiment to use this as a body-letter. The first page, with the exception of specimen

lines introduced, is set entirely in the 8-point, and I do not at all admire the effect. Polo is one more

Reward Meritorious Workmen

example of the wedge-face style, about which I had some remarks in a recent article. The artist, while exercising considerable freedom in this design, has avoided extravagance, and the letter is a useful one. I notice duplicate forms of the R, a, c, d and n, and possibly a full schedule of the font would show more. I have elsewhere maintained, and still repeat, that it is only fair to the buyer that each new style shown in the specimen book should be represented, in one size, at least, by a full scheme of characters. This is done in the case of combination ornaments, and now that so many job letters are furnished with arbitrary extras. it has become necessary that this rule should be followed. Moreover, a printed copy of the scheme ought to be inclosed with each page of job letter sent out of the foundry. Polo is in five sizes, 8-point to 60-point. Houghton is a style which I do not like. The lowercase letters are mostly good - the m, n, and u of a

Enraptured Comedian

distinctly Irish type. The caps are wildly scrolled, apparently on the model of the tattooing on a Maori's face. To the projecting points, separate spirals and vermicular ornaments can be attached, with startling effect. With simple caps the style would be rather a pretty one; but the present caps, which remind one of the Ronde, of the Keystone Foundry, are a typographic nightmare. The last page is occupied by the Caxton Black. The history of the revival of this letter is curious. The late Vincent Figgins cut a font in facsimile of the original Caxton types, on 2-line long primer, some forty years ago, and for thirty years it stood in his specimen book as a kind of curiosity. The taste for old-fashioned work led the firm lately to complete the series, and it has proved a great success. A German house took it up, and added still larger sizes, besides cutting figures to correspond. Eight years ago, the Dickinson Foundry brought out the series, with some word-ornaments rather foreign to the design, and about the same time the MacKellar Company also showed the letter from 9-point to 30point. It has now added two larger sizes, 42-point and 54-point, and shows a complete series of eight sizes down to 6-point. Whether the face has been

Wonderful Labor: Saving Invention

reëngraved, or is from European strikes, I cannot say, but the character of Caxton's letter is faithfully maintained. Although a few of the characters are a little uncouth, the text in which the first English book was printed is in many respects more legible and more artistic than a good proportion of modern job faces. The Messrs. Caslon, of London, show a new combination containing forty-three characters. Of these, nineteen are manifest cribs from MacKellar's Series 95 and 96, but have been redrawn, reëngraved and in most cases improved. Characters 41 to 43 are obviously suggested by characters in the Arboret combination, but are more graceful and artistic. The design is in all respects an advance on its American prototypes, and shows that English typefounders are taking up a line hitherto left almost wholly to foreign enterprise.

It might have been supposed that after the numerous examples of heavy script and italic styles that have lately appeared, there would be little room for originality, but Messrs. Genzsch & Heyse, of Hamburg, in

Kionier

their new letter "Pionier," have at the same time produced a real novelty and achieved an artistic success. The style of the letter is a heavy backslope latin italic, each character is well formed, and the effect of the whole is both legible and beautiful. In addition to the plain capitals, each font is supplied with a series of ornamented caps, the decoration in each case consisting of a graceful spray of slender foliage in silhouette. A further adjunct is the terminal flourish — a general feature in type of this class; but in the Pionier it is so cast as to be capable of extension to any length desired. and can be used as an underline as well as an ornament.

Herr Paul Leutemann, Leipsic, has issued a double sheet showing twenty-seven new vignettes. No. 5, 100, a study of roses, and No. 5,066, edelweiss, are admirable examples of floral pieces; the bird studies and vignettes emblematic of the seasons are also choice pieces of work.

Under the title of "Nouvelles Fantaisies Lithographiques," M. Ch. Doublet, a Paris founder, has

brought out a new face, of which I inclose a line. Five sizes are shown - 12-point to 48-point.

Two series of neat and cheap novelties are shown by A. D. Farmer & Son. Markers (ten pairs) are in



the style of the familiar Pointers, but heavier, and introducing the element of the curve or flourish. Job



ornaments, eight characters, in four sizes, are original, and appropriate either as word ornaments or tailpieces. Written for The Inland Printer.

AMERICAN TYPOGRAPHICAL MAKE-READY.

NO. XIII.-BY WILLIAM J. KELLY.*

FROM what has already been said regarding methods of overlaying illustrations, as well as from what can be learned from the opinions of the two English authorities quoted in my last, there does not appear to be any unalterable rule of procedure for the artistic pressman.

OPINIONS ON OVERLAYING COMPARED.

It will be noticed, on reading over what has been published in the last chapter of my essay, that the first English writer uses three pieces of paper not thicker than 18-pound demy (15½ by 20 inches) with which to make overlays for a form to be printed on a sheet of double demy (22½ by 35 inches); while the latter employs four pieces for similar work, namely, one of 18 pounds, one of 20 pounds, one of 30 pounds and one of 35 pounds to the ream of double crown (20 by 30 inches). From an examination of the relative strength of the overlays of these gentlemen it is apparent that no fixed rule can be laid down by anyone, nor even a detailed procedure adopted as a compulsory one.

FAULTS TO AVOID.

There is one great danger that the inexperienced overlay cutter is liable to, and that is the over-delicate treatment of general catalogue and picturesque illustration. Over two-thirds of the productions coming under these distinctions of presswork bear unmistakable evidence of this fact. It is better to slightly overbuild the solids of an engraving than to leave them so that they will print neither gray nor black. Nothing is more insipid than a meaningless looking illustration, whether it be produced from too little or too much overlaving.

I am aware of the fact that there is a class of workmen who believe that almost any kind of forms can be made ready with ink alone. Indeed I have seen such persons in their endeavor to succeed—in failure. Competent pressmen will never attempt so haphazard a feat by such unworthy means. Not only is such work unsightly, but it also entails trouble in handling, and, by reason of its muckiness, is always liable to complete sooilage.

Then there is another class of workers who believe that they can accomplish the make-ready of most forms by the "extra-squeeze" process. I am happy to add that I believe this class is dying off, and that the more economical and skillful methods of good pressmen are being emulated, which no doubt, will be consoling to employers but disadvantageous to the typefounding interests.

Do not separate the solids from the other sheets forming an overlay by pasting them on the cylinder first; but carefully paste each thickness of paper one over another, beginning with the thinnest and ending with the thickest containing the solids. To paste the solids on the cylinder and then cover them with the remaining portions of the overlay will not add to the softening down of the tones but is very apt to produce "bagginess" and bad fit of the thin pieces when attached over the thicker sheet.

Do not affix the overlay out of its place, nor exactly onto the impression on the tympan, but fasten it onto the cylinder a trifle higher up, yet perfectly parallel with the impression thereon. The reason for so doing is this. The tympan sheets will yield slightly to the 'draw' of the form on the bed of the press in its motion to the grippers; such an allowance will compensate for the certainty of displacement of the impression on the cylinder. Many a splendid overlay has been rendered ineffective by being registered exactly on a line, on all sides, over the printed impression shown on the tympan sheet.

Soft papers, such as news and inferior made book, are not suitable for making good overlays with; nor, indeed, what is known as writing papers. The first will not stand wear, and the latter is liable to warp and buckle wherever paste is applied to the surface. As I have already recommended, use only the hardest and closest fiber finished supercalendered book stock to be had. This will be found equally as durable as most overlays made from cardboard, and far more easily manipulated, economically and otherwise.

Under all circumstances have the press grippers bite as uniform in pressure as possible the entire width of the sheet, because if any of the fingers are irregularly pressing on the tympan there is a fair possibility that they will displace some of the overlays and unsettle the periphery of the tympan at the point of taking the sheet of paper. Nor should the grippers bear down on the tympan unnecessarily hard in any case. Care in properly setting the grippers will enable the operator to secure good register and preserve the makeready for a long edition, where carelessness in doing sis sure to result in loss of time and dissatisfaction. It should be remembered that strict attention to the details of any undertaking is the surest path to success.

After a form has been underlaid and finally made ready with the cut-out overlays in their position, it is improper to open up, lift, or tighten it, as all imperfections therein should be fully attended to previous to attaching the overlays on the cylinder. Nothing short of an accident to the form should act as an excuse for unlocking or lifting it, because there is only a bare possibility that it may be located in its original position on the bed of the press and fit absolutely the fixed overlays. Forms should always be uniformly and tightly locked up on the press bed before proceeding to make ready. The pressman should satisfy himself that there cannot be any apparent shrinkage in the furniture during this operation. There is less chance for this to happen on the small sizes of machines, but in all cases this advice will hold good.

^{*}Note.—On another page of this issue Mr. Kelly conducts a department of questions and answers, experience and practical detail. Pressuer and others interested in presswork will find in this department a congenial corner for the ventilation of theories and exchange of helpful advice.



"WILL IT RAIN?"

Photo by Jarvis White Co., Davenport, Iowa.



A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING. [Entered at the Chicago postoffice as second-class matter,]

Published Monthly by

THE INLAND PRINTER COMPANY,

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A. H. McOuilkin, Editor.

ADDRESS ALL CORRESPONDENCE TO THE INLAND PRINTER COMPANY.

CHICAGO, MAY, 1894.

The IMANO PRINTER is issued promptly on the fifth of each month, and will spare no endeavor to furnish valanble answers and information to those interested professionally or incidentally in printing, engraving electrotyping, bodylaming, and in the paper and stationery sending news from their section of the country pertaining to the above trades, particularly individual theories and experience of practical value.

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ITALIAN PRINTERS' MARKS.

W E have much pleasure in publishing elsewhere in this issue the first of in this issue the first of a short series of articles, with facsimile illustrations, dealing with the more interesting or striking examples of the various marks used by the Italian printers from the introduction of printing into Italy up to the year 1525. These articles are written by Mr. W. Roberts, the author of "Printers' Marks: A Chapter in the History of Typography," recently issued in London, and of which the first edition is already exhausted. It may be necessary to point out that the present series of articles in no way clashes with Mr. Roberts' book, which, although it contains a chapter dealing with

Italian and Spanish examples, makes only very slight reference to the marks which we are now reproducing, and for which we have to thank Herr Heitz, of Strassburg, the courteous publisher of Dr. Paul Kristeller's able monograph, "Die Italienischen Buchdruckerund Verlegerzeichen." It has been found more convenient to classify the articles into an alphabetical arrangement according to the cities and towns of Italy, by which the interest of the series is more diversified than it would be by any other method.

LARGE-PAPER EDITIONS.

HE saddest commentary yet put in print on the fallacy of large-paper copies of books is that made by Mr. David Nutt, in his advertisement of certain publications in a late number of the London Athenæum. "The copies at present unsold are now offered," says Mr. Nutt, "for the last time, to the book-loving public during the space of six months FROM THE DATE OF THE PRESENT ADVERTISEMENT. At the end of that period any copies still remaining unsold, saving two of each work, will be destroyed," Is it not unwise for a publisher to announce thus broadly that he has blundered? Mr. Nutt adds that it has always been his "endeavor to bring out his Large-Paper issues in as sumptuous and beautiful a form and at as low a price as possible, and not to print too many copies. If a miscalculation is made in the latter respect it is only fair to those who do purchase, that their copies should be protected against possible depreciation, and this can only be done by destroying any large unsold stock." Who are the victims of this "possible depreciation"? To this query there would seem to be only one answer, "the speculators in books." Mr. Nutt's large-paper failures are not the books of the average collector, but of the scholar who buys for working purposes and finds the books of modest size quite suited to his needs, and these come more nearly within his means. The typical collector of large-paper copies is not so much of a reader as an investor, whose eye is always on the main chance. Sometimes he buys duplicates and is ready to take advantage of a rise and close them out at a profit. He usually knows little, and cares less about Sir Thomas Malory, Painter's "Palace of Pleasure," Tudor Libraries, Pre-Tudor Texts and the like. The question with him is, "Will the book be a good investment?" And so long as the publishers can give him assurances he will buy. It matters not to him that the large-paper copy costs five guineas, as against two guineas for a small-paper copy; or twenty one shillings as against three and six pence. But the man who reads diligently, can see beauty in utility, and must ever prefer his book in its most serviceable form. If a book is well printed on good paper and the type properly apportioned to the page, he will prefer it in this form to one printed for show purposes, in which the "rivulet of text" is lost in the "meadow of margin," even when the two are offered

at the same price. There are, of course, exceptions that make even the reading man, who can afford it, prefer his book in the large-paper form, as for instance, when it contains additional matter, whether textual or by way of illustration; but there is a distinction between "large-paper" and "edition de luxe." The whole edition of a book may be one of luxury, and yet it may not be on so called large-paper. The system of large-paper editions seems to have grown out of the custom formerly practiced (and still in vogue we are glad to say) when an author, out of compliment to his friends, would have ten, or a dozen, or twentyfive copies, printed on a paper of slightly larger size or better quality than the regular issue for presentation purposes. When such large-paper presentation copies turn up in booksellers' catalogues or in the auction room they bring fanciful prices, both on account of their rarity and their personal interest. Fifty copies of Mr. Austin Dobson's "Old World Idvlls" (1883) were printed on large-paper for the author for presentation purposes. One has never seen a copy of this book in a booksellers' catalogue. Unlike the overdressed woman of vulgar antecedents this was a beautiful book whose large-paper dress was becomingly modest. But the great speculative public has demanded a large-paper edition of nearly everything in the shape of a book, and the publishers have glutted the market. When a large-paper book has nothing to recommend it over a copy on small paper except the distinction of a more limited issue, the publisher thereof should have a care that the distinction be made of value.

Mr. Nutt's announcement of five new publications contains only one promise of a special issue (not on large-paper), and that a provisional one: "If twenty subscribers give in their names, a number of copies, in no case exceeding twenty-five, will be struck off on the finest Japanese Vellum. And this is in the case of a book whose regular issue is 250 copies. Much pother is being made over the large-paper and first edition manias. There is some measure of reason in the latter, even though it affect writers of little or no distinction. The laity never will understand the collector's preference for a first edition. Every writer who happens to be a book-lover likes to see the first impressions of his books sought after. But there is a tendency among the later generation to appeal to the cupidity of the maniacs. In his preface to Mr. Stone's "First Editions of American Authors," Mr. Eugene Field humorously says of an error: "I am aware that St. John is not in Nova Scotia, but by letting this error stand for correction in the second edition, I make this first edition all the more valuable to the possessor." The book in question is likely to prove quite as interesting to the curious from the accidental errors made by Mr. Stone, however, as from Mr. Field's intentional slip in the matter of geography. Mistakes in pagination and other minor details have nothing in themselves to recommend them, but as proving the fallibility of the infallible are not without interest, as in the case of the Foulis Horace; or, to take a later illustration, Mr. William Morris's essay on Gothic Architecture, in the Kelmscott Press series. On page 47 of the earlier impression of the latter book the word diminution is printed dimunition, but only a few sheets had been pulled when the error was discovered and corrected. Copies with the error must always appeal to the curious. So with Mr. Austin Dobson's "Ballad of Beau Brocade," in which two changes were made while the book was passing through the press, the details of which anyone may learn who has access to Mr. Edmund Gosse's "Catalogue." It is the first book of an author who becomes successful in later years that appeals with greatest eloquence to the lover of first editions. To take two of Mr. Andrew Lang's books: his "Ballads and Lyrics of Old France," issued in 1872, was still obtainable of the publishers ten years later, at the publication price of five shillings; today a copy in pure state is held at four guineas. His "XXII Ballads in Blue China" (1880) is much sought after, and at fanciful prices. The editions of both were exceedingly limited, and the first has not been reprinted entire, while the second was the first book issued in England in limp parchment wrapper after the manner of French books.

ARE THE PRESSMEN TO LEAVE THE INTERNA-TIONAL TYPOGRAPHICAL UNION?

AT the present time the above question is being discussed with interest by pressmen and compositors throughout America. The recent action of the Chicago Pressmen's Union (one of the most conservative and best governed of all the pressmen's unions), in voting to withdraw from the International Typographical Union and ally itself with the International Printing Pressmen's Union, will, without doubt, give fresh interest to the question, as it will likewise undoubtedly give an added impetus to the movement for a complete divorcement of typographical and pressmen's unions.

For a thorough understanding of the question it will be well to look into the causes which originally led to this movement, and which now give it strength and vitality. It will be remembered that at one time the compositors and pressmen were all members of the same local unions. In a historical sketch of the Chicago Pressmen's Union, issued a year or so ago, the following paragraph, explanatory of the reasons for a separation of the pressmen and compositors into separate local unions, appears:

The causes which led to a separation of the pressmen and compositors are well understood by the older members of both crafts, brief allusion to which in these pages may not be uninteresting to the younger generation. From the date of the organization of the Typographical Union, in 1852, to the time of final separation, the disparity in numbers between compostiors and pressmen—always very pronounced—gradually became greater and greater, finally resulting in a condition of affairs highly dissatisfying to all concerned. The pressmen, being greatly outnumbered, often found it difficult to secure proper recognition or well-considered legislation when their interests most demanded it. This is sure to be the result when two distinct trades are joined in one organization, and when one is much inferior to the other in point of numbers. Sometimes the grievance may be largely imaginary, sometimes real and tangible, but always a source of dissension and weakness to the organization. There is little doubt, however, that when the pressmen were members of the Typographical Union, they found it difficult to at all times make their wants fully understood, and frequently failed at critical junctures to impress the organization with the merits or importance of needed legislation. This can readily be understood when it is remembered that the frequent readjustments of the wages and working rules of the compositors easily furnished work enough for any one union to attend to. The difficulty was intensified by the great improvements constantly being made in the character and quantity of the machinery coming into use in the pressroom at that time, and the consequent greater distinction between the two crafts, putting it out of the power of the compositor to intelligently legislate for the pressman, did time and inclination favor his doing so.

The difficulties above alluded to, regarding the unsatisfactory efforts made to legislate for two distinct crafts in one local union, have long been apparent in the conventions of the International Typographical Union. Any person who has attended one of these conventions of late years must have been struck with the evident desire of all parties to render this dual legislation as agreeable as possible, and they must also have been struck with the palpable fact that in most cases the legislation was neither satisfactory nor agreeable. Nobody has perceived this state of affairs more quickly than the pressmen. There is no disguising the fact that they have come to regard themselves as in a measure out of place in these annual gatherings, notwithstanding the evident desire of the majority element to create a different impression. The existence of the International Printing Pressmen's Union is an unmistakable evidence that one organization does not meet all the requirements of the case, and the frequent additions to this union from the ranks of the older organization gives strength to the supposition that ultimately all local pressmen's unions will be enrolled under the banner of the International Printing Pressmen's Union.

If this supposition is correct, it only remains to adopt such measures as will bring about the change with as little friction and ill-feeling as possible. An attitude of hostility between the international unions of pressmen and compositors is childish-entirely unworthy two such organizations. Their proper sphere is one of cooperation. Their interests are common and identical, an assertion that will bear investigation. even if not apparent to all at present. One thing must be borne in mind, which is, that the pressmen's unions now in the International Typographical Union have inalienable rights, which must be respected and cannot be abridged. They hold charters, and are the peers of all other local unions represented. On the other hand it is claimed that the pressmen are ready to leave the International Typographical Union in a body, whenever it can be done in a harmonious and friendly manner. In view of this claim it has been suggested that local pressmen's unions let matters stand as at present until the next convention of the International Typographical Union, when the question of amalgamation with the Pressmen's International Union may be submitted to a vote of all the pressmen now in the older organization, and, if carried, no more charters to be issued by the International Typographical Union to pressmen. In the meantime some arrangement should be arrived at whereby the International Printing Pressmen's Union will accept all men from the other unions without prejudice, and after the amalgamation a treaty for unity of action should be adopted by both organizations.

This would lead to an amicable settlement of this much-vexed question, and it would certainly be the means of bringing the two organizations together in a way that would admit of the establishment of relations highly beneficial to both. Pressmen and compositors organize with the same purpose in view, They have exactly the same objects to accomplish, with like obstacles to encounter in the realization of their hopes. There is no reason why the two central organizations of the two crafts should not be on the best of terms and work in harmony, and what is more, this is just what the rank and file would desire. If there are any designing people who believe that their interests would be advanced by continued hostility, they should be made to stand aside. Petty jealousy should have no place in these transactions in the future, even if tolerated in the past. The oldest organized craft should be able to set an example worthy of emulation, to workers in other industries instead of lagging behind in the mire of internal discord.

THE BILL-HEAD COMPETITION.

THREE employing printers, Messrs, Carson, Slocum and Oliphant, representing respectively Denver, Philadelphia and Chicago, have passed upon the merits of the specimens submitted for the second bill-head contest announced in the February issue of bits journal. The decision in detail will be found in another column. The method of award, we trust, savoring though it does of Mr. John Boyd Thacher, will not be excepted to, inasmuch as the unanimous decision of a jury of any number of persons, in a matter of this kind, is very rarely taken as absolutely correct. In this regard Mr. Carson very truly says:

I appreciate how difficult it is for you to draw the best printers into these competitions, and this fact has led me to suggest that you have someone take the proofs chosen as winners of the three prizes and make such slight changes as would help the general effect and not materially after the design. This, I think, would make them educational, as it would point out very forcibly the little, common mistakes so frequently made in ornamental work.

No matter which of the samples are finally chosen as winners in this competition, the same reasons exist, as they are all more or less defective. The fact that they are prize-winners in an INLAND PRINTER competition might cause many to follow these common mistakes.

The suggestion is a good one, and in a future issue we hope to deal more fully with it.

Written for The Inland Printer

ASBURY PARK—THE NEXT MEETING PLACE OF THE NATIONAL EDITORIAL ASSOCIATION.

BY RODERIC C. PENFIELD.

WHEN the travel-worn pilgrim to the meeting of the National Editorial Association shall arrive at Asbury Park he will find a beautiful town, wherein the work of nature has been supplemented by the best efforts of man,



MORNING SCENE ON THE BOARD WALK

ready to extend its heartiest welcome to the quill drivers. This town, which twenty years ago was scarcely more than a group of sand hills, is now a thriving place with a summer population of some forty thousand. It has an ocean front of

considerably over a mile, and extends back from the beach for a space of a mile and a half. The streets are wide and laid out at right angles to each other. The avenues running to the sea broaden out to a width of two hundred feet. In the center of each of these is a beautiful little park where flowers are blooming, fountains playing, and birds singing. These parks are illuminated at night by electric lights of various colors. Encircling the town in two directions is an electric railway, that for 5 cents gives a ride of three miles, which on a warm summer night is a most refreshing and exhilarating diversion. Along the beach is a board walk from sixteen to twentyfour feet in width. Unlike similar, promenades at other seaside resorts, this is entirely free from saloons, objectionable shows and the annoyance of itinerant venders of popcorn, peanuts and candy. At intervals are large pavilions where the music of fine bands sounds across the waters, and which are resorted to by thousands of people both during the hours when the

bands are rendering their programmes, and when it is more quiet and there is a happier time for the exchange of those soft nothings which one seems to learn to say beside the sea. A promenade on this board walk realizes to the fullest extent the innocent pleasures of a summer outing at the seashore. On the one hand the never-ending breaking of the restless waves; on the other, the life, the lights, the music of the grand hotels, and face to face the kaleidoscopic throngs of visitors.

In many respects Asbury Park is the greatest summer resort in America. It is the only successful resort at which the open sale of intoxicating liquors with all their discordant accompaniments, is prohibited. It is among the youngest of resorts, and as such is in itself a wonder. Our western friends find a source of gratification in telling of the wonderful growth of their towns which spring from a hamlet of fifty people to a city of five thousand in the space of ten years. Asbury Park's perma-

nent population is more than five thousand. Its summer population, as stated above, will average forty thousand, and in August sixty thousand would be a fairer estimate. From Sandy Hook to Barnegat is a stretch of twenty miles or more. In this territory, now consisting of an almost unbroken line of villages and towns, there is a winter population, as the people express it, of thirty thousand. In the summer it may be multiplied by five and still be entirely within bounds. Asbury Park is located half-way between the two extremes of this summer population of one hundred and fifty thousand, and with its brick stores and buildings, its large hotels, its handsomely kept streets, its beautiful homes, its electric railway, in fact, its almost unlimited attractions, it may properly be called the metropolis of this territory. There are nearly fifty hotels accommodating from one hundred to four hundred people. There are as many more boarding houses and cottages which care for fifty to seventy-five visitors each, and to provide for this multitude of souls there is everything in the way of commercial activity that can be desired.

Asbury Park is fifty miles from New York and eighty miles from Philadelphia. There are one hundred and twenty passenger trains arriving and departing daily from its station. The record of its past shows that as many as twenty thousand



WESLEY LAKE, AND BEACH SCENE

people have arrived and departed from its station in one day. The regular trains are supplemented by numbers of



DEAL LAKE, FROM CRO' NEST

excursion trains, one excursion train sometimes requiring six trains of ten coaches each.

To the northward of Asbury Park lie the old settled summer resorts of Elberon, Long Branch, Monmouth Beach and Sea Bright, while below are situated Belma, Spring Lake, Sea Girt and Bay Head. This enumeration does not include at least half a score of others of less importance. At Elberon may be seen the cottage made famous as the deathplace of President Garfield, also the summer homes of George W. Childs, A. J. Drexel, Judge Hilton, and half a hundred more of celebrities. At Long Branch there are the beautiful places formerly owned by the late John Hoev, and the recently deceased Norman Munro, either one of which is well worth a trip of miles to see. Still further north are the unique settlements of Monmouth Beach and Sea Bright, located on a narrow strip of land between the ocean and the Shrewsbury river. Directly west of Sea Bright is the romantic and beautiful region known as Rumson, which is said to be unsurpassed by the world-famous Tuxedo, or by the far-famed neighborhoods of Lenox or Newport. This place embraces a tract of several thousand acres owned by wealthy New York gentlemen. It is like traveling

through a continual park to pass through the thoroughfares which wind in and about fine old country places, where deer sport beneath the trees, and swans float



GRAND AVENUE

upon the placid bosoms of beautiful artificial lakes. Adjoining Asbury Park on the south is the celebrated Methodist

camp-meeting resort known as Ocean Grove. The boundary between the two places is accentuated by a long strip of water known as Wesley Lake. Ocean Grove, at one time in its early history, consisted almost entirely of tents. Now it has a summer population of thirty-five thousand people, living almost exclusively in hotels and cottages. A great iron auditorium is now being erected, and it is purposed to have the opening exercises on July 1. This edifice will seat ten to twelve thousand people. In the old auditorium have been heard the most distinguished speakers of the day, the utterances of representatives of almost every religion being invited, and listened to with close attention, by people from every state in the Union. Ocean Grove is emerging somewhat from the veil of prejudice which has existed regarding it in the minds of many people, and the opinions that many have gained from newspaper reports will be subjected to a decided change by a personal visit.

In Asbury Park there is every facility for amusement, such as boating, salt and still water bathing, fishing, both in the ocean and the lakes. The Asbury Park Athletic Association have fine grounds, and baseball, bicycling, cricket, lacrosse,



THE BABY PARADE.

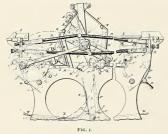
and athletic games are among the attractions during the summer. The fact that the open sale of liquor is prohibited must not be regarded as an evidence that wines, etc., cannot be secured if desired. This prohibition of saloon drinking has made Asbury Park world-damons, and it has the reputation of being the finest family resort and the safest place to be visited by ladies and children, in the country. The editors may be sure that they will receive a most hearty greeting and will be well entertained. The citizens of the towns, under the direction of competent committees, are arranging a programme which they trust will meet with the approval of their guests, and which will serve to fill up all the spare time that the editors may have.

A STORY is now going the rounds, and it pretends to freshness, but is there not an echo of former laughter when it is repeated? At any rate, here is the tale: An Englishman said to a Boston girl, "What do you do with all your vegetables in the United States?" She replied, "We eat all we can and we can what we can't."—Boston Journal. Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.*

BY FRANKLIN H. HOUGH.

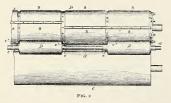
If H number of patents relating to the printing interests granted from month to month differs greatly. No better illustration can be offered of this fact than is afforded by a comparison of the list mentioned in my letter published in the April issue of THE INLAND PRINTER with the list mentioned in the present communication. Not only does the number of patents issued during the month that has just past exceed by far the issue of the preceding month, but reference to those patents which I have selected as subjects of illustration will demonstrate the fact that the patents issued



during the present month are of more than ordinary interest and importance.

Fig. 1 shows an elevation of a platen printing press patented jointly by Frederick Harrild and John E. Backland, of London, England. Two type-beds are set back to back in an oscillating frame. In front of each is the usual platen ir and it. One platen is caused to move toward its bed to receive the impression while the other platen is moving from its bed. Two inking tables and two sets of ink distributing rollers are employed. Either set of inking rollers may be thrown off when it is desired to use but a single type form.

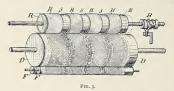
In Fig. 2 is shown an adjustable inking roll for printing presses, invented by Peter Splithoff, of Boston, Massachusetts. It is frequently necessary to take impressions from a portion of the plates carried by the cylinder or bed. In order to do this the printer employs a number of ink-roller shafts having



short rollers for use in connection with different combinations of plates or forms of type. When different forms are to be printed from, it is necessary to change the inking roller. In

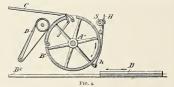
the device shown a single shaft having a series of rollers adjustable thereon is employed.

Fig. 3 shows an ink-distributor for use in connection with a number of different colors of ink so as to impress them in



parts in solid color and in other parts in varying degrees of mixture or shading of adjoining colors. The different colors upon the shaft at the top of the view are supplied in any way with inks of any desired colors. By the rotation and longitudinal vibration of this shaft the ink is applied to the large roller D and adjoining colors are blended between bands of the solid colors. The rollers F are the ordinary form of roller used to apply ink to the type This device is the invention of James Waterson, of Nashville, Tennessee, and the patent therefor has been assigned to George E. Sanborn, of Chicago, Illinois.

Fig. 4 shows the arrangement of a perforating attachment for printing presses, for perforating checks, money orders, etc., as shown in a patent granted to Charles L. Smith, of Philadelphia, Pennsylvania. S is a shaft running across the press near the top of the impression cylinder opposite to the feed-table. The perforating wheel may be adjusted along this shaft at any point desired, and the holes are formed before



the sheet comes in contact with the type-bed. The flat band rods H have sufficient resiliency to do away with spiral springs for each perforating wheel.

Mr. Charles Butterfield, of Nottingham, England, is the inventor of the traveling-cylinder printing machine shown in Fig. 5. The press is of the kind used in lithographing in which the stone is held stationary while the cylinder having the paper thereon and the dampening and inking rollers are caused to traverse to and fro over the stone, the cylinder being rotated when traveling in the direction for printing and locked against rotation when traveling in the contrary direction after the orintiny has been effected.

Fig. 6 is a cut from a patent granted to the Alden Type Machine Company, of New York, as the assignee of the inventor Louis K. Johnson, of Brooklyn, New York. The invention is called a typesetting apparatus, and the object is to present the type, one at a time, in convenient position to be grasped by the fingers of the composer.

Henry A. W. Wood, of New York, received a patent for a printing machine and assigned the same to the Campbell Printing Press & Manufacturing Company. The object of the invention is to produce an improved delivering mechanism for cylinder printing presses which shall deliver the printed sheets

^{*}Note.—The reader's attention is particularly directed to the department of questions and answers relating to patents of interest to printers, conducted by Mr. Hough in another part of this magazine.—Ep.

printed side uppermost, always in full sight, without contact of the printed face with any part and without the use of grippers. The sheet when stripped from the impression cylinder is received upon a set of tapes. Intermeshing with this set of tapes is a second set carried by a frame having a reciprocating movement, which takes the sheet from the first set and delivers it to the receiving table.

A patent was granted to the Electric Typographic Company, of West Virginia, as assignee of the Homer Lee Company, of

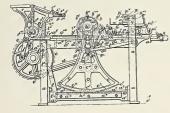
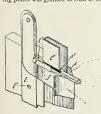


FIG. 5

New York, for a matrix making and typesetting machine. The invention is applicable to any class of typesetting machines, though intended particularly for that variety in which the type are carried by bars adapted to move longitudinally to bring the type to the composing space. The type are normally held at a distance from the composing space and fall down an incline common to a plurality of type, directly into the composing space. The mechanism by which the type are removed after use for distribution is constructed to be thrown into and out of operation independently of the impression mechanism, so that when desired a number of impressions may be made before the type are distributed.

A patent covering a process for preparing aluminium printing plates was granted to Otto C. Strecker, of Mentz, Germany.



F1G. 6.

The great difficulty of preparing plates of this material has been due to the fact that it has been next to impossible to produce a laver on the bare plate which adheres to the same firmly enough to prevent the spreading of the color. Mr. Strecker prepares his plates as follows: After grinding the surface with saud and powdered pumicestone, a solution of liv-

drofluoric acid is spread over the same until sufficient metallic salt has been formed to make an adherent layer. When the precipitate is sufficiently thick the plate is washed clean and the drawing or reprint is formed. Afterward the paste is treated with an acid, gum arabic water. After a short, brisk rubbing of the surface with this preparation the plate is again washed and dried, and is then ready for printing.

The only design patent of interest to printers that was issued during the month was the "Pantograph" script designed by Mr. James West, of Chicago, Illinois, and by him assigned to Messrs. Barnhart Brothers & Spindler, of the same place. This script is made in various sizes, and is now generally known to the trade.

Written for THE INLAND PRINTER

GOSSIP ABOUT BOOKS, AUTHORS AND KINDRED SUBJECTS.

BY TRYING

MR. GILBERT PARKER, who has cultivated the muse in secret hitherto, is shortly to issue through Messrs. Stone & Kimball, of Cambridge and Chicago, a volume of verse under the title, "A Lover's Diary." Mr. Parker's claim to distinction heretofree has been through his novels and short stories, and his sonnets have grown up by the wayside until their volume may now fairly claim recognition on their own account. The book is being daintily printed at the De Vinne Press, on English antique paper, and will be replete with frontispiece and cover designs by Will H. Low.

THE same publishers have just issued a charming little volume of verse by Hugh McCulloch, Ir., entitled "The Quest of Heracles, and Other Poems." Van Gelder hand-made paper and De Vinne presswork have combined to give Mr. McCulloch's verse an appropriate setting.

AT a recent auction sale in Boston, a copy of the first American novel, supposed to be unique, came under the hammer. The history of this rare specimen of Americana is romantic and curious. The book is entitled "The Power of Sympathy: or the Triumph of Nature." The story, it is claimed, is founded in truth. The work is in two volumes, 12mo, and was issued by Isaiah Thomas & Co., Boston, 1789. Its rarity is due to its having been suppressed by reason of its alleged immoral tendencies. Some account of the work was given in the Boston Transcript, October 21, 1893, from which this note is abridged. The writer in the Transcript claimed that not a single copy was known to exist. The author's name is not given on the title-page, and for many years it remained a secret. But it was finally discovered in Mrs. Sarah Wentworth Morton, or "Philenia," as "reads her pseudonym" over certain poems published in the New England Magazine. Mrs. Morton's maiden name was Apthorpe, and she was born in Braintree, in 1759. On the appearance of the novel in 1789, "the personages of the narrative being recognized as the members of the Morton family, those who read the book attributed it to the work of 'Philenia,' and in that they were not mistaken. A year before, a younger sister of Mrs. Morton had visited the Morton mansion in Dorchester, where, by her beauty and wit, she had attracted the attention of the husband. He pretended to fall desperately in love with her, and she, who was of a yielding and sympathetic temperament, imagining that she reciprocated, was led to her disgrace. The victim did not long survive the denouement of this painful domestic tragedy, but died some weeks later, her last cares and wishes being lovingly administered to by the sister whom she had wronged. This was but the plot of the novel, and in it was displayed all the righteous anger that a noble, trusting wife feels for the husband who has deceived her, and all the pitying charity and forgiveness that a loving woman may have for her weaker, frailer sister." This was too much for the good people of 1789, when realism in fiction was unknown, and the book was denounced from the pulpit and through the press with such vigor that it was suppressed forthwith. The two volumes brought \$71.

At the same auction were sold some other notable books, such as a copy of the first edition of Hawthorne's "Scarlet Letter," and Lowell's "Class Poem," 1838, delivered on Class Day, during Mr. Lowell's suspension. The latter was purchased by Mr. Francis Wilson for \$15.

So ANOTHER copy of Poe's "Tamerlane," 1827, has been washed ashore by the waves of time. Doubtless a fourth copy will turn up soouer or later in some attic rubbish heap. The last "find" has been made by the American Press Company, of Baltimore. Of the other two copies known, one is imperfect, that in the British Museum. The copy sold at auction in

Boston two years ago is still in America, and was some months ago in the possession of a New York gentleman who paid \$5,500 for it, and then sent it to Paris where it was exquisitely bound at an expense of \$500. The copy just discovered is in an excellent state of preservation, and has been in possession of its late owner for some sixty years.

THE presentation of "Werther" by the Italian Opera Company while in Chicago, has revived interest in Thackeray's playful versification of Goethe's immortal story. As Thackeray's lines may not be familiar to all readers of these notes, they are reproduced without apology:

"SORROWS OF WERTHER."

"Werther had a love for Charlotte, Such as words could never utter; Would you know how first he met her? She was cutting bread and butter.

"Charlotte was a married lady,
And a mortal man was Werther;
And, for all the wealth of Indies,
Would do nothing for to hurt her

"So he sighed, and pined, and ogied, And his passion boiled and bubbled, Till he blew his silly brains out, And no more was by it troubled.

"Charlotte, having seen his body Borne before her on a shutter, Like a well conducted person, Went on cutting bread and butter."

MR. ERNEST RIVS, one of the contributors to the Yellow Book, is shortly to issue, through Mathews & Lane, a bodow of verse entitled "A London Rose." Many of these will attempt to reproduce the spirit and meters of some old Kymric bards. Mr. and Mrs. Rhys live in a cottage in the Vale of Heath, Hampstead, in the northwest quarter of London, the very cottage in which Leigh Hunt once lived, and within easy distance of the rooms occupied by the poet Keats while he was a resident of Hampstead. Mr. Rhys is a member of the Rhymers' Club, and once delivered, by command of the members, an "imprompta," in which he took a "friendly revenge," the occasion being a "Marlowe" might. Mr. Rhys delivered the lines as follows:

"With wine and blood and reckless harlotry, He sped the heroic flame of English verse; Bethink ye, Rhymers, what your claim may be, Who in smug suburbs put the Muse to nurse."

ANOTHER Arcadian, Mr. H. S. Morris, will bring out a volume of his verse, through a Philadelphia publisher, in the autumn. Mr. Morris is a member of the Pegasus Club, similar in character to the "Rhymers," and has lately told in the Literary World the story of his conferes. The contributions of members are selected in an unbiased manner, and the club may some day publish the collection in book form.

MESSRS. MATHEWS & LANE, the enterprising young London publishers, have issued the prospectus of their new quarterly magazine, the Yellow Book. This magazine is to be issued in book form, and it will be printed on special paper of a handy size, bound in limp yellow cloth, with a striking picture on the cover, and each number will contain about two hundred and sixty pages. The illustrations, which are to have little if any relation to the letterpress, are to embrace all sorts of subjects, from new designs of artistic book-plates to the more serious efforts of the President of the Royal Academy. The literary side of the Yellow Book presents a "fresh, brilliant, varied and diverting" table of contents. The contributors are to have wider latitude than allowable in less "up-to-date" periodicals. Modernness will be one of its strong claims to recognition, and it does not propose "to tremble at the frown of Mrs. Grundy." The projectors promise that "It will be a book - a book to be read and placed on one's shelves, and read again; a book in form, a book in substance; a book beautiful to see and convenient to handle; a book with style, a book with finish; a book that every book-lover will love at first sight; a book that will

make book-lovers of many who are now indifferent to books." Among the artists who are to contribute we find such well-known names as Sir Frederick Leighton, Mr. Aubrey Beards-ley, Mr. Anning Bell, Mr. Laurence Housman and Mr. Joseph Pennell.

IN the next number of THE INLAND PRINTER we hope to give some account of Cray Book-Collecting, or Bibliomania in Prance in 1761, when the "folly of collecting rare and curious books, first editions, unique and large-paper copies, in costly bindings, etc.," was as much in need of champions as it is today. The poor book-maniac seems to have been sorely beset by the philistine from the very beginning.

THERE was lately published in Boston, by Messrs. Copeland & Day, a limited edition of Dante Gabriel Rossetti's "House of Life." The note of the publishers is reprinted here: "The one hundred and three sonnets and eleven lyrics with which Dante Gabriel Rossetti chose to build his 'House of Life,' are here set forth according to their obvious design. Those used in the volume of MDCCCLXX are reproduced as they then appeared, not as they have appeared since in the volume of MDCCCLXXXI. The deplorable circumstance is well known which led to the too sensitive withdrawal of one of the sequence and to the revision of the others; a mistaken sacrifice of beauty to a mistakenly imposed ideal. The makers of this edition revert by choice to the poet's original plan of work. As 'The Honse of Life' stood in Rossetti's mind, so it stands, once again, in its innocence and perfection." The "deplorable circumstance" may be well known to students of Rossetti, but it may not be amiss to tell the story, briefly, in the columns of The Inland Printer. Mr. Robert Buchanan, over the signature, "Thomas Maitland," published in the Contemporary Review for October, 1871, an article entitled "The Fleshly School of Poetry." The particular object of Mr. Buchanan's attack was "The House of Life," by Rossetti, already referred to. Later, Mr. Buchanan had the temerity to publish the article over his own name in pamphlet form, much amplified and enlarged. Over this pamphlet a rancorous and acrimonious war was waged, which culminated in an action brought by Mr. Buchanan against the Examiner, resulting in a verdict for the plaintiff, with \$750 damages. In 1881, Mr. Buchanan published a romance entitled "God and the Man," dedicated, in the two stanzas following, to "An Old Enemy":

"I would have snatch'd a bay-leaf from thy brow, Wronging the chaplet on an honored head; In peace and tenderness I bring thee now A lily flower instead,

"Pure as thy purpose, blameless as thy soug, Sweet as thy spirit, may this offering be; Forget the bitter blame that did the wrong, And take the gift from me!"

A year later, a new edition of the book being called for, came a supplementary dedication "To Dante Gabriel Rossetti":

setti":
"Caimly, thy royal robe of Death around thee,
Thou sleepest, and weeping Brethren round thee stand—
Gently they placed, ere yet God's angel crown'd thee,
My lily in thy hand!

"I never knew thee living, O my brother! But ou thy breast my fily of love now lies; And by that token we shall know each other When God's voice saith 'Arise!'"

Between the dates of the first and second issues of the book Rossetti had passed away. But the dedications are pretty specimens of their author's gall, who, if we are to believe him, became repentant and acknowledged that he had undernated the work of his betters. In the light of later developments, however, one is inclined to think that Mr. Buchanan is no better than a certain other Scot's dog, of which Dr. John Brown tells us, "life is full o' sairiousness" to him; he can just never get "enuff o' fecthin."

JOHN KENDRICK BANGS, of *Harper's Magazine*, who ran for mayor of Yonkers, New York, on the democratic ticket and

was snowed under in a democratic town, has crawled out sufficiently to express his feelings in verse as follows:

> "Shakespeare was not accounted great When good Queen Bess ruled England's state, So why should I repine Because the laurel is not mine?

Perhaps in twenty ninety-three Folks will begin to talk of me, And somewhere statues may be built of me, in bronze, perhaps in gilt;

And sages full of quips and quirks Will wonder if I wrote my works; So why should I repine today Because my brow wears not the bay."

Mr. Bangs is one of the authors of that immensely amusing little book, "New Waggings of Old Tales."

Written for The Inland Printer.

TYPOGRAPHICAL GARDENING OPERATIONS.

BY A PRACTICAL PRINTER AND AMATEUR GARDENER.

A GARDEN plot, if only a few sheets wide, forms an agreeable field of recreation for the average printer, and a flower bed in front of a house makes a nice impression when care is exercised in regard to the color arrangement and general display; the effects produced by the blending tints of the blossoms are only surpassed by the brilliant lithograph labels on cigar boxes. What can be more interesting to the compositor than to sit at the back door on a warm spring morning, watching the snow melt and the early whisky bottles slowly come up? Care, however, must be exercised to harvest this crop as soon as about two picas of each plant is visible, otherwise it may take considerable ingenuity not unmixed with sophistry, to convince the wife that he did not distribute them.

When the crop has been gathered and consigned to the hellbox, the next process includes a short run of gymnastics with a spade, and each morning the boundless prairie must be pushed back a few pieas nearer to the fence. The neighbors will often be found willing to form a quorum and assist in this operation by holding up the fence and giving advice as to the make-ready of the job, the principal theme of such advice being that it would be cheaper to buy the particular vegetable you intend to plant than to raise it yourself. The cats and dogs also assist in their little way, and chickens are ever ready to bring up peas, etc., and so persistent are they that they are often enough to superinduce a disposition to indulge in intoxicants.

When the stock has been cut up, the portion devoted to grass should be carefully trimmed with a lawn mower, and only a small margin left. For an edition de luxe it may be found necessary to roll the form repeatedly, taking care to do it in a dry time, as an excess of moisture has a tendency to give too much suction to the roller and pull the face off the lawn.

Along the fence the beautiful script outlines of the pea vine may be used to advantage, because they are usually so much above type-high that they do not look well with full-faced geraniums or other extended old-style plants. It often happens if the wife has a taste for display work, that she will take charge of this end of the business, leaving the compositor free to devote his attentions to the solid matter in the vegetable department. Here is where he has an opportunity to shine, for a fine bunch of carrots will give almost as much satisfaction as a habrilne register on a sheet of thirty-twos.

The lay-out of the garden should be carefully attended to and cross-bars run between the different varieties to avoid any appearance of pi. Then stretch a piece of page cord carefully across the bed and scrape gutters about a nonparell deep with a piece of reglet or a setting rule, in which to distribute the seed. Each line should be straight, end even and be nicely justified; for nothing looks worse than a garden in which the lines are all squabbled. As the plants come up, they must be spaced out well, so that the matter will not be too crowded. Some people like their seed beds embossed, but others run them flat, which is entirely a matter of taste.

A few columns of corn and potatoes may often be run in to advantage, the latter forming a unique setting for the Japanese ornamental potato bugs, which appear to thrive well on the vine which derives its patronymic from that interesting insect. The corn rows should have plenty of white between them, and the ground must be embossed after the plants are up, otherwise they will be liable to work off their feet or pull out every time there is a storm. However, it must not be taken as a sign of bad justification if beans work up early in the run, as some fonts are cast that way. This peculiarity makes weeding a matter of some difficulty and anxiety to the annateur, as the leaves of the try-sheets of cucumbers and numerous other seeds bear very little resemblance to those of this plant when it is properly made ready and fit to run.

It is well to bear in mind the difference between potatoes and tomatoes, as the one grows at the rear end of the plant and the other at the front, but practice will soon enable a printer of average intelligence to tell which is which.

But to return to the flower garden. Some plants don't have flowers, but their leaves form admirable tint-blocks and borders for a bed, others appear to have run their blosoms on a chromatic press, so beautifully blended are the colors, the half-tones and high lights coming out in great shape. Again, some flowers will run all summer without being electrotyped, and another variety is so ephemeral that a whole foundry could not supply sorts to meet the demand. In any case care should be taken to avoid pi, and remove all dead matter as fast as it is run off, if the garden is to be kept neat.

THE MAN A PRINTER LOVES.

There is a man the printer loves, and he is wondrous wise; Whene'er he writes the printer man he dotteth all his i's, And when he's dotted all of them, with carefulness and ease, He punctuates each paragraph, and crosses all his t's.

Upon one side alone he writes, and never rolls his leaves;
And from the man of ink a smile, and mark "insert"
receives.

receives,

And when a question he doth ask—taught wisely he hath
been—

He doth the goodly penny stamps for postage back put in. He gives the place from which he writes—his address the

And plainly writes his honored name, so he that runneth reads.

printer needs-

He reads, revises, reads, corrects, and rewrites all again, And keeps one copy safe and sends one to the printer man,

And thus by taking little pains, at trifling care and cost, Assures himself his manuscript will not be burned or lost; So let all those who long to write take pattern by this man— With jet black ink and paper white, do just the best they can;

And then the printer man shall know, and bless them as his friends,

All through life's journey as they go until that journey ends.

—London Tit-bits.

AN item is going the rounds of the newspapers to the effect that Lady Marjorie, daughter of Lord and Lady Aberdeen, has the distinction of being the youngest editor in the world, and her little monthly, Wee Willie Winkie, is an almost ideal specimen of what a child's paper should be. Lady Marjorie is an interesting child, somewhat tall for her age, but still a child at her lessons. She does her editing in the intervals of playtime. Like all the rest of the family, she is devoted to her mother, who is naturally very anxious that such a child should not be unduly forced into prominent activity.



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BROTHER JONATHAN.

Photo by Randall, Ann Arbor, Mich.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indonse the opinions of contributors. Anonymous letters will not be noticed: therefore correspondents will please give names—not necessarily for publication, but as a guertar near the contributor of the property of the

AN OPEN LETTER TO EMPLOYERS AND EMPLOYÉS.

To the Editor:

Boston, Mass., April 10, 1894.

In anticipation of a revival of business and the consequent reopening of many mills and factories, which now seems probable, we would invite your attention to the importance of introducing some form of profit sharing as a feature of your industrial relationships. The method of paying a dividend to the workman out of profits as they are realized annually has been approved by most of the economists of Europe and America as thoroughly practical, and advantageous to both the employer and the employed. We will mention a few characteristics which should commend it to your careful attention.

Profit sharing can be adopted by an employer without risk of loss, inasmuch as he assumes under it no obligations except such as are to be discharged from profits actually made. His prerogatives as manager and his rights as proprietor are not cuttailed. Profit sharing would establish a more friendly relationship of common interest between working-people and the employer. This would be the surest pledge of industrial peace and the firmest support in times of commercial distress.

The employé, responding to such an advance by the employer, can increase the quantity and improve the quality of the product under a deeper feeling of personal interest. Ily his diligence, care and economy he can actually create an additional profit, which is to be used in supplementing regular wages. Profit sharing includes the payment of the best wages current, and promises a bomus beyond this, which, experience shows, the interested workman can invariably produce in good times.

Profit sharing, as a principle, may be applied in a large variety of ways; and it can readily be adapted to the great majority of productive and distributive enterprises. We invite applications for full information concerning the history and the results of the system, as it is now in operation in many establishments, small and large, in Europe and the United States. The address of the secretary of our association is No. 25 Beacon street, Boston, Massachusetts.

For the Association for the Promotion of Profit Sharing.

CARROLL D. WRIGHT, Washington, President.
FRANCIS A. WALKER, Boston, Vice-Presidents.
N. O. NELSON, St. Louis,
N. P. GILMAN, Boston, Secretary.
R. FULTON CUTTING, New York,
ALFERD DOLGR, New York,

R. R. BOWKER, New York,
HENRY R. TOWNE, Stamford, Conn.,
GEORGE A. CHACE, Fall River, Mass.,

FROM MISSOURI.

To the Editor: Sedalia, Missouri, April 16, 1894.
Ed B, Burrowes, for the past year city editor of the Evening

Democrat, has just assumed the duties of managing editor of the Morning Gazette. He was succeeded on the Democrat by George W. Ferrel, city editor of the Bazoo until the suspension of that publication two months ago. Mr. Burrowes succeeds

the "editorial board of control" of the Gazette Printing Com-

Miss Lizzie Dugan (Rosa Pearle), recently placed with Marder, Luse & Co., Chicago, an order for a ueat printing office, to be used in printing Rosa Pearle's Paper, a Sunday morning social and literary octavo to be issued about the 29th. Her nicec, Miss Allie Dugan, will have charge of the composing room.

The Gazette put on a new dress of "Copper Alloy" long primer and a full list of advertising faces two weeks ago, discarding the dress of Kellogg brevier. Its advertising, under the careful hand of Charlie Barnett, foreman, has greatly improved in typographical appearance.

The general state of trade seems to be improving this spring. Nearly all the men are at work. The Sedalia Printing Company has in press the revised ordinances of Sedalia, to make a book of some five hundred pages, and book men are doing fairly well at 25 cents for small pica twenty-four ems wide, leaded with 6's.

Col. J. West Goodwin last week began suit for \$80,000 damages against Dr. H. W. Wood, proprietor of Wood's Opera House. Goodwin, the manager of the Bazoo, offended Wood, and the latter is charged with landing hit the editor from behind, knocking him down and breaking lifs hip. The plaintiff says that by reason of his hurt he was compelled to suspend the publication of the daily issue of his paper.

G. A. COOK.

IS HE THE OLDEST PRINTER?

To the Editor: MILWAUKEE, Wis., April 9, 1894. In your current issue, April, 1894, under "Correspondence," page 45, mention is made of "The Oldest Printer," and the young man mentioned would no doubt "take the cake" as far as age and services are concerned, but for a hardy rival in the person of Mr. Eli Rawson, born January, 1813, and who commenced his trade in 1828, on the Chronicle, at Windsor, Vermont, being born eight years before, and entering the business four years ahead of "The Oldest Printer." Mr. Rawson has been employed at the Riverside Printing Company for some years, during which time he has been at his post daily, barring a couple of weeks spent visiting around the old stamping grounds in the East, two years ago. Mr. Rawson neither swears, drinks nor chews; he is hale and hearty for his age, and in his person refutes the old saw that the printing business is not healthy.

If there is an older printer in this country, at the case or retired, he ought to proclaim himself and secure the championship.

C. G. DREUTZER.

FROM MINNEAPOLIS.

To the Editor: Minneapolis, Minn., April 11, 1894.

As no news from this section has appeared in The Inland PRINTER for some time, it may do no harm to go back a few months. Last fall nine Mergenthaler machines were put in operation on the Tribune (morning and evening), throwing out a large number of men, and had it not been for the starting of a new evening paper, which took up the surplus, things would have been bad indeed. Since then matters have gone on smoothly until now, when it is announced that the Journal will put in eleven Mergenthalers and will also print the Times. This will necessarily let out a much larger number of printers than the Tribune change did, and not a few are on the anxious seat. It is more than probable that before this issue is in the hands of your readers that, with one exception, all the daily papers in this city will be gotten out by machines. In the past preference has been given to men employed in the office in which the change took place and this, it is said, will be no exception. No experts will be employed.

The Penny Press, which was started in November last, has prospered to such an extent that another story had to be built

on the back of their building, in which the composing room is now situated. The room is light and airy and is a marked improvement over the old one. Increasing business demanded the change. The Penny Press runs the typographical union label at the head of their editorial columns, and they are "banked" on by all printers as their friend. They now run twelve cases.

An interesting incident happened here this week when a morning paper, which had been doing a large "coupon" business, refused to print an ad. because it mentioned the Penny

FROM TORONTO.

TORONTO, Ont., April 16, 1894.

To the Editor:

Two months ago I wrote in regard to the demoralized condition of the job printing business in this city, and the same

issue contained an account of the meeting of the Employing Printers' Association, at which was discussed the question of the state of trade. After many motions and suggestions it was decided that the time had come to call a halt, but up to the present the situation has not improved. Now, however, seems to be the opportunity, and I am credibly informed that in



FIRST PRIZE,-ROBERT C. ADAMS, compositor, with Tiernan-Havens Printing Company, Kansas City, Missouri. See page 138.

Press in an editorial which the advertiser had clipped from the latter sheet and desired published as an advertisement. Other papers printed the ad., and in an instance, which happened Sunday, one morning paper was advertising for 40 cents and a coupon the same article that this merchant was advertising at 19 cents. In said case one of the display lines of the paper's ad. read: "The ----'s coupons are no humbug."

Special committees of Minneapolis and St. Paul Unions are worrying with the wage problem, and seem confident of getting a satisfactory scale. They are dealing with the Twin City Publishers' Association. An effort is being made to unionize every part of all offices whose composing rooms are now the near future there will be an amalgamation of several of the larger offices, and also the absorbing of a number of the smaller ones, with a very substantial increase in prices. This move is one in the right direction, but it will not altogether solve the difficulty. No matter how large the institution or how few offices, unless the paper dealer and the typefounder cooperates with the printer their efforts to place the business on a paying basis will be futile, for our city is crowded with what is known as "bedroom" offices, there being no less than sixty - employing a man and a boy - on the list of the secretary of the union. The only way, to my mind, to kill off those already in existence and stop the increase is for the supply



FIRST PRIZE. - O. P. LEONARD, at Tolman Job Print, Brockton, Massachusetts. See page 138.

sented in the proposed scale. This union has a trial on its hands, the foreman of the

union, and to this end all other departments will be repre-Tribune being charged with the discharge of a union printer without just cause.

Fred Hudson, one of the best known newspaper printers of this city, has gone into the newspaper business at St. Croix Falls, Wisconsin. He will be missed.

Moffit, Thurston & Plank have moved into their new quarters on Third street, south, where they occupy two floors. SEELET

houses to insist on cash payment and do business on a business basis. There is no doubt that the low wages prevailing here is in a great measure responsible for the starting in business in the first place of many of those, for journeymen can - or at least could -start out for themselves on a cash expenditure of \$50 or under, and the consequence was that in a few months they were under the thumb of some supply house. I hope and trust that the association will take a firm stand in the matter and not let their whole action consist of talk

At the present session of the Dominion Parliament the protective tariff of the country is being revised, and in doing so

many efforts have been made for or against the increase of duties on imports. Among the many is printing materials of all kinds. Several deputations have waited on the government for the purpose of having duty taken off presses, type, and other materials, but as Canada is possessed of two typefoundries they were not successful; but I cannot see the sense of taxing printing presses, as I am not aware of any being manufactured in the country. The Canadian Press Association also took a hand in, and endeavored to have the duty at present existing on stereotype plates and matrices, both book vice president; E. J. How, treasurer; W. G. Fowler, financial secretary; T. Fitzpatrick, corresponding secretary; while James Coulter, W. J. Wilson, George W. Dower, A. E. Hacker, John Armstrong, J. A. Mayerhoffer and R. G. Stewart will resent us at the Trades Council. William William Science and R. G. Stewart will resent us at the Trades Council.

FROM THE UNION PRINTERS' HOME.

To the Editor: COLORADO SPRINGS, Colo., April 5, 1894.

Repair is about at an end. Since last autumn it has been in constant operation. Soon after the completion and acceptance



FIRST PRIZE.- I. Manning, 5 Widmer street, Toronto, Canada. See page 138.

and newspaper, struck off, but Toronto Typographical Union immediately took action and sent a deputation to Ottawa to protest and lay before the government the great interest of the journeymen printers in the matter, and I am pleased to say that up to the present the journeymen have been successful. While not a protectionist in principle, I believe the government is right, for until the necessities of the working people are exempt from tariff taxes, their labor should be protected. At the present time there are about one hundred people—members of organized labor—working at this branch of the trade, and the removal of duty would mean the transference of that business to the border towns of the United States.

of this magnificent structure — consisting of four floors and an unfinished attic, suitable for the accommodation of from seventy-five to one hundred — its center sunk, cracking the walls from top to foundation, the tower slanting two three feet, and one of the ornamental spires on the roof toppling completely over. It was as badly wrecked as if subjected to an explosion of dynamite. "Somebody blundered." Hence the repair. The tower was torn down and rebuilt. Brick walls succeed wooden partitions from the stone foundation to the first floor, and double studding instead of single from thence to the floor above. Jackserews brought the building to a level, the walls have been replastered, and all is now snug and trim.



A specimen from England. Submitted by W. S. WILSON, compositor, with R. E. Thomas & Co., 24 White street, Finsbury, E. C., London,

Some few months ago the Brotherhood of Bookbinders took the initiative in the formation of a federation of the book and paper making trades, and the result was the starting of an organization comprising the bookbinders, lithographers, printers, pressmen, pressfeeders, stereotypers and mailers. The future of the federation seems to be bright.

On Saturday, April 7, the annual election of officers of No. 91 was held, and notwithstanding the fact that a large number of members are out of employment, the vote was the largest ever polled. W. J. Wilson, of the News, was successful for the presidential chair, and will be assisted by J. T. Later,

The sanitary condition of the Home has also been improved, a new reservoir built, and a number of fire extinguishers added and placed about the halls. All of the very sick have passed away, those remaining being able to walk around and wait upon themselves. Advanced consumptives do not struggle long at this altitude. It is fatal to all such, apparently. In the milder stages better results are attained.

Our many splendidly furnished parlors have been recently overhauled and put in spic and span order. They are very comfortable and attractive, only one being occupied. The Denver room is most patronized, containing a large telescope and many easy chairs. It commands a pleasant view of Pike's Peak and adjoining mountains, and is the delight of visitors. The verandas, front and back, have also been put in good shape, and made desirable resting places for the weary and convalescent. The climate and weather has been glorious the summer and winter through.

Situated on an elevation two miles from the city and five from the mountains, in a direct line, we have a lovely prospect, and the constant changes of shade and color on the side hills caused by the fleeting clouds is a perpetual wonder and delight. There could be nothing to exceed this admirable landscape. Its beauty is indescribable. Eastward the view is less romantic, but even this apparently uninteresting plain contains great interest to one of a geological turn of mind. There are shells and fossils thereon to be found which smack of antiquity, and of date and form whose history is to man as yet unrevealed. Quaint nondescripts some of them be indeed. Here are, also, caves and coverts - the home of antediluvian tenants whose race is now extinct. Wild animals make temporary retreats of these hollows, as they have been seen by some of the more adventurous prowling in that vicinity. The explorer - gun in hand - would be well repaid for a season's research.

A visiting committee of the International honored us with a call last week. A pleasant hour was spent at a meeting in Assembly Hall. It was a smelling committee, but nothing malodorous was found. A few of the Home residents spoke their little pieces, but all sounded praises and appreciation of the comforts they were enjoying. They spoke truthfully, for if they are not happy and thankful, they ought to be. It is a good work - a bright example for other trades to follow.

Up to last week our library accommodations have been crude, no proper place of storage existing. That is now remedied. Two large bookcases of sufficient shelving capacity have been put up in Assembly Hall, and our magnificent library has been deposited thereon. It consists of upward of 15,000 volumes - including the best and standard authors and they make an entrancing picture in their new and beautiful bindings. They are glorious! For all time they will distribute gladness. They have all been classified and catalogued in a masterly manner, each containing its separate number. Printed checks are at hand, and proper regulations adopted. Everything shipshape, and the printers and employés alike glory in their prize. A large frame, in which are engrossed the names of the donors, hangs conspicuously in the hall. Here also hangs an elegant oil painting, the picture of George W. Childs, the printer's patron saint.

We were delighted with your beautiful memorial number, commemorating the death of the above-named philanthropist. It is a marvel, and will be long cherished by all the dwellers in the Home to whom they were so kindly donated. Your ad, musee afforded much interest and contention. The favorites were many, hardly more than two or three agreeing totally with those who gave the award.

Farming has commenced, and the rake is being vigorously applied, removing the débris of winter's accumulation. The bluebird's matin carol cheers the early morn, and the bright sunshine adds heat and glow to the melody. Nature smiles and cheers. Would that business might brighten and carry comfort and prosperity to the willing toilers, then our satisfaction would be complete. ROWLAND HILL.

"EACH YEAR IT SEEMS MORE VALUABLE TO ME."

I do not intend to have my name erased from the subscription list as long as I have the price in my possession. I value THE INLAND very much, and each year it seems more valuable to me as the different improvements are added to it. I have nothing to suggest to make it nearer perfection.- E. P. Kimball, Concord, New Hampshire.

DECISION IN COMPETITION FOR BEST DISPLAYED ORNAMENTAL BILL-HEADS.

THE gentlemen invited by THE INLAND PRINTER to make the awards in the bill-head competition, the terms of which were published in our February issue, report as follows, their letters being placed according to date:

To the Editor: DENVER, Colo., April 3, 1804 DEAR SIR,- I herewith submit my decision on proofs submitted in the

ornamental bill-head competition, as announced in the February Inland PRINTER, based on the following points: (1) General Effect, (2) Arrangement of Matter, (3) Harmony of Type:

First prize, J. Manning, Toronto, Cauada

Second prize, W. E. Irons, Norwich, New York.
Third prize, Robert C. Adams, with Tieruan-Havens Printing Company, Kansas City, Missouri. The specimen submitted by O. N. Davis, Marion, Indiana, I would

commend for neatness, but could not class it as orugmental. Very truly yours. I. HARRY CARSON.

Pres, Carson-Harper Co.

To the Editor: PHILADELPHIA, Pa., April 6, 1804 DEAR SIR,- My selection from samples of bill-heads sent me, would be as follows:

No. 1.—Robert C. Adams, with Tiernan-Havens Printing Company, Kausas City, Missouri.

No. 2.— H. F. McFarland, Gazette office, Billings, Montana.

No. 3.— Burt J. Nolan, with Wahlquist Brothers, Hastings, Nebraska. I understand that the contest is for the "best" bill-head, taking it in a general way, and for commercial use, paying no attention to time con sumed, or finer workmanship. My No. 3 I would consider No. 1 had a different type been used; not that I do not fancy this type, but that I deem it not distinct enough to set entire bill in for commercial use. To my notion, its arrangement of lines and freedom from rulework is "just right," except that line "Insulating Papers" should be same size as "Building and ALFRED M. SLOCUM. Sheathing. Yours truly,

Inland Printer Company: CHICAGO April o 1804 Gentlemen,- Specimens designated as I, 2, 3, respectively, are, in my

humble opinion, cutitled to recognition in their order : I. O. P. Leonard, Tolman Job Print, Brockton, Massachusetts

2. W. E. Irons, Norwich, New York

3. H. F. McFarlaud. Gazette office, Billings, Montaua.

Specimens marked 4-1, 4-2, 4-3, are creditable pieces of work and each are worthy of honorable meution in their order :

4-1. Robert C. Adams, compositor, Tiernan-Havens Printing Company, Kansas City, Missouri. 4-2. R. C. Scroggs, Billings, Montana.

4-3. Charles L. Rambo, compositor, 1123 Chestnut street, Philadelphia.

Success and long life to THE INLAND PRINTER and its method of developing talent in our blessed "art preservative." Yours truly,

DAVID OLIPHANT

According to the foregoing the prizes are awarded as follows . FIRST PRIZES. - Robert C. Adams, Tiernan-Havens Printing

Company, Kansas City, Missouri.

J. Manning, 5 Widmer street, Toronto, Canada.

O. P. Leonard, Tolman Job Print, Brockton, Massachusetts

Second Prizes.-W. E. Irons, Norwich, New York

H. F. McFarland, Gazette office, Billings, Montana

Third Prize, - Burt J. Nolan, senior apprentice, Wahlquist Brothers, Hastings, Nebraska.

The judges' decisions not being unanimous, the contestants, it will be noted, have had a wider opportunity to win prizes. Those winning first prizes receive a year's subscription to any one of the following magazines: Century, Scribner's, Cosmopolitan or The Inland Printer. Second-prize winners, six months' subscription to any one of the same magazines. Third prizes, three months' subscription to any one of the same mag-

It would manifestly be impossible to show in any extended way in these columns the specimens received for these contests. Yet it is desirable that the educational value of such a collection should not be lost. Three hundred proofs were, therefore, requested from each participant. These will be arranged in sets and mailed to those who took part. The balance of the sets will be mailed to any address in America, postpaid, for the nominal sum of 25 cents. There are a few of the specimens submitted at the first competition yet unsold. These, in connection with the specimens of the contest just concluded, can be procured for 50 cents, forming as interesting a collection as any printer could desire.

"DE VINNE COUNCIL, No. 1556, R. A."

A Royal Arcanum Council, composed mainly of employés of the De Vinne Press, New York city, was instituted on the evening of March 17, 1894, and was called De Vinne Council, No. 1556, R. A. The council was organized with a charter membership of forty, and was instituted and the officers installed by Grand Regent Justin F. Price and staff of Grand Council officers. The officers elected for the ensuing term are: Regent, George J. Bever; vice-regent, P. J. Haggerty; orator, R. S. W. Arnot; S. P. R. and representative to Grand Council, Charles H. Tompkins; secretary, James C. Wallace; collector, James W. Bothwell; treasurer, Edward C. Evans; chaplain, William L. Staples; guide, Frank R. Cogoran; warden, John R. Hewitt; sentry, William T. Shortau; trustees, Thomas Cannon, Peter J. Brown and Fred Degen. Any person in good health between the ages of twenty-one and fifty-four years (particularly those employed in the printing and allied trades) who desire a cheap and safe insurance in the best of fraternal organizations, is cordially invited to join this council. Meetings are held on the second and fourth Thursdays of each month, at 98 Forsyth street, New York city. Full information and particulars will be cheerfully furnished by addressing the regent, George J. Beyer, 110A Van Voorhis street, Brooklyn, New York, or the secretary, James C. Wallace, 78 Freeman street, Brooklyn, New York.

DOCTORS AND PRINTERS.

The following interesting reply was returned to a circular letter soliciting subscriptions to a certain medical journal. It was sent to the *Pharmaceutical Era* by Mr. C. L. Katz, Terre Haute, Indiana:

FABRALTT, Min, February 22, 1894.

Your copy of the —— Jurnal come, and the letter to—asking me to send fifty cens and git if für a yeer. I don't need no jurnals. When I git at util case I go of inter sum secrit plase and let the lord all about and wate for him to put inter ny minde what ter do. Thats bettern jurnals and mysklopedes and such. If we hed more lord trustin docters and less colleges weed fare better. The lord noes morn all the docters and if we go to him fur notedieg it lil be bettern jurnals.

Fraternally in the lord,
A CHRISTUN DOCTER

P. S.—I've practist medisen morn fifty yeers. Yore ken publish this letter if you want ter.

The cut herewith is a fitting com-

The cut herewith is a fitting companion piece, in regard to which Mr. J. Horace McFarland, Mount Pleasant Printery, Harrisburg, Pennsylvania, in sending us the original, says: "It would be unfair to keep such a production all to myself. Other printers ought to enjoy it. I may explain that 'Hard-Disease' is Pennsylvania Dutch for Heart-disease. The town is not three miles from this place."

Printers and doctors may now weep and pray together.

BY WORDS,

BY WILLIAM T. HUFFNALE,

BY WILLIAM T. SUFFNALE

Jan now Proposed to Care "HARTLOSEASE.

FALLED-9T by Treatment or words. Dail I

Loop and other do no cares." ANY MAN OF

WHICE is "Buddening say along to me,

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WILLIAM T. HUFFN. GRATTELE, DATES

"A POOR RULE."

"It's a poor rule that don't work both ways," observed the foreman of the country weekly as he turned the rules upside down on each side of the prominent citizen's obituary.—Arthur K. Taylor.

ONE WAY OF SHOWING A CLIPPING.

Many printers wish to use in advertising matter a clipping taken from some newspaper, and desire to give the effect of an actual item clipped or torn from a paper without going to the trouble and expense of running a tint beneath the ordinary zinc etching. To do this it is only necessary to have some good engraver make a half-tone of it. We show herewith the effect produced. Try it some time.



A STORY IN "DICTIONARY LANGUAGE."

EING easily exuscitated, and an amnicolist fond of inescating fish and broggling, with an incluctible desire for the amolition of care, I took a punt and descended the river in a suithy gale. The water being smooth, I felt I could venture with incolumity, as I was familiar with the obuncous river

Having broggled without result, I rowed toward an eyot, intending merely to quiddle, when I suddenly saw a hacker. Wishing to capture him, I decided to circumavigate and teake him unaware. Landing, I derned myself where I could see the hackee deracinating grass. He discovered me and skugged behind a tree, occasionally protrading his noil.

Seizing a stick, I awaited the caput. When the neb appeared, I feagued him. The hackee, which is pedimanous, tried to climb the bole. He seemed sheepish, and I suspected him of some michery, especially as his cheeks seemed ampullacous. I caught him by the tail, and he skiried. Though he was sprack, I held on with reddour, and tried finally to sowle him. The hackee looked soyned and tried to scyle. I belabored him and he cleped, making vigorous oppugnation, and evidently longing for divagation.

Then a pirogue approached and an agricultor landed. This distracted the hackee and I sowled him, but dropped him because he scratched so. I vowed to exungulate him when caught.

Borrowing a fazzolet, I tried to yend it over the hackee's head, as a means of occeation. The agricultor aided. He was not attractive, seeming crapulous and not unlike a picaroon. He had a siphunculated dinner-pail, which looked as if he had been battering in while pugging. But with a stick and some string he made a gin, and tried to make the hackee bisson. This caused quinching by the hackee, who seized the coadjutor's hallux. Thus exasperated, the agricultor captured the hackee without any migniardise; but he glouted over the bite, and his rage was not quatted until the hackee was a lich. Carrying it to the punt, I sank into a queachy spot, which delayed me until the gale obmubilated the sky.

While removing the pelage, I found the lich somewhat olid because the swinker had feagued the hackee, and so I yended the lich away, went to market and supped upon a spitchcock and a hot bisk.—St. Nicholas. Written for THE INLAND PRINTER

A PRINTING OFFICE AND ITS PRINTERS.

BY A PIECE HAND.*

This office of Rush & Botchit is probably one of the best object lessons to be found in the United States for the young printer who wishes to find out what to avoid, for everything about the establishment seems to have been arranged with a view of combining the maximum amount of exertion with the minimum of results, and the life of a chatted salve would be a picnic to a man after working there a few days. The firm has a large patronage, employs about forty compositors and do considerable work; in size the office is a



Plate by Illinois Engraving Co., Chicago

Photo by Randall, Ann Arbor, Mich. Copyright

decent one, but that is the only thing decent there is about it. The composing room occupies an entire floor, with good light and plenty of room, and there would be abundance of material if it were only kept in such a manner as to be available, but owing to the peculiar want of system that obtains, nothing can ever be found till the printer has done without it, and then dead loads of it are forthcoming from some out-of-the-way corner under an accumulation of waste paper and the dust of ages. So it frequently happens that when a job that runs on sorts is about completed there are more sorts in sight than at any other stage of the transaction.

The manager, Mr. Rush, the moneyed man of the firm, is a lawyer with a prodicious ignorance of the radiments of the craft and an all-pervading idea that nothing can go right without his personal supervision. He can give more conflicting orders on a subject in a given space of time than any man in the business, and his memory is of such a character that he would be better without it. The foreman, a choleric German, with a Wagnerian voice like Paddy Whisky filing a bucksaw, has fifty places for everything and half a dozen boys to try to find which one it is in. When these embryo prints are not hustling for something that has been mislaid, they have a stock job of setting pi, which no one ever distributes, for by the time of them has accumulated a stickful, the stick is needed by

someone, and the contents, ranging from pearl to pica, are dumped back into the barrel for another occasion.

The lead and slug racks have a perfect sinecure, for no one ever recollects seeing anything in them; but to offset this, each compositor has a miniature outfit, consisting of leads, slugs, ornaments, quoins and rules, under his case for his own private use; as a natural consequence a green hand can do little or nothing until he has accumulated an outfit of his own, and probably spends the greater part of the first few days hunting for the pica quad or the long primer space, for although at least one of each of these necessaries was furnished with the outfit when it was new, no one recollects seeing either of them of late years and resort is had to all kinds of contrivances to get along without them. On the other hand, there are tons of straight type on the boards, tied up and loose, with enough job type in chapter and running heads to fill the cases, and sufficient leads and slugs to flood the racks if they had been taken out before the matter was put away, but it would have taken too much time to have removed them, and when they are needed the leads can be pulled and a piece of furniture shoved in to brace the string.

The dead-done man has his hands to occupied in pulling sorts and leads that he has no time left for distribution, and every case in the shop is empty — except the quad box, which is invariably filled with pi. When a man sets a job he has to take what type he can get sorts in, irrespective of whether it is suitable or not, hence

most of the work turned out can only be characterized as abortions. The artist who laid out the office intended that all the cases should be kept in racks against the wall, each size and style by itself, and to prevent them being shoved into the frames had the latter made without sides, and now the cases are all kept piled on the floor and serve as foot rests, when not otherwise engaged. The cases are kept in no particular place, for nothing is particular here, but have to be hunted for from one end of the room to the other, and when found are either empty or pied. Piece hands have no particular cases, and every time they get a take have to throw in just enough to set if or beg sorts, for the chances are the next take will be in some other type, and no one wants to have a full case to be picked up by the first man who needs it; hence every.

^{*}Note. — This is no fancy sketch. It is a fair description of a well-known printing office in the city of Chicago. The establishment is a factory for the development of botch workmen. — "PIECE HAND."

one is setting off the bare boards all the time and \$1.25 a day is a fair average for a piece hand.

The frames are of a peculiar construction, having been made specially, on scientific principles, for the accommodation of the rush compositor, who can hold the stick in his mouth while he uses both hands to set type, with a pile of cases at his feet, so that by the time his case is empty he can take up a full one from the floor. Owing to this peculiar construction it is almost impossible for a novice to move his case without "pieing" it, and it is a standing joke in the shop to watch a new man try to change his case; the pi is gathered up by a boy and put into the ever-ready barrel - or rather on the top of it, for all the barrels have been full of pi as long as anyone can remember. It is looked upon as the most natural thing in

the world for cases or matter to be pied, and no one takes any notice of such an occurrence except to laugh at it, when a case slips off a frame or a pile of cases on the floor topples over. The foreman will offer a piece hand a pied case to set out of with the utmost equanimity, and gasps with astonishment if the man prefers putting on his coat to commencing work under such auspices. The devil, who has hunted up the case, will also feel aggrieved that the man did not take it, and will observe "it wasn't such a bad case either, the main of the type in it was modern." If a day hand gets hold of such a case he has to rush himself black in the face and then cannot do half a day's work. This would be a serious matter in any other shop, because the men have each a ten-hour ticket to fill out; but at R. & B.'s this difficulty is overcome by charging up the time it ought to take to do the job and balancing the ticket by adding a sufficient number of hours for distribution to even it up, although not a minute has been spent distributing the entire day. But the foreman and everyone else seems to understand what that item is there for, and it goes.

In giving out a job, the foreman rushes in with something and hands it out to be set up. "What size is it to be?" is the natural inquiry. "Oh, I don't know," is the reply, "but hustle along and set it up in something; I'll go and find out whether it is to be a business card or a dodger."

The only instructions a man gets with his copy is to rush it through

and not be particular about it, for nothing is particular at Rush & Botchit's. The stock is to be cut out of waste, and it is to be set in no particular style nor of any particular size, so that the compositor is left entirely to his own discretion, with the certainty that when he has got it up it will be all wrong and have to be reset the other way.

The foreman seems to be afraid to keep a good printer around for fear he might be supplanted, and poor ones are not wanted - so between Scylla and Charybdis the staff is continually changing. One week it is a union shop, and another it is "ratted;" then again it will be open to all. As a refuge for destitute printers it is a success, for a man can always get a job there on piece - on small pica leaded with pieced leads, fourteen ems wide, measured as Lord only knows what, but it always comes out a couple of dollars short on pay-day. This event occurs semi-occasionally about every two weeks, and by the time it arrives the boys are all strapped; those who have not "shyed" their dupes are then on the verge of desperation, and so hard up that they would be almost willing to compromise for 50 cents on the dollar.

All this time the proprietors are complaining that they can't get good men, and wondering how it is printers - that is, those in their office - are such botches.

THE biggest literary work ever undertaken in America is the military history now being produced by the United States government under the title of "War of the Rebellion." It was begun twenty years ago. The whole work will embrace 120



Plate by Illinois Engraving Co., Chicago

MORNING.

huge royal octavo volumes of 1,000 pages each, and a gigantic atlas, and the cost will be about \$2,500,000. Each separate book in a set is three inches thick and weighs from fifty to sixty ounces and the combined weight of an entire set will be 520 pounds. The volumes, if set up in a row on a single shelf, will extend a distance of thirty feet. Eleven thousand copies will be printed, so that the edition will comprise 1,320,000 books of 1,000 printed pages, aggregating 1,320,000,000 pages of matter, exclusive of the atlas. Up to this date eighty-nine serial volumes have been published, and about \$1,800,000 has been spent in all branches of the work, or about \$20,000 a volume. The printing and binding alone cost \$10,000 a volume, while the previous preparation of each volume for the printers' hands cost an equal sum.

WHAT DOES PRINTING COST THE PRINTER?

AT a recent meeting of the employing printers of St. Paul,
Minnesota, Mr. David Ramaley, the state printing

value and interest on the "Cost of Handling Paper," which we have pleasure in publishing entire. Agreater interest than ever before is being manifested in these discussions throughout the country, and much good will result if the agitation is continued along the right lines. Mr. Ramaley has in press a work on the subject of estimating, announcement of which appears elsewhere, and the



DAVID RAMALEY.

paper here appended evidences the thought and care he has given this important matter:

GENTLEMEN OF THE TYPOTHETÆ:

It gives me pleasure to appear before you this evening to advocate my pet theory of the way to handle paper.

I know of only one legitimate way of handling paper stock, and that is to regard it as merchandise, and entitled to the same profit as any other branch of business. To this class of men I present the reasons why paper should be treated as merchandise:

First, The purchase of paper generally requires the judgment of the most experienced man in the office.

Second, The value of paper is equal to one-fourth of the output of ordinary job offices.

Third, Paper in stock is often paid for long before it comes into use; and in bookwork particularly, the paper is often paid for one to three months before the work upon which it is used is completed. This makes an interest item of, say, 1½ per cent, which must be considered in handling large amounts of paper.

Fourth, There is a special charge which must go directly upon paper, may be a special charge which must go directly upon paper, and spoiled and dirty sheets (independent of the press waste) will vary from 1 to 2 per cent. It will be low enough to say 1½ per cent for this item. Cutting and counting will equal 2 per cent.

Fi/Fh. In the items of general expense, namely, rent, insurance, taxes, interest on capital invested, depreciation and accretion, bookkeeping, superintendence and incidental expenses, if a due proportion is onto-charged in against paper, it must perforce go to the pressroom or composing room, thus adding an indue burden upon these departments. The question of general expense is one to be determined by each individual office; but the law of average is very uniform, and the printer who finds bits total output in onore than $3\cos \omega_0$ a year will find his general expense figures in full proportion to the firm that reaches ten times that amonat. From my own experience, I am forced to the conclusion that the general expense in running a book and job printing office is equal to 3s for s of s of

Allowing 2½ per cent for cutting, counting and general waste, 1½ per cent for interest on stock in store, and 25 per cent for general expense, we have a total of 29 per cent to add to the original purchase price of paper, as determining the absolute cost of the paper ready for the press. This is independent of the presson waste.

Now, let as figure up this general expense, to see if it is true that it costs printers a per cent to do business. I am able to give the figures of an average office outside of the very large cities. The figures are given in round numbers as more readily comprehended. The plant is of the value of \$11,000, with three cylinder presses and two jobbers, fairly equipped for miscellaneous book and job printing, without a bindery;

Add to this interest on sum total of the plant (\$11,000) at 8 per cent.

Signal as sum total for general expense for one year...... \$4,655

This is a strictly non-reducing expenditure to be divided and charged against the otherwise actual cost of production, and not against the total

Now, if this general expense is taxed up in the way of percentage upon the work. It must necessarily go against paper, composition, presswork and binding; in fact, against every item that goes into a job. This is, to my mind, the proper method of disposing of it, and without doubt the most certain of being paid for in figuring.

This plant, if run to its full capacity, will turn out \$3,000 in value of completed work; but there are contingencies to be considered, and easier are generally against being able to run to the full capacity of the plant; and a conservative figure of \$8.70,000 may be given as the probable only and if we have endeavored to get about 15 per cent on our cost value, we would have \$2.3,20 as the cost value of the work with the general expense added. Deducting the general expense items of \$4.65,50 mk are the sum of \$5.579 as the total cost, independent of the general expense.

We have now reached the figures from which to determine the per cent of general expense that must be added to each dollar of labor and material; and we therefore divide the general expense item into the labor and material product; giving an actual figure of zs per cent to be added to the labor and material cost before we reach the entire cost of production.

This question of general expense has been thoroughly investigated by experienced printers connected with the typothetes in other cities. Allow me to quote a paragraph or two from W. L. Becker, a prominent printer in St. Louis, giving the actual experience of a large office:

"The question of what goes to make up what is termed 'cost of doing business,' is, in my mind, in the strictly non-producing items, which I think are the following:

"First, A fair per cent on the amount invested. For, if you were in the

employ of others and had this money, you certainly could be receiving the interest of at least 6 per cent.

"Second, A fair salary to the employers—at least as much as you would have to pay to have the same labor performed by others.

"Third, Taxes, rent, insurance and gas.
"Fourth, Freight, coal and drayage.

" Fourth, Freight " Fifth, Rollers.

"Sixth, Ink.

"Seventh, Salaries of foreman, porters, boys, distributors, etc.—not actual participants in producing the work turned out.

"Eighth, Expenses, such as commissions, leads, brass rule and other perishable material, rags, oil, etc. "Ninth, Wear and tear.

"Probably the very best means of obtaining information that is worth anything is to take actual experience. We have before us the busiuess for the past two years—of a fair-sized office, which for this purpose will come as near the mark as it is possible to get. While the figures are not a transcript, they are close enough for the purpose. The business for the two years was approximately \$79,000. Taking the charges before mentioned, we find the following:

| Interest at 6 per cent on \$3,000 investment, two years | \$3,000 stallaries of two employers for two years | \$8,000 Stallaries of two employers for two years | \$4,000 Stallaries of two years | \$1,445 Kollers and ink, two years | \$4,000 Stallaries for two years | \$4,000 Stallar

Making a total in round numbers of \$4,000,000 or a percentage of \$5,000 or a percentage of \$5,000 or a percentage of \$6,000 or a percentage or a

Please do not allow me to weary you with this subject. This general expense is the most important question to be considered by printers, and I am obliged to establish this item so clearly that you must accept the evidence, as sustaining my theory that 25 per cent should be allowed as the cost of doing business. I now quote from George D. Barnard, of St. Louis, a well-known manufacturing stationer and printer:

"I claim the right way to do any business is to make some profit on every articles old. We should each know the casts per cent to the cost, then add the profit for the selling price. Many of us, probably, do many jobs now at a price that loses is money, consequently we would be better off if we did not take them at all. Many a business house in our line has been successful, but has made some jobs that paid a handsome profit make up for the losses austained on other jobs, not knowing how at the time, and never have found it out. Now we cannot affect to do this, for some of new the proper way to figure is about as follows:

1 I shink the proper way to figure is about as follows:

7 Ake a small job, for instance:

 On this basis of figuring, Mr. Barnard would charge 55 per cent on the first cost of paper.

Now, here are two prominent printers who figure 25 per cent as the cost of doing business. I have one more paragraph from an illustration given by Mr. W. P. Johnston, formerly with the Pioneer Press Company, of this city, who arrives at the same general conclusion, of 25 per cent on the cost of doing business. Mr. Johnston says:

"We will take a job of 5,000 23-page pamphlets, and use a sopound book paper that costs haid down, say 6-cents per pound. Now the ordinary way of figuring would be as follows: 5,000 23-page pamphlets will take \$5,000 sheets of paper, or 19 remain (figuring 500 sheets to the reuni), or 500 pounds, which at 6 cents per pound amounts to \$50; we will add, say, 15; cents per pound for profit, and charge the customer; 56 cents per pound, or \$57,50 for the stock; this will give us an apparent profit of 8; per cent, or \$57,000 the stock. Most printers are very well satisfied to make a profit of \$57,000 the stock of figuring such a job is as follows.

500 pounds of paper at 6 cents a pound. Add 5 per cent for waste.	
And you have a total of	
4nd you have a total of	\$20.27

Which is the actual cost of your paper. Therefore, the printer who has figured to sell the stock for 7½ cents per pound, and make a profit of \$7.50, actually loses \$1.87."

On this basis of figuring, Mr. Johnston finds the actual value of paper in the hands of the printer before printing to be 31 per cent over the purchase price.

chase price.

All these statements concur in the theory that the expense of doing

business is equal to 25 per cent of the cost of the output.

Is the printer a merchant? Suppose we have a printing establishment and conclude to drop out of all branches except the handling of paper. We must have a sourceom in an accessible place; we must have a superint paper output the proper of the proper output of the paper output of the proper output of the paper output ou

charged with this 25 per cent advance to your first cost as soon as it is laid down in your storeroom. I have endeavored to demonstrate, that when your paper is ready for press, its cost value has been enhanced 29 per cent under the most conservative estimate. I have for thirty or more years urged upon printers that paper should generally be figured on a basis of so per cent above cost, so as to furnish a well-understood value, believing that in small work, in the ordinary run of commercial printing this figure is as low as any printer can safely go. For example, we have paper costing to cents a pound; we figure it at 15 cents. According to the figures we have given, it costs 2 9-10 cents to deliver the paper to the press ready for printing, leaving 2 1-10 cents of profit, or 21 cents on a dollar's worth of paper, with the pressroom waste to be deducted. This was not figured in the general expense, and must be deducted from the supposed profit. We all know how much this waste is, from the number of sacks of waste paper gathered up daily from the pressroom of a large office. This waste will bring down the apparent profit at least 5 per cent, giving us a possible profit of 16 per cent on the handling of paper, if we advance the cost of our paper stock 50 per cent when we are figuring the value of work. But printers will say, what are you to do when there are large quantities of paper, the cost price amounting to hundreds of dollars? We cannot get such work on such a basis. Well, now let us reason together. What becomes of the general expense, if it is a fixed sum annually, and you have figured that it ought to go on the entire output? If you eliminate it from the large job of paper, and put no more than its due proportion upon the other departments, you have cut off the profit on one-fourth or possibly one-third of your output, and thereby cut down your general profit by that much. If a work requires 2,000 pounds of paper, the total cost of purchase being \$200, and our actual expense on it is 29 per cent, we have the actual cost at \$258. If we figure the value at \$300 and take the actual cost therefrom, we have \$42 profit on this part of our work, or 14 per cent on the output. Now, if you figure from your cost price, which we claim is \$258, and add to per cent, you have a supposed profit of \$25.85, and if you figure from your selling price, as suggested, of 50 per cent advance on cost, and think this figure is too high, and deduct to per cent from the supposed value, you cut off \$30, and bring your profit down to \$12 for handling 2,000 pounds of paper, or 1 2-10 per cent, and have no allowance for press waste,

Again, take your present mode of figuring, adding 100 rs 5 per cent to your first cost of paper, thinking this is a profit, what are you going to do with the 20 per cent of expense which we claim is a legitimate charge against paper. If you are ever to be paid for it, it must be charged up to presswork, composition and binding, in addition to their original share or general expense. Can these departments stand this additional burden?

Thanking you, gentlemen, for your careful attention, accept the figures I have here advanced as the cost of handling paper, adopt my plan of adding 50 per cent to the first cost of paper, and brace up generally on the value of printing, and we will soon be able to have a respectable credit with bankers, typefounders and paperdealers.



TROUT CREEK, LOUISIANA - BY WILLIAM SCHMEDTGEN.



ANGLERS.

Half-tone engraving by THE F. A. RINGLER COMPANY, 26 Park Place, New York.

See advertisement elsewher

BEN KING.

T Bowling Green, Kentucky, on April 7, 1894, the genial humorist, Ben King, breathed his last. He was on a lecturing tour with Opie Read, and had entertained a large audience on the evening previous to his death, which resulted from heart failure. The news of the passing of that gentle spirit was the news of the death

of a friend wherever Ben King's name was known.

No one who had a spark of humor failed to be moved to mirth by his wholesome wit in his writings, and as an entertainer his quaint drollery and irresistible absurdities proved him a prototype of "Artemus Ward," It was in the Chicago Press Club Ben King was best known, loved and appreciated outside of his immediate



family, and in the club he found a second home. Here his body was brought, preliminary to its transfer to the family plot at St. Joseph, Michigan, and over the remains of their friend the members of the Press Club, with representatives of societies of which the poet and humorist had been a member, and in the presence of his relatives, gave testimony to his worth, and to their sense of loss. Collectively the membership said in closing, "For us, as a club, he did a loyal service; for us, as individuals, he lightened the grievous burden of life, and we stand today in the presence of our dead with tears for his memory, but with the knowledge that his life is a beneficent influence which will remain with us forever."

The Rev. Jenkin Lloyd Jones conducted the service simply and impressively, the Imperial Quartet furnishing appropriate music. The casket was covered with flowers and stood near the piano which was open, the keys strewn with roses tied with crape, in memory of the mirth and music which had so oft been wooed from them by the deft touch of the still form lying near, and whose spirit had quietly flitted a little in advance of many that it loved, to await their coming. The pallbearers were: Col. L. H. Ayme, J. A. Brewer, H. M. Hunt, W. W. Denslow, Leroy Armstrong, Charles E. Banks, Capt. Jack Crawford, Paul Hull, F. E. Johnson, S. T. Breeding, John McGovern and J. A. Fleming. Among those who spoke at the services were Leroy Armstrong, John McGovern, Col. L. H. Ayme, the Rev. Dr. Davis, of St. Joseph, Michigan (Ben King's pastor), Ernest McGaffey, John McEnnis, Paul Hull, Eugene Banks and Capt. Jack Crawford.

On the day of Ben's death, when the news came to the Press Club, Nixon Waterman was deputed to visit the bereaved family at St. Joseph, and while speeding on his errand of sympathy and assistance, he arranged the following verses which were afterward read at the Press Club services, as

"A TRIBUTE.

"Beu King is dead! And now the smile Gives way unto the sigh the while We mourn for him who scattered mirth All through the dreary fields of earth.

" He sleeps, and hearts their sorrow spill For him who uever brought, until He could not bring the smile again, A grief unto his fellowmeu

"Peace, peace, be his. We who in jest And careless joy have known him best, Ah! bitter, bitter is the draught! We weep where yesterday we laughed."

The remains were escorted to St. Joseph, where the family reside, by Col. L. H. Ayme and W. M. Knox, the interment being made on Tuesday, April 10, after service in the Congregational church of that city. The funeral was very largely attended, the Knights of Pythias attending in a body. Tender and eloquent tributes were made by Nixon Waterman and Colonel Ayme. Letters of appreciation of the fraternal feeling manifested by the Press Club were received from Rev. Jenkin Lloyd Jones, from Ben King's pastor and from members of the family. These were, in some degree, a consolatory refutation of prejudiced newspaper attacks, which had been made, coarse, indecent, hypocritical, and untrue.

I have received the portfolio of specimens of printing in THE INLAND PRINTER competition you so kindly forwarded; for which please accept my hearty thanks. The specimens display excellent taste, and contain valuable suggestions. I believe that the series of competitions inaugurated by THE INLAND PRINTER will be of immense benefit; it certainly is an incentive and stimulus to many to go on toward perfection.-Bert D. Jones, Toronto, Canada.

JANE JONES.

BY BEN KING.

Jane Jones keeps talkin' to me all the time An' says you must make it a rule To study your lessons 'nd work hard 'nd learn And never be absent from school, Remember the story of Elihu Burritt, An' how he clum up to the top, Got all the knowledge 'at he ever had Down in a blacksmithing shop? Jane Jones she honestly said it was so! Mebbe he did -I dunno!

O' course what's a keepin' me 'way from the top, Is not never havin' no blacksmithing shop.

She said 'at Ben Franklin was awfully poor, But full of ambition and brains; An' studied philosophy all his hull life, An' see what he got for his pains! He brought electricity out of the sky, With a kite an' a bottle an' key, An' we're owing him more'n anyone else For all the bright lights 'at we see, Jane Jones she honestly said it was so! Mebbe he did -

I dunno!

O' course what's allers been hinderin' me

Is not havin' any kite, lightnin' er key. Jane Jones said Abe Lincoln had no books at all.

An' used to split rails when a boy;

An' General Grant was a tanner by trade An' lived way out in Illinois.

So when the great war in the South first broke out He stood on the side of the right,

An' when Lincoln called him to take charge o' things

He won nearly every blamed fight. Jane Jones she honestly said it was so!

Mebbe he did -

I dunno! Still I ain't to blame, not by a big sight,

For I ain't never had any battles to fight She said 'at Columbus was out at the knees When he first thought up his big scheme,

An' told all the Spaniards 'nd Italians, too, An' all of 'em said 'twas a dream.

But Queen Isabella jest listened to him,

'Nd pawned all her jewels of worth, 'Nd bought him the Santa Maria 'nd said,

"Go hunt up the rest of the earth!" Jane Jones she honestly said it was so!

Mebbe he did

I dunno!

O' course that may be, but then you'll allow They ain't any land to discover jest now!

CRITICAL AND PRACTICAL NOTES ON NEWSPAPER TYPOGRAPHY AND PRESSWORK.

BY R. C. PENFIELD.

Under this head will be published each month a conscientious review of newspapers sent in by their owners or managers. Criticism will cover only the appearance and makeup of the paper. Papers submitted for this purpose must be addressed to Mr. R. C. Penfield, P. O. Box 843, Philadelphia, Pa.

THE GRAPE BELT, BROCTON, N. Y.—An eight-page, six-column journal. The news is gotten up in good style, and the neighboring towns are unusually well represented by correspondence. An additional sheet on the tyupan would have resulted in better printing. It is a mistake to run too light an impression, and trust to an abundance of ink to make the type readable.

THE RECORD, NEW LONDON, OHIO.—A paper in the popular six-column quarto style, carefully printed, the inside being patent. The proprietor writes that he conducts his paper on business principles, and such, from the appearance of the Record, seems to be the case. We would suggest that the paragraphs in the correspondence be "sized up" as an improvement.

THE RECORD, NORTHVILLE, MICH.—A six-column quarto, with patent inside. The need of better rollers is evident—and it would be a great improvement if the numerous broken and battered letters were thrown out. A parallel rule above the date line, and a lighter double rule below it, would change the appearance of the first page for the better. Numerous wrong font periods in the head letter mar this feature of the Record very much.

The Republican, Weeping Water, Neb.—A sevencolumn quarto, four pages of which, as an insert, are patent,

the rest at-home print. Cap headings, for departments consisting of several paragraphs, are better "style" than lower case. This is a criticism that many papers are open to. The lines of shaded type in the display columns, as well as the six-line condensed antique, should be dispensed with. Lighter head rules would be an improvement.

The Otsigo Republican, Cooperstown, N. V.—A carefully printed and thoroughly prosperous looking nine-column folio—one of that sort that the printer likes to look upon. It is "all at-home"—a little old-fashioned in get-up, but there is an attention to the small things in the mechanical department which is not always seen nowadays. The general display is light and neat, and not in the least degree fancy. The Republican is a commendable sheet.

THE PLANDEALER, MARSEILLES, ILL.—A fivecolumn folio, neatly printed. The advertising display is somewhat crude, not from a lack of type, however. The use of leaders above or below a display line, and the crowding of the space with large type, is contrary to the ideas carried out by good display compositors now. The absence of dashes above the pica latin condensed headings is a noticeable offense against the recognized rules for attractive newspaper composition.

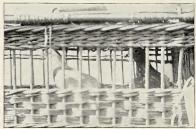
SEQUENCE OF IDEAS.

"Hello!" exclaimed the telegraph editor. "Here's a first-class article from Kentucky."

"You don't say so," responded the absent-minded city editor. "Who's got a corkscrew?" — Washington Star.

SHIPMENT ADVICE BY HOMING PIGEONS.

A N incident uncommon, even in these days of uncommon or hinning, recently occurred at Harrisburg, Pennsylvania, when the W. O. Hickok Manufacturing Company used carrier pigeons as messengers to a dvise one of their customers of a shipment of a new ruling machine of their latest construction—"an '1.' quadruple ruling machine for ruling paper two ways on both sides of the sheet at one feeding, on which may be used one, two or three strikers, pen underlifts and one or more faint-lime beams, or the devices may be left off as



required." The machine in question was the first of the kind and had been ordered for the house of W. E. Spangehl & Sons, no and 102 Reade street, New York, Mr. L. W. Spangehl of which firm is deeply interested in the raising of homing pigcons and is recognized by the pigeon funciers of the United

Mes H. E. Spangehl vlong
New York Caty - 100 × 102 Rede St.

Mentlemen:
He have this

Morning shipped your 'L' Parling
Machine, first of its Kink sover
manufactured, we brook for great
results from its Own trop properties
with your transiful messenger who
will be the beaver of this note.

Very smerely your

The W. O. Kickok Mill, Co.,

Manisburg CaManisburg Ca-

States as a leading light in their circle. Thus a few weeks since, while Mr. Spangehl was visiting Harrisburg, inspecting the new machine in course of construction, Mr. Bigelow, the manager of the W. O. Hickok Company, suggested to him that he should send a pair of his pigeons to Harrisburg and that upon the shipment of the machine the pigeons would be released, each with a message fastened to it—their arrival at Brooklyn (Mr. Spangehl's home) being the notice of shipment.

Mr. Spangehl was pleased with the idea and it was carried out to the letter [no pun intended]. The illustrations show the pretty messengers as photographed before their release and a facsimile of the message sent. The air line distance from Harrisburg to New York is about one hundred and seventy-few miles. We are not informed of the "time" made by the pigeons, but it is confidently asserted that it was considerably shorter than any yet attained by A. D. T. messengers.

AN ARTIST-MECHANIC - HENRY J. WENDORFF.

WITH the invention of new processes for engraving many changes have been made necessary in press construction to fill the varying requirements, and pressmen who have kept in key with the critical taste of the



artists and the public, sharing in the aspiration for more effective results by simpler means, are achieving a recognition which, though somewhat slow, bids fair to be enduring.

Long before The Inter Ocean, of Chicago, contemplated color work, Henry J. Wendorff was the confidential adviser of nearly every pressman in Chicago when a more than usually fine piece of work was to be executed, or a difficulty to be surmounted. Singularly resourceful, his experience and advice

always to be had for the asking—giving a due meed of credit to every man, and detracting from uone—sincerity and thoroughness earned for him the warmest friendship in the printing fraternity.

Mr. Wendorff has had charge of The Inter Ocean pressoons since May, 1892, and the colored supplements of the Sunday issue of that sheet display his ability to meet difficulties and to overcome them. The press used for the color work was the first built, and has a number of cradities which handicap Mr. Wendorff severely in attaining certain results. The maker, Mr. Walter Soxtl, has built a number of improved machines, the defects of the first model being chiefly called to his attention by Mr. Wendorff, who also suggested innumerable alterations and improvements, which have since been adopted. With the old model, however, Henry turns out papers that earn for him the most admiring commendation. His newspaper half-tone work cannot be excelled. In fact we do to know if any paper has shown results approaching The Inter Ocean in running this style of process block.

Mr. Wendorff was born in Germany in 1843 and came to this country in 1854 with his parents. His father was a wellto-do business man in the old country, with six sons, but thought that America was a better field for his boys. He settled in Cleveland, Ohio. Six months after his arrival, Wendorff père lost everything in the Canal Bank of Cleveland. In 1856, Henry went to work at the Cleveland Herald office as office boy, then was promoted to roller boy for a handpress and was allowed to feed the cylinder press to fill vacancies, and at the breaking out of the war got a press to run, and soon after was appointed foreman of the pressroom at \$5 per week. In 1862 Mr. Steve McNamara took charge of the newspaper pressroom at the Herald, and from that time on Wendorff and McNamara were warm friends. In 1863 Mr. McNamara pulled stakes and went to Chicago to work for Church & Goodman and Wendorff soon followed, and from hence went to Cincinnati, Ohio, and from thence to La Fayette, Indiana; then to Toledo, Ohio, and again in 1865 to Chicago, where he took charge of Horton & Leonard's Gordon presses and was soon made foreman of the pressroom. Mr. Wendorff loved presswork, especially colored work, and as Horton & Leonard at this time began to do railroad printing, and colored railroad showcards were all the go at this time, he preferred to do the presswork and got Mr. Steve McNamara to take the foremanship, and in this way they worked along until McNamara went into the roller business.

Mr. Wendorff once more took the foremanship, but soon gave it up, and took back his two old "Potter drum presses" (his pets) and devoted his time to coop printing. These two presses Mr. Wendorff ran for twenty-one years, and they are still in use at Knight & Leonard's, doing the very best of work,

In 1890 Knight & Leonard's printing office changed hands. Mr. Knight sold out and the office was enlarged and remodeled, when Mr. Wendorff took charge once more and ran until May, 1892, when, as stated, he took charge of *The Inter Ocean's* four-color web press, the first of that kind ever built in this country, and which owes its success to him.

Mr. Wendorff never served an apprenticeship under any pressman, but experience taught him how hard it was to learn by that means alone. This he ever recollected and gave all his many apprentices the full benefit of his knowledge and advice.

The most difficult jobs are his delight and color work is his natural bent. He is quiet and unassuming, and imbued with a genuine love for his calling; he is, in brief, a representative pressman—an "artist-mechanic."

QUESTIONS AND ANSWERS RELATING TO PATENTS.

CONDUCTED BY FRANKLIN II. HOUGH.

TO CORRESPONDENTS.—Names and addresses must accompany all letters or no attention will be paid therefor. We desire this for our information and not for publication. References to former articles or answers should give date of paper and page. Special written information rather than that of general interest cannot be furnished without remuneration.

S. S. P.—How can I get information from the Patent Office as to taking out a patent, and who shall I address? Must I employ a regular lawyer, or attorney? Answer.—You should address all communications to the Patent Office to the Hou. Commissioner of Patents, and you should ask him to send to you a copy of the Rules of Practice. This is a small pamphlet printed for free distribution. It gives all of the rules of procedure in force, and contains copies of the usual forms employed. It is not necessary that an attorney should be a lawyer, as the rules state that "any person of intelligence and good moral character" may so act, upon filing suitable power of attorney.

J. J. W.—I would like to ask how many patents, up to date, have been granted by the United States government, and how large a proportion are electrical patents. I would also like to know if the number of patents being granted is falling off. Amszer.—The total number of patents granted by the United States Patent Office is about \$5,0,000, of which number one half have been granted since May, 1882. In the Western Electrician of March 3, the statement is made by Mr. Edward IZ. Clement, an assistant examiner in one of the electrical divisions of the Patent Office, that the electrical patents constitute over nine per cent of the patents granted.

M. O.—I have several applications for patents pending upon improvements in job presses. Can I obtain patents in foreign countries after taking out my patents in the United States? Answer.— Some foreign countries will grant patents after the devices have been patented in this country, and some will not. The general method of procedure is to file your application in the United States and prosecute it until allowed. After the notice of allowance is sent you, you are allowed six months' time within which to pay the final government fee. Your patent issues in this country about three weeks after the payment of the final government fee. Your foreign applications should be sent abroad after the patent is allowed here, and you instruct

your foreign agents to file the foreign applications upon the date of issue of the patent in this country. In this way you obtain your United States patent for the full term of seventeen years and the foreign patents will not be invalidated by previous publication.

H. R. H .- In your issue of February you make brief mention of a series of patents upon newspaper-folding machines granted to Mr. Luther C. Crowell and assigned by him to Hoe & Co., of New York. Can you give me a better idea of the character of the invention, and also inform me if any of the machines have been actually constructed? Answer .- We very much regretted at the time our February letter was written that sufficient space was not at our command to enable us to give a more extended account of the patents referred to. The fact is, that eight patents were issued together upon December 12, and as they were, all of them, quite complicated, we merely referred to them as patents granted and gave the total number of claims allowed. The principal patent (No. 510,528), which contains 140 claims, covers the general construction of the machine, while the remaining patents cover modifications of various parts, principally the staple forming and delivery devices. The sheets, after being printed, are superimposed to any desired number, and two or more staples are then inserted and secured along the central fold of the paper. The wire is fed from a spool, cut off in proper lengths, and the staples formed. The staples are carried by a rotary holder which moves at the same rate of speed as the sheets, inserted and clinched while the paper is moving toward the folder. One of the machines, which was especially constructed for use in the office of the London Tid Bits, was recently tested in New York, and it was found to have a capacity of 24,000 stapled twelve-page papers per hour.

H. H .- I am very glad to see that you have opened a question department relating to patents, because I should very much like to ask for information upon one or two points: First, Can I help matters along by writing to my congressman asking him to go to the Patent Office and urge immediate action upon an application of mine filed nearly two months ago? I have been told that the office is a year behind in examining applications. Secondly, If I file a caveat will it afford me any protection? Answer .- In reply to your first query, I would say that it will not help you in the least to send your member of Congress to the Patent Office. A case will not be discussed with him unless you provide him with a power of attorney, and even then he will be unable to hasten matters because all applications are taken up for examination strictly in the order of their filing dates, unless they are held to be of particular value to some branch of the public service, and the head of one of the executive departments shall request that the case be made special for this reason. This is, of course, very rarely done. You have been misinformed regarding the length of time that the office is in arrears in making examinations, as nearly every division in the office is now within two months of being up to date with its work. You will probably receive a letter notifying you of the first action upon the part of the office, within a few days' time. Your second question was answered about two months ago in this column of The Inland PRINTER. A caveat affords you no protection whatever; it is simply a notice of an incomplete invention filed in the Patent Office, and if within one year another person files an application for a patent for the same invention, you are notified of the fact and are given three mouths' time within which to file your application papers for a patent. An interference will then be declared and you can use your caveat as evidence. That is the full force of the caveat.

MERLIN HULL.

Thas been truly said that from the ranks of the printing trade more men have advanced to eminence than from any other calling, and among the craft this fact is one of the strongest inducements for emulation. Persistence, self-denial and energy are the mottoes of success, and of these no better example can be cited than that of the subject of this sketch, Mr. Merlin Hull, a practical printer, who has lately been admitted to practice law before the bar of the Supreme Court



of the United States, at the age of twenty-three years, and who is, therefore, in all probability the youngest lawyer ever admitted to practice before that court. Mr. Hull was "raised" at Black River Falls, Wisconsin, and was educated at the high school of that place, and there also he unraveled the mysteries of the printing trade, which he supplemented with a term at Gale College, Wisconsin, and a law course at the De Pauw University, Greencastle, Indiana, where he graduated at the age of nineteen. Going to Washington, he took a post-graduate course in law at Columbian University. He was first admitted to the bar when eighteen years of age, and was admitted to practice before the bar of the United States Supreme Court on April 2, 1894, on motion of Congressman Nils P. Haugen.

As a printer Mr. Hull is deservedly popular with the fraternity, particularly in the government printing office, which he entered in 1892. He has had some prominence in union affairs, his connection with the organization beginning at Milwaukee, where he received his first card from the Cream City union, and has the distinction of being elected chairman of the First Division chapel, the largest chapel in the world, and is now employed in the Night Bill Force proofrom.

Mr. Hull at one time held a position as clerk in the state capitol at Madison, Wisconsin, and was connected with the Daily Tribune, at Chamberlain, South Dakota, during the summer of 1850. He has traveled through several western and southern states. He is a member of the Odd Pellows, and is also a Knight of Pythias and has an extensive acquaintance with members of Congress and other public men. In politics

EDITOR — What makes you think that Beadle is going into fiction? Has he done anything in that line?

Sub-editor — No, but he's planning to spend two weeks on a fishing trip.

he is a republican, well versed in political history and onspoken in political affairs. In a short time he will leave Washington to locate in Wisconsin for the purpose of practicing his profession. He will carry with him into his new field of labor the well wishes and esteem of all his contrades in the government printing office. In these days of perfected typesetting machines and the avenues of employment fast closing up, Mr. Hull is to be congratulated on having thus early in life acquired a profession where there is always room at the top.

AN ACTIVE PRINTER-EDITOR AT EIGHTY-TWO-JUDGE FREDERICK WICKHAM.

N March 12, 1894, Judge Frederick Wickham, senior editor and proprietor of the Reflector, of Norwalk, Ohio, was tendered a reception at the Universalist church at Norwalk, congratulatory of his eighty-second birth-



day anniversary on the previous day. Judge Wickham has been connected with the Reflector since 1838, and has occupied every position in the office. He sits at his case every day and sets his editorials without manuscript, and it is asserted that without doubt he is the oldest typesetter and editor in the United States. Judge Wickham is the father of thirteen children, twelve of whom are living, the oldest being ex-Congressman C. P. Wickham. Despite his eighty-two years the

Judge enjoys fair health, and is as expert at the case or in making-up as he was half a century ago. In the community where he has resided so many years, his name is synonymous with probity and honor, and the sentiments expressed at his birthday anniversary were full of the warmth of friendship and esteem.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY CHARLES T. MURRAY.

TO DISTRIBUTE SLIPFERY TYPE COATED WITH PLUMBROOD—Printers handling type from the electrolype foundry frequently complain of the slipperiness caused by the plumbago. The remedy is very simple: soop the sponge well when you dampen the type with water and the effect will be marvelous—if you don't put it on too thick, as it is quite possible to have too much of a good thing.

B. L. T .- I have frequently need of electros from half-tone cuts. Some of the electros are good and others very inferior. The electrotyper says he cannot do better with the plates I give him. I say that if the plate is unfit he should so advise me instead of making a lot of stuff that is no use to me. I am paying for his skill. I would like to know if I am demanding more than is reasonable in this. In brief, if an electrotyper should not advise a customer that he cannot make a printable cast from a plate that is too much worn or the lines of which are too fine. Answer .- Any first-class electrotype molder should be able to tell whether he can get a good mold from an original before he molds it. If the original will work the electrotype should also work if properly made. The loss in such cases should be so little as to be almost imperceptible between the etching and the electro. It takes a first-class molder to get these results. However, if he cannot make it he should so advise you. An electrotype taken from a half-tone should never be beat up in finishing. The backing up should be so well done as to need nothing but a little straightening. If it is not and a hammer is used on it the cut will be ruined for good work. Most electrotypers use the hammer altogether too much on all jobs.

A. B. C., New Haven, Connecticut.—Can you tell where I can get or buy a recipe for making a stereotyping backing

powder? Is it possible that you have given up the idea of writing articles on stereotyping for The Inland Printer? Your articles were my sole object for subscribing for the above magazine. Answer.- You can make good backing powder with dental plaster and flour. This can be made for about \$2.75 a barrel. There are fifteen or twenty different ways to make backing powder, but this is about the simplest and best. Some parties use marble dust, others portland cement and French chalk, others prepared chalk, some use plaster of paris, while others use pulverized rotten stone, adding a little flour or dextrine in all cases to make it hold. Dry white lead is sometimes mixed with the above to make it heavy and solid. If you wish to do first-class work, you will not use any kind of powder, but make your paste so that you need no packing except in very large spaces, which you can pack with cardboard or old felt. The work done with backing powder is generally uneven and has been discarded by the best workmen. Yes! I intend to discontinue writing for The Inland Printer; but you will find that my successor will give you better satisfaction than I have, for the reason that my time is all taken up with my own machine business, and I cannot do justice to myself or the subscribers of this paper. My successor is a man who thoroughly understands the business and has plenty of time to devote to it.

D. K. O.-I am a job printer and desire to make a few plates for colorwork. A friend has suggested that I try the "Owltype" plates or something of a similar character. How can I cast the metal so as to secure a good effect or design. Answer. We presume you mean chalk plates or a steel plate covered with a preparation of chalk on which illustrations are made by drawing through chalk to plate and then casting the same as a stereotype mold. In order to get a good cast for chalk plate the plate should be first heated so that when the molten metal comes in contact with the steel it will not chill. This can be done by putting on steam table, or if you have no steam table by dipping the plate in the metal. The casting box must also be hot to get a good cast. If you have a small box that is put together with small hand clamps put it in metal until ready to cast. If a large box on frame put in five or six slugs. The metal must also be hotter than for paper molds and should be heated until it begins to turn red. By following the above directions you will have no trouble with your casts provided your chalk plates are properly made. [The attention of the reader is respectfully directed to the article entitled "Chalk Talk," from the well-known contributor, "C. E. J., Pressboy," which appears among the contributed articles in this issue.-ED.1



"ON THE HIGHWAY OF LIFE."-BY ART YOUNG.



Half-tone engraving by FLOMGREN BROTHERS & Co., 175 Monroe street, Chicago.

ZAMARETTA.

By permission, Baker's Art Gallery, Columbus, Ohio, Copyrighted,

ADVERTISING NOTES.

BY I. C. OSWALD.

ROM an ornate page design, advertising Kellogg's lists, I have picked out the verses below. The author, whoever he may be, evidently knows something of country life and country papers.

MY FAVORITE PAPER.

There's a little country paper that I love to sit and read, A paper poorly printed and behind the times, indeed, with pages small and narrow, and ink inclined to spread— And here and there a letter gravely standing on its head.

Or Caps, a bit erratic, boldly popping into view—
In unexpected places, and knocking things askew

In unexpected places, and knocking things askew.

A real old-fashioned paper, from my little native town;

Each week I haif its coming, and I never put it down

Till I've read its every column, all the local news, you know;
About the dear old country folks I lived with long ago.
I note whose barn is painted—whose cattle took the prize,
And how Uriah Potts has raised a squash of wondrous size.

How Farmer Martin's daughter takes the school another year At this I pause and smile a bit and feel a trifle queer, Remandaring how in byzone days when life seemed made for

Remembering how, in bygone days when life seemed made for mirth, I thought this schoolma'am's mother was the sweetest girl on earth. And now and then, perchance, I read that one I knew is dead,

And now and then, perchance, I read that one I knew is dead,
Or find, again, some boyhood chum the second time has wed;
And so it goes, and none can know what memories sad and sweet
Come back to me whene'er I read this homely little sheet.

J. M. Cos, Richmond, Indiana, is a printer who demonstrates his belief in the good qualities of the antidotes for business depression which he advises other speople to take by taking them in liberal quantities himself. The samples of advertising of his "Printing" that are submitted are in every way commendable.

In a well-written leaflet issued by the News of Mansfield, Ohio, a keen thrust is given the circulation liar in an apothegm:

THE HONEST CIRCULATION OF A NEWSPAPER IS AS IMPORTANT TO THE ADVERTISER AS A PAIR OF CORRECT SCALES OR A FULL-LENGTH YARD STICK.

THE advertising department of Tiffany & Co., New York, among the dainty brochurer sisued, include the "Blue Book for 1894," a neat and comprehensive catalogue of the goods dealt in by the establishment. "Natal Stones" is printed on hand-made paper, and is a pretty piece of work, interesting also from the fact that it is a complete record of the sentiments and superstitions connected with precious stones. Messrs. Tiffany do not confine their artistic taste to jewelry, it is quite evident.

Title Curtis Publishing Company, of Philadelphia, have issued to advertisers and others a handsome assembly of thirtyone out of forty-five of the full-page advertisements which have appeared in the Ladies Home Journal since June, 1892, many of them prepared by the Journal's own advertisg bureau, of which Mr. John A. Thayer, Jr., is the manager. The price of a single full-page ad, in the L. H. J. is \S_3 -coo. Those who are curious to see how advertising at this price is handled can be gratified by sending their address and four cents in stamps to the publishers.

"A MORAL."
"There was a man in a far-away town Who though him wondrons wise;
He swore by all the fabled gods
He'd never advertise.

* * * *
"His goods were advertised at last,

His goods were advertised at last, And thereby hangs a tale: The ad. was set in nonpariel And headed 'Sheriff's Sale,'"—Ex.

When the "missing word" contests were declared illegal, says an English exchange, a Salvation Army exhorter addressed a street crowd. At the end of his address he tried to show how much stress is laid ou the word "Repent" in the Bible. "Our

Savior," he said, "spoke the word, and Peter spoke it." (Pause.) "And Paul spoke it." (Pause.) "Have you read the word?" (Pause.) "Do you know the word?" (Long pause.) And then came the inevitable policeman, who, ungently pushing the pracher on the shoulder, said griffly: "You get away, young man; you know it ain't right. We can't have no 'missin' word competitions' 'ere. You know they're illegal, so just stow it."

It there is one thing more than another in a country newspaper that seems strangely out of keeping with an established correct order of things, it is that of the ubiquitons "Cards of Thanks." They are not, and, we dislike to believe, ever were, in good form. Administration to the wants of the sick and dying is a sacred duty that it is almost a sacrilege to bring down to the level of a mere exchange of courtesies, and while it is entirely proper that a thankful feeling on the part of sorrowing friends should be entertained and expressed, a public proclamation of them is in extremely bad taste. We suppose our rural bretten are often placed in positions where a refusal to publish these notices would be difficult, but they should at least give voice to a sentiment that will in the end do away with the desire to have them published.

In a paper read before the recent annual meeting of the Illinois Press Association, Mr. B. B. Herbert gave some interesting facts regarding Benjamin Franklin's experiences as a country editor. One of this old-time publisher's most serious obstacles toward building up a circulation was the opposition of the postmasters through whose hands the papers had to pass. These gentlemen were many of them publishers of periodicals themselves and naturally did what they could to suppress competition. Franklin's paper was therefore excluded from the mails. If we are to believe the appeals of our New York contemporary, Printers' Ink, this practice is not uncommon at this late day. In contradistinction to the self-assertiveness of the journals of our time witness this modest bid for advertising, which appeared in Franklin's Boston Courant: "This paper having met with so general an acceptance in town and country as to require a far greater number of them to be printed than there is of the other public papers, and being besides more generally read by a vast number of borrowers who do not take it, the publisher thinks proper to give this public notice for the encouragement of those who would have advertisements in the public prints which they may have printed in this paper at a moderate price."

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY WILLIAM J. KELLY.

TO CORRESPONDENTS.—Letters of inquiries for reply in this department should be mailed direct to Mr. William J. Kelly, 762a (freene avenue, Brooklyn, New York. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

AUTOMATIC FERDING DIVICES FOR PRESSIS.—"W.," of Cleveland, Ohio, asks: "is there any device patented for the handling of single sheets, that is, to feed one sheet at a time from a pile of paper, and if so, what is the nature of such device?" Answer.—On page 412 of THE INLAND PRINTER for August, 1893, is a description of the Odder Electric Paper Feeder, and on page 60 of the October issue, same year, a description is given of a new automatic feeding device invented by Mr. Thomas A. Briggs, of Boston, Mass.

PRINTING ON CHEAF LINEN STOCK.—C. E. S., Meyerdale, Pennsylvania, regrets that THE INLAND PRINTER "does not come often enough," and also adds: "I spent about an hour today in putting on a letter-head on our small jobber; the ink was mahogany brown, but I could not get it to come out as I would like to see it. Kindly inform me how I cau get the best results when using cheap linen stock, as I have had to do in this case." Answer.—Use a fairly hard tuyman, strone-bodied

ink, and a solid impression. The ink should be what is known as "short"—that is, short in texture—not stringy or long by reason of the kind of varnish employed in its manufacture. When inks are too strong they leave the imprint on the paper in a "scabby" condition. A small bit of vaseline, well worked into the ink, will prevent this.

EFFECT OF INKS SUPERIMPOSED ON EACH OTHER AND PRINTED ON VARIOUS COLORS OF STOCK.—L. P. T., Toronto, Canada, asks: "Is there any work on color printing which shows inks of various colors in combination on a variety of shades of paper? Answer.—White's Multi-Color Chart will meet your needs. It is one of the best and most comprehensive books published. It can be procured from The Inland Printer Company for 80 cents.

FEMALE DIES FOR EMBOSSING.—A. J. M., St. Paul, Minnesota, asks how female dies for embossing are made. Answer.—An economical way is by the zinc-etching process, with which most etchers are familiar. Care must be taken that the etching is not made too deep, and that the etching find does not "undermine" the plate surface. Write for booklet on "Embossing with Zinc Plates," published by The Inland Printer Company. Price, \$t. It contains the latest and best information.

Use of STEAM JET IN CLEANING TYPE.—J. H. B., Jamestown, New York, writes: "Please inform me of the best method of washing type. I am using benzine, on cloth first, for the surface, then benzine on brush afterward. But in most cases I find the ink gets in between the type and finally it will not stand on its feet." Answer.— If the means you have used are inadequate, a satisfactory result may be found by using a steam jet. A steam pipe fitted with a universal joint and a small nozle can be directed to every part of the form, and by means of a stop-tap the steam can be turned on or off at pleasure. The steam impinging on the inky form with sufficient force at a high temperature first loosens the grease and then blows out the very smallest interstices.

WASHING COPYING INK OFF ROLLERS .- F. J. A., Council Bluffs, Iowa, says: "A little question has come up as to whether washing printers' rollers with water to remove copying ink will injure the surface or not, which I would like to have von settle for us." Answer .- Water is a very useful article for many purposes, but that often depends on the quantity made use of to obtain beneficial effects, and this is a case in point, By all means use water and soap, in moderate quantities, to remove copying ink from composition rollers - but do not let either remain on the rollers over a couple of minutes during the time of application, otherwise the face of the roller will have a "puckered" appearance, which is sometimes retained, to the detriment of the roller. However, there is no danger of injuring the face of the roller if the washing is done expeditiously and then well dried with a clean sponge or rag, and placed aside so that it becomes thoroughly dried before being made use of again.

Embossing Size. - F. H., Baltimore, Maryland, makes this inquiry: "Would you be kind enough to let me know what kind of size is used for gold-leaf embossing? I have an idea that it is different from that used for bronze powder work. I would like to emboss with steam power, as we have a press suitable for the purpose, but do not fully understand how to use the same." Answer .- The size used for gold-leaf embossing, whether done on fabrics, leathers or papers, is entirely different from that employed by printers and embossers when working with bronze powders. Gold-leaf embossing is done only for patrons who are willing to pay well for the work, it being a slow and expensive process. The size generally used for this kind of embossing consists of blood albumen or egg albumen, the latter being made from the whites of eggs. Embossing with heat requires a special kind of press and one having a steam box or chest through which live steam is allowed to pass, as in the case of heating radiators. Such a

method is correct, provided you wish to emboss with the regular kind of metal dies. The heat sets or cooks the size so that it firmly holds on the gold leaf and renders it bright.

ABOUT OILED TYMPAN SHEETS .- A. B., Newton, Kansas, says: "I have noticed your articles in THE INLAND PRINTER. in which you give directions for oiling the outer sheet of the tympan. Will you kindly inform a subscriber what the object is in so oiling the tympan, as none of the pressmen I am acquainted with know anything about it?" Answer .- Oiling the outer sheet of the tympan helps to strengthen the paper, renders it more durable, harder, smoother, and in every way better adapted for retaining everything below it in proper shape for printing. It can be cleaned off readily wherever "set off" takes place or has been run through on the inked form when a sheet has been missed by the feeder, as a little oil shaken on a clean rag or bit of cotton waste, and rubbed over the tympan, will readily remove the adhering ink. An oiled sheet of medium-thick manila paper will often take the place of a water-shrunk sheet, in which case Astral oil is recommended. It is only necessary to lay the sheet flat on a table or board and sprinkle the oil over it, as the oil will "run" and cover the sheet, especially when it is afterward rolled up to be placed on the cylinder. An oiled sheet also helps to neutralize the action of electricity in paper.

WHAT CAUSES FILLING UP ON THE EDGES OF PAGES.— F. S., Caro, Michigan, has sent us a copy of a sixteen-page monthly, printed on a 38 by 48 inch sheet of well-finished second quality book paper, regarding which he says:

As we are not satisfied with the printing or presswork, we submit it to your criticism. This sheet was printed on a four-roller "Optimus" press, although we used only two form rollers on this form. The link is Levey's accent book, and when this sheet was printed the counter stood at 7,680.

What is the cause of the type filling up on some of the edges? If we raise the rollers a trifle they do not like the form thoroughly. Do not raise the rollers a trifle they do not like the form thoroughly. Do not becare, but this does not seem to remedy it. Sometimes, with a ground run, it will not fill up as much as it has on this sheet, with same kind of paper and ink. The packing upon the cylinder is two sheets of pressboard, over which thin muslin is drawn, then three sheets of roll manila, over which we use six or eight sheets of book paper.

Answer .- The make-ready of this sheet is creditable and workmanlike. It might be bettered slightly, if an overlay had been used on the heavy title lettering of the publication. Three rollers, at least, should have been used with which to ink this form, for it is a large and solid one. Having a fourroller press and using only half its facilities on such work as before us is poor policy, indeed. Both ink and paper are of good quality - the rollers ought to have been better, more especially as only two were made use of. The cause of type filling up on the edges of the pages comes from the rollers not being set true-end for end. If our friend will examine the "off-side" (page 15) of the sheet, he will see that the fill-up is most at that end and diminishes gradually across to the near side. Either one or both of the rollers on the off end have been carried too low, and have thereby been jammed up against the sides of the type pages by the motion of the bed of the press, instead of gently touching them. We notice, however, at the bottom of an occasional page, a fill-up for about an inch on the near side of the sheet. This is, doubtless, caused by uneven shrinkage at the end of one of the rollers, which would be quite misleading to a pressman when setting his rollers. We have found the following plan of setting rollers on large press a good one: Roll up the form with ink; take out the first roller and wash it clean; run out the bed a short distance and place the roller in its sockets, lowering or raising the set-screws so that the roller will rest gently on the form, then slowly back the press so that as the clean roller turns in the sockets the pressman can observe whether it takes ink from the form evenly or not. If the roller is higher at one end than at the other, the fact will be apparent on the face of the clean roller, and can be attended to intelligently. Follow the same course with the other form rollers, lifting out and

marking each as first, second, third and fourth, as the case may be, after each has been set. Our correspondent has inadvertently solved the reason of the fill-up to be as we have stated when he says: "Sometimes with a 30,000 run it will not fill up as much as the present sheet shows." This occurs simply by reason of the rollers happening to be set truer and in better condition.

I. W. S., Chicago, has made the following request: "I desire to ascertain the different substances, and, if possible, the proportions, used to make printers' copying and ordinary inks distribute under the roller; and also those used to make the ink leave the type clear and sharp." Answer .- Copying inks, of various colors, are made from such aniline bases as are soluble in water, and these are incorporated with gum arabic, dextrine or honey, because they are also soluble in the same liquid, Glycerine, in moderate quantity, is mixed with these to keep them in a state of solubility. Copying inks can be worked as easily and sharply as any other kind of printing ink. First wash off a set of moderately well-seasoned glue and molasses rollers. Do this with benzine or turpentine, so as to get them perfectly clean and free from other colors and oil; finally wash them with weak lye or soapsuds, and rinse off speedily with clean water. Let the rollers then dry for a few minutes before use. When ready, put on the copying ink and distribute the same. Before doing so, however, slightly dampen the disk, steel distributing rollers or table of the press, with a wet sponge. This done, it will be found that the ink will distribute quite freely. If the face of the form is also dampened, when about to begin printing, it will be found that the rollers will cover the form evenly and solidly, and develop a beautiful and clear impression, as well as a full and even color. "Patent" composition rollers will also do good work with this kind of ink, but the impression is not as clear as when the former rollers are used. In cleaning up patent composition rollers for this ink, use as little water as can possibly be got along with, to avoid cracking their face. Copying inks become tardy from age, exposure, etc., and will not freely copy. This can be ascertained before printing off or spoiling the work, by simply dampening a clean piece of writing paper and pressing it over the surface of the copying ink print. If it will transfer its characters readily, it is safe to go on with the job; if not, add to the ink a few drops of good clear glycerine, and there need be no fear of failure. In the case of ordinary printing inks, all that is needed is that their quality be suited to the work on hand; that good rollers, properly conditioned and set, be made use of wherever and whenever clear and sharp impressions are desired, then will all grades of ink leave the type just as our correspondent would wish.

CARE OF ROLLERS ON SMALL JOBBERS.—That it may arouse an interest among platen pressmen and be of service to many country printers, the following letter, from Mr. A. A. Stewart (who is the author of a valuable little book on the printers' art), is given in full. We will be pleased to have the opinions of others engaged on jobbing presses:

DRAS SIK.—I would like to see a few words in your department in Tun INAXOP PAINTER from pressmen who have charge of small job presses in the larger city offices, regarding their manner of caring for rollers over night, Sundays and holidays. What is the most general practice, to wash up clean every night, letting the rollers stand drys until morning; to the known to dry hard in a few hours), stand just as they stop, and start up next day by simply adding a little fresh ink; or to oil rollers and ink-plate at night, and wash up clean every morning?

In a busy office running a number of presses this matter means a great deal in the economy of the establishment, both as regards the file of rollers and results obtained from their use. The practice has mentioned is mine, and has been so for a number of years. Previous to that I had been the the superintendence of several "practical" printers, whose orders were, of course, strictly obeyed. The first was a very near man—not too found found in a pressroom—and he wanted everything cleaned up and in applepie order before quitting for the night. Rollers, sepecially, he said must be washed up and left clean. If they should dry up in the atmosphere of the room during the night, and had no "tack" or section to take link in morning (which usually was the case before they were many weeks old), why, sponge their; and if clean water did in of its them, soak them in by until they were sticky! The next man insisted that it was cheaper, as well as alse shotter (in which the "tisk" hearting agreed to pay for new reliers of the which was the state of the state of the state of the state of the state other twice a day; and be said tell them and waste material in washing up once or which was the state of the state way in the morning. In both these cases I found the result was pretty way when the same, anamely, rollers sharink and dried up in a very few weeks after they came from the manufacturer; there was great distinctional to see send them to be recast so long as they would do any kind of service, and consequently there was only a few short periods in the year that there was a set of good working rollers in the shop.

Then I came across a man who had several healthy ideas about other things as well, and he said: When you get through for the night take your oil-can and turn enough on the ink-disk to cover the rollers well, then start up the press disfert taking the form off), and work the oil on the rollers, in the morning take a handful of rags or waste and wipe oil and his off it will come off easily; finish the cleaning up by laying a sheet of parts it will come off easily; finish the cleaning up by laying a sheet of parts in the morning and you have as et of fersh rollers every morning."

The good sense of this advice I can vouch for by my own experience. The material used in thus cleaning up each day is nothing compared to the added life given to the rollers and the increased satisfaction of keeping a good set of rollers. The time occupied in cleaning up is nothing—tenor fifteen minutes saffices for it. We have in our establishment rollers treated that way which are doing as good service at the end of eight, nine and ten months, as they did where they were from reversed oil, or one press, at this principle of the control of

Cau any pressmau, theoretical or practical, tell us of a better way to treat rollers for general use, than the one I prefer? If so, let us hear from

PRACTICAL NOTES AND EXPERIENCES IN NEWS-PAPER PUBLISHING.

CONDUCTED BY R. C. PENFIELD.

exts or newspaper publishers exclusively. The correspondence of publishers in invited, on matters of current interest, under this head.

COUNTRY NEWSPAPER CIRCULATION.

BY FRED SLOCUM, "ADVERTISER," CARO, MICHIGAN.

Extending the circulation of a country newspaper is one of the most difficult problems to be met by the country publisher. The first and most important thing, and the foundation of success, is to make a paper that the people in the locality where it is published will be interested in. Without this the most lavish outlay and the most persistent effort would avail but little. This can be done by giving local matters precedence over everything else, by preparing local topics entertainingly, by publishing a full resumé of all county matters, such as the county court cases, the transfers of real estate, marriage licenses, probate court doings, proceedings of the county board, as well as those thousand and one trivial matters of little or no consequence in themselves, but which go to make up the sum total of an interesting paper, not forgetting the personals, for if there is anything that people have a weakness for, it is seeing their names in print. Situated out and around the town where you are located, are little towns, postoffices, and "four corners." Have a correspondent in each to send you in items of news every week. This service is nearly always performed without compensation farther than postage, stationery and a free copy of the paper. The people around that four corners take a pride in seeing their locality represented, and will subscribe for the paper that so favors them. Of course, many of the items sent in are of no consequence from a news point of view, but Jones is pleased to see that his new woodshed has been noticed, and Brown reads with interest the fact that he has traded his oxen for a span of horses and paid \$50 to boot, and the friendly consideration of both of these men will probably be lifelong. The writer has practically demonstrated this, and has seen the list of five or six subscribers at that point grow to forty or fifty.

There are certain limits to the territory of every country newspaper, the confines of which are marked as distinctly as if they were separated by the wall of China. When you get beyond the point where the people cease to be interested in your town, or the country in which your paper is printed, you

might as well throw your money away as to try to push your circulation there. If you were to offer it for half price and throw in a forty-acre farm besides, you would get but very few to take it beyond the first year. Here is where a great many publishers make a mistake. The writer is the publisher of the leading republican paper of a strongly republican county of 35,000 inhabitants, with seven other papers as competitors, and nearly 2,000 copies per week are printed at \$1.50 per year, while all the other papers are supplied at \$1. The paper is in its twenty-fifth year, and is probably as carefully printed and as well made up as the average county seat weekly. At various times a vigorous effort has been made to boom the circulation by offering it for a short time at about the actual cost of the white paper; by offering it with a city weekly at about the cost of the home paper alone, and two years ago by making a thorough canvass of the whole county in conjunction with the county committee. This last effort was the means of adding almost a thousand names to the list, but I doubt if there are 200 of them left today, and the writer is pretty thoroughly convinced that a country publisher might about as well be satisfied with the constituency that a good paper will draw to itself, and put the extra effort in making even a thoroughly good paper better. The subscriber who gets your paper for a trifle values it at what it has cost him, and is the first to leave you, while the man who has stuck by you year after year, and will do so indefinitely, is compelled to pay full price. It is hardly justice to the latter, to say the least.

Probably the estimate that uinety-nine out of every lundred country newspapers are run on the credit plan, so far as the subscription price is concerned, is not far out of the way; and this being true, makes the collecting of delinquent subscriptions a very important matter. The writer has tried plans without number to lurry up the tardy ones, and the one which has been the most successful is briefly outlined below.

About March 1 a statement is sent to each subscriber a year and over in arrears, with a circular letter attached couched in courteous wording such as the case seems to require. This brings a few to the front with the cash, and they are checked off from the memorandum list of those to whom bills were sent. Thirty days after that, another circular is sent accompanied by a blank note, for them to sign, for the amount of their indebtedness, payable six months after date at the local bank, and without interest until due. They are again invited to pay up, and if they cannot do so to sign the note and return it, due stress being put upon the fact that it draws no interest until due. The number of notes turned in is often surprising. and the few tardy ones are given another thirty days, and then similarly treated, when if they do not respond, your list will be better off without them. The average subscriber knows what it is to have his note go to protest at a bank, and will raise the money somehow to meet it, for not to do so will ruin his credit there, and he does not know how soon he may want the favor of a loan at that bank, and October 1 is usually a convenient time for payment. The bank will probably charge from 10 cents to 25 cents for each note for running it through their books, but the writer has often collected from \$500 to \$700 in this way very easily, when not half of the amount would have been realized were it sent for personally.

AN UNSOLICITED INDORSEMENT.

We may say with regard to THE INLAND PRINTER, it is by far the most welcome publication coming to our office, or, that we have the pleasure of reading. Every issue is literally filled with matter of intense interest to the printing and publishing trade. The workmanship displayed in the printing of your journal, especially some of the half-tone engravings, is simply beyond criticism. The subscription price charged for this journal is a minor consideration in comparison with the pleasure and actual benefit derived from the perusal of its pages.—Doame Brothers, Publishers, Truno Dairt News, Truno, Nova Sotia.

BOOKS, BROCHURES AND PERIODICALS.

"PECK'S EXPORT PURCHASE INDEX," the first issue of which is to hand, promises to prove an authoritative trade exponent, covering the entire field of United States exports. The publishers are William E. Peck & Co., of New York city, It is an undertaking on right lines, and the initial copy will interest all merchants marketing goods abroad. The editor is W. J. Davis.

THE Quarterly Hustrator always serves a sumptuous gratification to artistic taste in each issue. There now comes to us from Mr. Harry C. Jones, the publisher, "The Vear's Art," the apt title chosen for the collected numbers of the Hustrator containing as hundred and seventy-eight illustrations by three hundred and two artists. A valuable feature in addition to the table of contents is an index to illustrators, alphabetically arranged according to the artists' names. Handsomely bound in sage-green cloth, with cover embossed in silver in artistic design, the book will be jealously guarded by each possessor.

THE Century for May appeals strongly to cultivated taste. The leading article is by William A. Cofin on the French painter, Dagman-Bouvert, who died in 1881, nine reproductions of his paintings in wood and half-tone accompanying the text. "Bookbindings of the Past," by Brander Matthews, is a deeply interesting article and copiously illustrated. "Across Asia On Bicycle" is illustrated by a variety of processes, and is both instructive and interesting. A stirring description is given of the capture of the slave-ship "Cora," the last slaver taken by the United States, in which the illustrations, by Castaigue, are singularly impressive.

THE Southern Magazine, Louisville, Kentucky, for May, among other new and interesting features will contain an article by the Hon. Benjamin H. Ridgely, United States Consul-General at Geneva, upon Mary Anderson de Navarro, accompanied by many unpublished portaits of this accomplished artiste from photographs taken by Kaubler during her girlhood. Their publication is sanctioned by Madame Navarro and her husband. The Southern Magazine, as its name implies is representative of southern life and sentiment. It is the peer of many of the high-class publications in point of illustration and typographical excellence. F. C. Nunemacher is the printer.

That much-reviewed book, "If Christ Came to Chicago," has been received. So far as we have heard, its startling title and red diagrams seem to be its most objectionable features. It is claimed that it is a guide to the viciously inclined. We submit that the viciously inclined do not need a guide. Mr. Stead has drawn a Verestchagin picture. It is too true, per chance. In any case, the book is selling enormously. We do not know if its deprecation by the American News Company is an advertising scheme or not —but it has helped the publishers, it is to be hoped. The book is handsome typographically, and is highly creditable to the press of the Eight-Hour Herald, William Hollister & Brother, Chicago. The fire-cracker cover of scarlet and white is effective. Laird & Lee are the publishers.

As encyclopedia of the culiuary art has been issued by Mr. Charles Ranhofer, the chef of Delmonico's. It is entitled "The Epicurean," and is a complete treatise on all matters gastronomic. Its value to printers lies in its utility for the proofroom, as it is written in good English, and the French is also added of names, etc., of dishes where desirable. The best manner of preparing and supplying enjoyable, healthful and nutritions food economically and without waste is the leading feature of the volume. It is therefore suitable for the use of those of limited means as well as for those of more ample resources. There are nearly four thousand recipes in all in the book, giving a large variety, from the most simple to the most elaborate, and with menus for all possible occasions, numbers, times and seasons. "The Epicurean," a France-American

culinary cyclopedia. By Charles Ranhofer (thirty years chef of Delmonico's, Madison square, New York). Large cotto, over 1,200 pages; with 800 illustrations. Half-imoroco, \$15; full morocco, \$17. New York: Charles Ranhofer, 682 West End avenue.

"The Practical Electroplater," by Martin Brunor, has appeared from the Lockwood Press, New York. It is as handsome a technical work as we have any recollection of seeing. The publisher is Mr. Emile Brunor, and the work embodies the practical experience and research of twenty years. The table of contents is exhaustive, and a careful examination shows an avoidance of generalizing and an adherence to clear and concise descriptions and explanations of the numberless processes, which are very fully illustrated. On the subject of electrotyping, Mr. P. M. Furlong, of the De Vinne Press, one of the most eminent authorities in the United States, writes exhaustively. The author also testifies to aid rendered by Prof. F. B. Crocker, Dr. S. S. Wheeler, Mr. Boby, Dr. W. H. Wahl, Mr. J. Swinburne and Mr. Emile Brunor, special mention being made of the signal services rendered by Mr. John E. Jennings for aid in carefully editing the book for the press. It is handsomely bound in half-morocco, and is sold by subscription only, no agents being employed. The price is \$10. For sale by Emile Brunor, 93 to 97 William street, New York.

NEWSPAPER GOSSIP.

THE Postoria (Ohio) Review, formerly owned and published by J. P. DeWolfe, has been purchased by a stock company, with a capital stock of \$f0,000, and will hereafter be known as the Review Printing Company. The incorporators are: T. T. Rosendale, W. P. Howell, J. P. DeWolfe, Fred C. Veon and A. G. Crall.

THE Daily Advocale, of Stamford, Connecticut, celebrated the sixty-fifth year of its existence by an anniversary edition on April 4. The paper has recently put in a new Cox Duplex web perfecting press, and is about to erect a new home which promises to be one of the handsomest and most substantial business blocks in Stamford. It will be situated on Atlantic street, near the town hall.

THE Orange County Herald, published at Santa Ana, Orange county, California, entered upon its seventeenth year of publication April 7, and at the same time made a change in proprietors, C. E. Johnston retiring, and E. S. Wallace taking his place. For sometime past C. E. Johnston and Linn Shaw have been proprietors; now Linn Shaw and E. S. Wallace are proprietors. Mr. Wallace is also Orange county correspondent for the Los Angeles Times.

THE seventy-fifth anniversary number of the New Jersey Mirror, published at Mount Holly, New Jersey, is handsomely printed on tinted supercalendered stock, and consists of twenty-eight five-column pages in an enameled cover. The first page gives a synopsis of the history of the paper from its foundation to the present time, with portraits of its several proprietors. The present editor and proprietor is Charles H, Folwell, a young man of twenty-two years, whose father became proprietor and editor in 1872, and at his death left the property to his son. The following pages are devoted to a history of Mount Holly, describing the principal buildings and giving biographical sketches and portraits of the most prominent citizens. This historical description is the work of W. L. Powell. the local editor of the Mirror. All the illustrations are halftones and are nicely worked. The advertisements are well displayed, and the paper is a credit to the energy and enterprise of its young proprietor.

To the Rockford (III.) Morning Star considerable interest is attached as being the means of bringing about a unique method of raising money for charitable purposes. The management, not long ago, offered to the treasurer of the Ladies' Union Aid Society of that place the entire proceeds of one

issue of the Star for the society, provided that such issue be prepared for the press entirely by women without editorial experience, the paper to turn over its editorial rooms, presses, and the services of its compositors to their use for the purpose. The women promptly accepted the offer and on March 24 the much-talked-of issue was published. The following comprised the staff : Editor-in chief, Katharine M. Keeler : assistant, Anna H. Lathrop. Editorial staff-Harriott Wight Sherratt, Eva T. Clark, Marie T. Perry. City editor, Mary Taggart Briggs; assistant, Mabel Ray Goo Lander. Reporters - Sarah McCulloch, Jessie Forbes, Judith Wells, Bertha Early, Harriett S. Irvine, Mrs. Oscar Hall. Fashion - Alice Ferguson Wormwood, Jenny Keeler King. Home, Frances Irene Porter. Music - Blanche Ellis Starr, Mary Roxy Wilkins. Sporting-Kate F. O'Connor, Mabel Sturtevant, Katharine Barnes, Louise F. Halstead. Art-Belle C. Emerson, Louise Conant, Mrs. Newberry. Business managers - Fanny C. Talcott, Mary Taggart Briggs; assistants, Lizzie Cotton Woodruff, Mary Sherratt, Frances Todd, Emma W. Derwent, Rosamond L. Fisher, Kate M. Calkins, Marcia Dorr, Nellie T. Lewis. In addition to having issued a clean-looking sheet with an adequate amount of news and miscellany the members of the Aid Society may congratulate themselves upon having attained the highest ideal of the average editor - a paper that pays. As soon as the tidings of their undertaking became noised abroad advertisers began taking space at advanced rates with a rapidity that assured ultimate success for the enterprise, and orders from surrounding towns poured in. In all its history there never was, probably, so profitable an edition of the Star as that of March 24.



"POVERTY"-BY T. E POWERS

OF VALUE TO PRESSMEN.

I have gained more information and knowledge from the pages of your journal than I could have obtained otherwise for ten times its cost. Particularly admire your hints on cylinder press management. In addition to two job presses we have a 31 by 46 country cylinder, on which we print our paper, and which we run at one thousand per hour, without springs! We try to do good presswork on our paper, irrespective of its other shortcomings. The machine did unsatisfactory work and after reading your article in February number, discovered that bearers and cylinders did not run in unison and had them fixed.—
L. A. Skeinhauser, Manager, The News Publishing Company, Alleghony, Pennsylvania.

The death of an ossified man in Tennessee is reported. The Chicago *Tribune* says he died hard.





OF INTEREST TO THE CRAFT.

THOMAS E. BENEDICT, who has been named by President Cleveland for the position of Public Printer, has the distinction of being the only public printer ever reappointed.

TORONTO Printing Pressmen's Union will publish a fine souvenir of the Sixth Annual Convention of the International body to be held in that city in June. The secretary of the committee of arrangements is Mr. Fred Stevenson, 137 Borden street.

NEW York Printing Pressmen's Union, No. 51, at a meeting held on the evening of April 20, elected as delegates to the International Printing Pressmen's convention, at Toronto, Canada, Mr. Benjamin Thompson, president of No. 51, and Mr. Frank Dermody, secretary of the same body.

AMOS J. CUMMINGS, chairman of the House Naval Committee, has been awarded a medal of honor in recognition of his bravery at the engagement at Salem Heights, Virginia. Mr. Cummings was a sergeant-major. In the charge upon his brigade, when the men were driven back from their guns, he rallied about two hundred men, and in the face of a galling fire and against a superior force, drove back the enemy and recaptured the battery, which resulted in a victory that seemed impossible before.

THROUGH the courtesy of Mr. James A. Pierce, with the Matthews-Northury Company, Buffalo, New York, THE INLAND PRINTER is in receipt of a copy of the George W. Childs resolutions of the Buffalo Typographical Union, No. 9. It is an excellent sample of purely typographical work, both as to composition and presswork. The four corners are embellished respectively with a portrait of Mr. Childs, a view of the Printers' Home, an old style hand press, and profile view of John Gutenberg. Printed in silver and black, with a harmonious tinted ground surrounding the center portion, it is certainly a beautiful piece of work.

A NEWSPAPER dispatch of April 9, from St. Paul, Minnesota, asys that the Daily News has gone to the wall. There was over \$2,000 due the employés, and, until it was paid, they declined to get out the paper or to allow it to appear. The muddled condition of affairs connected with the establishment is difficult to be understood, but the employés charge there was a criminal conspiracy to wreck the plant and defraud them of their pay. They have prepared a full statement, to be forwarded to John R. Walsh, of Chicago, who holds the bonds. They assert that their wages constitute a first lien on the plant, and they hope to secure possession and run the paper on their own account. A long litigation seems the inevitable outcome.

By reason of a shut-down at noon on April 9, in the works of the Werner Company, at Akron, Ohio, between 600 and 700 hands were put out of employment, and one of the largest printing and lithographing establishments in the country closed. In September last the employés of the company accepted a reduction of ten per cent in their wages for six months in order to help over dull times. Business improving, and the time having expired, the Werner Company anticipated the request to restore the scale by a lock-out. Since then the compositors have returned to their frames, but the pressmen are still contending for the integrity of the agreement. The Werner Company are having their presswork done in Chicago and elsewhere.

This Cincinnai typothetic recently held a meeting to discuss the union scale of wages at present in force. In view of the present and prolonged business stagnation and the consequent falling off of work in the printing business, it was urged by several members that the printers should reduce their scale of wages to conform to the present business condition, notwithstanding the fact that practically all offices are working with a reduced force, and that very few printers are putting in full time. A meeting of a committee from the typothetic and from the union has been arranged to discuss the question. It is not noticeable that the emolovers are smoking a less number of eigars than in times of prosperity. This reminds one of the story of the old man who concluded that he must economize: He and his wife were on their way to town (her contemplated purchase being two pairs of stockings for 25 cents), when he suddenly exclaimed, after much pondering and figuring: "See here, Maria, we've got to cut down expenses—we haven't money enough to get all them things; I want to get a new hat, a jackknife and a pound of terbacker, and you'd better see if you can't get something about two for fifteen."

WE all know how quickly "pi" accumulates; it needs but a nucleus—and the nucleus-former may well summon his philosophy over the quiet attention of his neighbors. On this Mr. Daniel T. Riordan, in a recent issue of the *Pucific Printer*, moralizes, presumably having more than

A PINCH OF "PL"

While breaking up a "handful" once I made a little "pi," And theu I put it (like a duuce) Withiu a paper by Till I had pleuty time to spare To throw the squabble i 'Twas but a pinch, I truly swear, And all the types were kin The hours were rather long that day, And when the jig was up, I thought "That piuch of 'pi' can stay, For I must go and sup." Three days like this had come and gone, And "clean up" day was nigh, Ere I could make descent upon That paper with the "pi. But, presto! how that pinch had swelled Had I a giant's paws They could not possibly have held The effect before the cause And what a mixture - nonpareil, Italic - you could find All sorts of type within it - well, My neighbors were so kind. I'd plenty time to moralize While throwing in that stuff, Upon the maxim that the wise Know when they have enough. But somehow maxims often jar, For I can quite conceive My neighbors thought 'twas better far To give than to receive

And now 'tis sure, when I have made
A little pinch of "pi,"
I throw it in ere others aid
Its bulk to maguify;
For it appears to be the code
Of mortals, well defined,
To shift their sins, and pile the load

On him who lags behind.

ENGLISH AS SHE IS WROTE.

I have seen a number of examples of "English as the is wrote" in these columns, asys a correspondent in Business, and wish to add one which comes, authoritatively, from the Alps. It is in the form of two notices published by a native hotel:

Ministers the venerable woyagers are advertised

that when the sun him rise a horn will be blowed.

In this hotel the wines leave the traveler nothing to hope for.

"THE POWER OF THE PRESS."

Orators talk incessantly of "the power of the press," and give all the glory to the immense, web-perfecting presses that print the daily papers. I cannot for the life of me see why they do not say something about the old Gordon job press with the blue fly-wheel. Why, the greatest impression ever made upon me was made by one of those neglected machines. The same impression removed three fingers, part of a thumb, and a promising apprentice from the pressroom. That is practical "power of the press."

ANTHUR K. TAYLOR

REVIEW OF SPECIMENS RECEIVED.

We herewith present reproductions of some cards issued by various printers to show the kind of work they are capable of turning out for the benefit of their patrons. They were selected from the large number we are constantly receiving from all parts of the States. No. 1 speaks for itself as to "neatness" and "accuracy," and was no doubt exceuted with "despatch"; it is printed in purple and sage green. No. 2 is an improvement on its predecessor, but is not a model of usetness; the spots in the center



band are in red, the balance in black on pink stock. No. 3 is the production of a newly incorporated company, and is printed in bronze blue, with the line "Printers and Publishers" in red; it is strong, plain and effective in the original. No. 4 is a "beanty without paint," being printed in black on a white board, with the center line in bronze green. If the card itself is a sample of the "good stock," we cannot conceive what the common stock is like. No. 5 is a forbidding specimen of printing as here presented, but the original is much more pleasing in appearance, for the reason that it is not all printed in black. The lines of border at top and bottom are in pale green with two gold lines running through, and the ballrash ornament and the line "Printing" are of the same pale tint, the lettering being edged with gold and embossed. Specimen No. 6 was reserved till last, in order to show the kind of good work that can be turned out at low prices. This is not only a price list but a specimen sheet of type in use. Is it a surprising thing that good living prices are hard to get in the printing business when such a list as this is to be contended with? We hope to present in these columns, from time to time, a number of printers' cards, good, bad and indifferent. We shall give no attention to the productions of boy amateurs



No. 2.

S. H. & C. D. Haffa, Russell, Kansas. Commencement programme neatly printed and fairly well embossed.

J. W. Davis, with Charles P. Byrd, Atlanta, Georgia. Package of cards, programmes, bill-heads, etc., the composition and presswork on which are excellent. Embossing is admirable.

H. H. KNERR, with Welt-Bote Publishing Company, Allentown, Pennsylvania. Business card in three colors, fairly well displayed and presswork good, but tints are very much too strong.

THE Kingsley, Barnes & Nenner Company, Los Angeles, California. Business card, beautiful engraved design, printed in tints, gold bronze and orange, and neatly embossed. It is a very attractive card, evidently the work of an artist. The register of colors is perfect.

COZAD BROTHERS, Kansas City, Kansas, submit a few samples of exedingly neat printing, the designs being elegant and execution admirable. A card with rulework design shows almost perfect contour of rules, which A. D. Cozad states were curved with his fingers only. We have seldon seen more creditable work.

M. VAN ARNAM, compositor, and Lawrence Berger, pressman, with H. Stowell 8. Soon, Trop, New York, have favored us with a copy of the current issue of the Carriage and Harness Retail Dealer? Potentiag lond, size 9/6 by 21 inches, 96 pages and cover. The first sixteen pages of advertisements and the cover are printed in colors; the composition is good, many of the designs being artistic, and showing care in execution;

the presswork is sharp, clear and of even color throughout. The body of the publication presents a neat and clean appearance, composition being good and evenly spaced. It is a production of which any printer in the country might be prond.

ALFRED M. SLOCUM COMPANY, Philadelphia, Pennsylvania, are leaders in color printing and embossing. Five samples submitted give evidence of true artistic treatment in typography and arrangement and harmony of coloring. The samples of embossed work are very neat, the smallest lettering standing out in bold relief.

James K. Marshalsea, with Crawford-Birrell Company, Newark, New Jersey, submits a proof of his first attempt at rule-twisting. We are constrained to say that the card would look better without the twisted rule, as it spoils what is otherwise a neat card. Try some lighter face rule, and make your twists somewhat smaller.

THE F. W. Roberts Company, Cleveland, Ohio, in a neat booklet of twenty pages and cover, tell their prospective patrons how and where they may get good printing. The book itself should prove a good canvasser, for it is an excellent specimen of the printer's art, composition being effectively displayed, and presswork superh.

I. A. MACDONALD, Portland, Oregon, forwards some of his "plain attempts" at typographical display, which are very good samples of work. A card in three colors, advertising his "Straight Rule Designs" (published at the price of \$\overline{5}\)), is a fine example of the arrangement of border and rule work for producing a striking effect.



Printers and Publishers

178 and 180 Monroe Street.

Telephone 2459 Main JOHN C. WARD. Chicago

No. 3.

WILLIAM F. ANGER, Clintonville Tribane office, Clintonville, Wisconsin. Samples of commercial printing and embossing, comprising bill-heads, letter-heads, cards, etc., printed on enameled stock, 6 by 9, and tied with blne ribbon. The composition is fairly well displayed, rulework designs are good, and presswork excellent. The embossing is very good.

FROM John M. Grant, Dispatch Johrsom, Rokomo, Indiana, several samples of everyday work, which, considering the limited resources of the confice, make a creditable showing. There is a tendency, however, to introduce to much ormanentation in composition. Some of the samples would be better without the border-work and flourishes. The presswork is fairly good.

RALFI E. Bickerell. Lawrence, Massachusetts, sends samples of his work, and in a letter accompanying same says: "I am twelve years lod, and have been in the printing business a year." If the work submitted is the result of a year's training at a young an age, Raph is a producy, for it is excellent work. We think, however, that he should be at school—at least for two years longer.



FRED C. SCHEIRE, a four-year apprentice with George T. Schelie & Co., Toronto, Canada, abunits samples of his composition, enubraing all all kinds of commercial and society work. The display is good, and rulework shows care in finishing. Fred is evidently an arist printer, as most of the work is of such a character as would bring praise to a workman who had devoted many years to the business.

FROM the flowery kingdom - Japan - we have received some elegant samples of color printing, issued by the Tokyo Tsukiji Typefoundry, Limited. The lithographic designs are brilliant in color and gold, and the typographic specimens are neatly displayed and in perfect register. Japanese printers are evidently artists in the true sense of the word, and it would be difficult to duplicate the productions of the above-named foundry in the United States



A FEW samples of everyday work from Virginia City, Nevada, the pro duction of William Sntherland, give evidence that artistic taste is being developed among the "sage brushers" of that section of country. One of the specimens-a memorial of Miss A. M. Lowell-is an excellent example of neat work;

Prices to Suit the Times.

1000 Business Cards, \$1 50

1000 + NOTE HEADS, + \$1.75-

1000 BILL-HEADS, \$1.75

1000 Statements, \$1,50

1000 ENVELOPES, \$1.50

1000 Milk Tickets, 1.50

2000 4 CIRCULARS, 4 \$2.00

- \$ 500 LNVITATIONS. \$2.00 €

100 Visiting or Address Cards, 250

Memorial Cards. Book fold.

JOB PRINTING, SAME RATES.

MITCHELL PRO'S

1000 SHIPPING TAGS, \$1, 50

eight leaves, printed on one side, inclosed in Bris tol board cover, tied with broad, white watered silk It is equal to much of the work turned out by the first cities of the United States.

THE Cleveland Typefoundry, Cleveland, Ohio, have issued a neat brochure of forty pages, showing their new type faces displayed in actual jobwork, to give the printer a better idea of the value of special faces for special work. The pam phlet is from the press of the A. C. Rogers Company, 312 Seneca street, Cleveland, Ohio, who are to be complimented upon their ability to turn out such artistic printing. Every printer in the conntry should write to the Cleveland Typefonndry for a copy, if he has not already received one.

received many advertising blotters this month, some of which are very handsomely printed, but want of space forbids special descriptions being given

BLOTTERS .- We have 75 So Plank Road, NEWBURGH, N.Y.

The names only of the senders are here given as acknowledgment: Carson Harper Company, Denver, Colo.; F. F. Darrow, New London, Conn.; Frank B. Williams, Pittsburgh, Pa.; W. H. Wright, Buffalo, N. Y.; F. L. Burton Printing Company, Ottumwa, Iowa; St. Johns News Printery, St. Johns, Mich.; S. W. Millard, Ann Arbor, Mich.; Brown-Thurston Company, Portland, Me.; Uhler Brothers' Printing Company, Charleston, III.; Landmark Job Office, Statesville, N. C.; Hathaway & Brothers, Philadelphia, Pa.; Merchants' Printing Company, Seattle, Wash.; Quick Print, Spokane, Wash

THAT POCKET DICTIONARY.

Orders are coming in with surprising regularity on the pocket dictionary advertised in this issue. All who receive it are more than pleased. F. K. Pennington, of Shelbyville, Illinois, writes us in relation to the copy recently sent him : "The pocket dictionary is a real treasure, and should be in the pocket of every compositor in the country." If you have not ordered one, do so at once.

TRADE NOTES.

LEIGHTON BROTHERS, printers, have removed to 43 and 45 South Fourth street, Minneapolis, Minnesota

THE Index Company, of Detroit, Michigan, have removed from 55 Miami avenue to corner of Elizabeth and Park streets.

F. C. NUNEMACHER, railway printer, Louisville, has closed a lease for the building across the alley from his present location at 436 West Main street, which will be connected by a bridge with the old office, and will put in a complete bindery and ruling department, and largely increase his facilities in all depart-

THE American Typefounders' Company have removed their New York offices from Cortlandt street to the Rhinelander building, corner Rose and Duane streets. This change brings the various offices together at one location and makes the conduct of the New York branch much more convenient than formerly.

The firm of John B. Price & Co., dealers in type, paper and printers' supplies, heretofore doing business at 123 Jefferson avenue, Detroit, Michigan, has been dissolved. Mr. Price has sold his interest to William C. Jupp and Edgar H. Shook, and retired from the firm. The new partnership will be Jupp & Shook, the location remaining as before.

Mr. Alfred S. Porter, formerly manager of the Times, of Detroit, who has been for a year past editor of American Farmer and Farm News, of Springfield, Ohio, and manager of the immense circulation of that paper, has lately associated himself with Mast, Crowell & Kirkpatrick, of the same city, publishers of Farm and Fireside and Ladies' Home Companion.

THE Evelyn Patent Tint Block Company, of Baltimore, Maryland, have recently issued a sumptuously decorative book of ornaments for book and job work. Its contents are elegantly original, and the possibilities of their use in colors and tints are shown in chaste and harmonious combinations. It may be obtained by addressing the company and inclosing 25 cents.

A CATALOGUE, illustrated and descriptive of machines, appliances, etc., for photo-process engravers, electrotypers, engravers in brass, die-sinkers, printers, publishers and others, made by John Royle & Sons, Paterson, New Jersey, has recently been gotten out, a copy of which has reached this office. It is a handy little volume, and contains much information which will interest users of machinery

Heber Wells, successor to Vanderburgh, Wells & Co., dealer in printers' materials, located for so many years at 8 Spruce street, New York, has removed to 157-159 William street, where he has larger and better quarters. Printers wishing to purchase the "strong slat" cases made by Mr. Wells, or any of the other materials which he has always in hand, will find the location fully as convenient as the old one, if not more so.

"DOLLARS AND SENSE" is the title of a booklet issued by Nathaniel C. Fowler, Jr., Doctor of Publicity, intended for business men of brains, just issued by the Trade Company, 299 Devonshire street, Boston. It is a money-saving and a moneymaking book, and will be appreciated by shrewd advertisers, containing as it does eighteen chapters, each presenting many styles of typographical display, and examples of reading notices, circulars, headlines and other matter. Concisely written and well printed it is well worth the price, 50 cents.

THE Champion Coated Paper Company, of Hamilton, Ohio, the western branch of the Champion Card and Paper Company, of East Pepperell, Massachusetts, now have their mill in active operation. The recent unprecedented demand for enameled book paper in the printing of art portfolios for newspaper distribution has made an addition to the productive facilities of the firm a necessity, and the new mill was placed in the West to facilitate distribution. It will make a specialty of enameled

book paper. Mr. Peter G. Thomson, well known to the trade as a former manufacturer of toy books, is president and general manager of the new firm.

ON May 1 the Campbell Printing Press & Manufacturing Company removed their New York office from 160 William street to the Metropolitan building, 1 Madison avenue, corner Twenty-third street. This location will be a very convenient one for printers out of town, and the company gives all such a cordial invitation to see them when in the city. Basiness is gradually working up town, and the location on Madison square, although it seems a little out of the way at present, will soon be the center of trade in this particular line.

CHICAGO NOTES.

George H. Morrill & Co., the ink makers, have removed to 341-343 Dearborn street.

THE Clinton Collier Company succeed the Review Printing Company at 180 Monroe street.

Toby Rubovits has a new sign out at 182-184 Monroe street, having bought out the Bloch Company formerly doing business at that number.

The Binner Engraving Company have removed their Chicago office from 87 Washington street to 195 to 207 South Canal street, in the Springer building.

THE Whiting Paper Company, succeeding the Calumet Paper Company, are now located at 238 and 240 Adams street, and carry a full line of the Whiting papers. Mr. F. J. Campbell is the manager.

The J. L. Morrison Company, of New York, have made an arrangement with Barnhart Brothers & Spindler to handle their wire stitchers and other goods, Mr. C. D. Mackay having charge of that department.

THE Latham Manufacturing Company have taken quarters at 197 to 207 South Canal street, and now have their office and factory together; a great convenience in the transaction of their rapidly increasing business.

THE regular meeting of the Chicago Publishers' Association was held at the Great Northern early in April, preceded by a dinner in the grille room. Papers on trade subjects were read by Fred De Land, of Electrical Engineering, J. E. Defebaugh, of the Timberman, Mr. Dunn, of the Dry-Goods Reporter, and Daniel Stern, of the American Artisan.

THE Illinois Typefounding Company, 200-200 South Clark street, has been reorganized and will hereafter be known as the Standard Typefoundry. Mr. F. M. Powell, who was connected so many years with the old concern, will have the management of the user company, assisted by Mr. A. F. Wanner, who was formerly connected with the Union Typefoundry. Desides their own output, they propose to put in a new line of type manufactured by George Bruce's Sons, all on the point system, and can furnish sorts of the old bodies, if needed. They will also have a complete line of printers' supplies and material of every description.

THE Old-Time Printers' Association held its annual meeting at the Sherman House, on Sunday, April 8. The election of officers resulted as follows: President, A. H. McLaughlin; vice-president, Conrad Kahler; secretary-treasurer, William Mill. For the board of directors — M. J. Carroll, H. J. Wendorff and John Gordon, to succeed the one-year retiring members— A. H. Brown, A. L. Pyfe and J. S. Thompson. A committee, consisting of Conrad Kahler, Martin Knowles and John Anderson, were appointed to take whatever steps were necessary to preserve, if possible, the statue of Benjamin Franklin, which stood at the entrance to the Electricity building at the World's Fair. It was decided to hold a basket picnic this summer, the arrangements for which are to be made by the board of officers.

At a meeting of Chicago Printing Pressmen's Union, No. 3, held April 14, it was unanimously decided to surrender its charter to the International Typographical Union, preliminary to accepting a charter from the International Printing Pressmen's Union of North America. The delegate elected to the convention of that body, which will be held in Toronto, Canada, in June next, is Fred Coles, with William Casey as alternate. The union retains its distinctive name, "No, 3," in the new dispensation, and quits the older organization without prejudice on purely logical grounds and on business principles. Mr. Frank Beck is the secretary, to whom all correspondence should be addressed, at 212 Monore street. At the meeting above mentioned one hundred and seventy-three members were present—two hundred and eight being the actual membership.

At the instigation of the Typothetæ of Chicago a series of meetings were held during the month of April by employing printers of the city to consider some plan looking to a healthier condition of affairs than that which is prevailing. At the first meeting, the object of the call was not clearly defined, though some interesting data regarding cost of presswork were given by Mr. R. R. Donnelley. Mr. Blakely also gave some experiences in regard to purchasing stock of local paper houses with special reference to "blue Germanic" envelopes. Mr. P. F. Pettibone was of opinion that those present were not interested in these matters - that they had come together for a specific purpose and that they would go away disappointed if something of a more definite and purposeful character was not introduced. In closing he desired to say that he had been in trouble - arrested, in fact - and the trouble was caused by a woman. He knew he could look for sympathy to the gentlemen in the room, some of whom were in the same boat. (Laughter.) He referred to charges brought against him for an alleged violation of the factory act. He desired to repudiate any intention of doing anything contrary to the law. Those who worked for him and with him he knew were not overworked, they were healthy and contented and the hours were arranged to make possible a half-holiday on Saturdays. He did not think the factory act was intended to operate arbitrarily against the liberty of the working girls who, if it was enforced in the way it was being at present, would suffer a reduction in wages from lost time. The law should be amended or properly construed by the inspectors. Mr. Max Stern then testified to his approval of any means whereby the employing printers could get in harmony with each other and with their employés. A few irresponsible persons not in accord with the spirit of the meetings spoke of the high wages paid employés and the need of a readjustment of the scale. Their remarks were listened to in silence. Mr. Rubel made the point that if employing printers got presses or paper or stock of any kind at a low price they always cut the price accordingly to their customers - so it was with their workers, if wages could be reduced, everybody would be in a worse plight. Much applause greeted this argument. Mr. Franz Gindele struck the keynote when he asserted that one of the great troubles affecting the trade was that there were too many persons bidding for work who had no responsibility and no printing office - that these persons went from printer to printer beating down

prices, and when they got the printer involved they left him to shoulder the burden alone. At the second meeting some feeling was manifested against the Typothetæ, the question being abruptly asked if it was the intent that the effort at organization was on behalf of that body or the employing printers of Chicago. The fact was brought out that of the four hundred employing printers in Chicago only seventy were members of the Typothetæ. Inquiry was made if the Typothetæ would accept as members those present without initiation fees if disposed to join. It was explained that this belonged to the national body to answer. Indications are that the Association of Employing Printers of Chicago will be a distinct organization and several committees are now working for its promulgation. Mr. W. P. Dunn is chairman and Mr. William Johnston, secretary. Another meeting is to be held on April 26, too late for us to record here.



EVENING STAR.

Specimen of half-tone engraving by THE SURGUY-PURDY ENGRAVING CO., Columbus, Ohio. Duplicate plates for sale.

See advertisement elsewhere

EMBOSSING WITH STEEL DIES BY POWER.

A FEW years ago, if anyone had made bodd to assert that before long a machine would be invented and perfected work at a speed equal to that of an ordinary job press, he would have been laughted at and called a visionary mortal; and even today there are people in the stationery trade, and out of it, who ridicule the very thought of doing copper and steel plate work in any other way than by hand. In the first place, they say, no machine now invented or that will ever be

and back up that statement by showing the trade a machine that is actually producing as elegant work in the steel plate line as was formerly turned out by hand. We refer to the Johnston Embossing Machine Company, 33 Barclay street, New York, a front view of whose machine accompanies this notice, and a rear view of which will be found on page 95.

The machine in question is the result of years of study and experiment by Mr. J. Vardley Johnston, the inventor, and as the result of his labors is of such importance a short description of the press will not prove uninteresting. In general form the machine is symmetrical, built with a view to give strength

and rigidity, and at the same time so constructed that all parts are readily accessible to the operator, and the feeding and removal of sheets easily accomplished. The front view shows the machine with a sheet of paper beneath the female die at the time when the impression blow is struck. The wiping device can be seen at the left, and the inking arrangement at the right. The rear view shown in the advertisement on page 95 will give the reader a little better view of both these parts. The die contained within the revolving arm is shown directly over. and passing off, the inking roller. The wiping mechanism is also seen, having a number of wipes upon its surface.

The difficulties of registering the male and female dies under the old methods are entirely done away with: whereas, the accurate adjustment of die and counter was formerly almost impossible, it is here insured by a simple arrangement, which cannot fail in its object. In the Johnston machine, the counter rests upon a solid foundation, while the die, when locked up in the carrier, will be found perfectly adjusted toward a common center from its four sides. Transverse registration is accomplished by turning a small nut, which locks up two steel guides, while the longitudinal adjustment is made to gauge by turning a small screw (the gauge being marked with figures) according to the size of the die to be used. The operation takes but a few seconds. This mechanism also controls the relation of the inking roller to the revolving die, allow-

ing the ink to pass upon the engraved surface of the die only, and not upon its edges; a permanent feed-gauge is, moreover, rendered possible.

A revolving arm carrying the die dispenses with much intracate intermediate mechanisms otherwise necessary in giving the requisite impression, and secures a most perfect wipe; and increases the rapidity of operation to a limit determined only by the speed of the feeder. The die, which is secured in the face of a plunger supported in the outer end of the revolving arm, is driven against the paper by means of a screw plunger actuated by a powerful coil spring, the tension of which can be increased or decreased, according to the requirements of the die, by simply turning the small regulating mechanism seen at the top of the press in the front view, and by moving, in



put on the market, can ink the plates as they should be, the peculiar rolling and careful manipulation necessary to properly fill every line and not over-ink any portion of the plate not being possible except by the method with which they are now familiar. Secondly, these people say, no machine can ever wipe a plate as carefully, as perfectly and as successfully as it can be done by the human hand, and no device made can even approach the present style of doing this portion of the laborious and expensive steel plate work. The stamping part of the process they will admit may be done at greater speed than at present produced, but the other parts of the work can by no possibility ever be done right unless by the method now in vogue. But there are other people who have thought differently, think so yet, and are now in position to positively affirm,

exceptional cases where the die is very large or very small, the balls at the ends of the weighted lever, inward or outward. Thus, where the die is small, the impression blow is made comparatively light; where it is large, or where much detail requires a deeper impression into the lines of the engraved steel surface in order to bring out a perfect result, the blow is heav.

The inking device in this press is stationary, consisting of a reservoir, semi-cylindrical in shape, in which the ink is contained. A rod extending from end to end of the receptacle and having projecting arms continuously agitates the ink, which is collected by a roller mounted near one side of the reservoir, and evened by another roller which is adjusted by means of sets-crews to act as a scraper and regulator. The die inking roller is oscillating, and the entire mechanism is kept in continual motion by means of the chain gearing seen in the rear view of the machine. This activity in the body of the ink prevents it from becoming thick or skinned, gives absolutely uniform consistency to the impressions and aids in effecting the high brilliancy seen in the work of the machine; the motion is continuous even while the press is stopped. Should a different color be desired, the reservoir can be readily changed.

It will be noticed in the front view that the inking roller, shown at the right of the table, behind the press head, has flanges at each end slightly greater in diameter than its body, and in the rear view these flanges are seen impinging against the guides, which, it will be remembered, were placed on the die carrier. Two sets of adjustable cams are placed at two points of the die carrier and as the die holder revolves each pair of cams impinge on the flanges or disks of the inking roller, the first pair pushing the roller backward and downward to prevent the inking of the front edge of the die plate. These cams having passed, the roller is forced upward by springs against the die, thoroughly inks every letter, the die moves past, and the second pair of cams depress the roller to prevent inking of the rear edge.

In the Johnston wiping mechanism, which is superficially shown in the rear view of the illustration, the die is wiped by a motion exactly like that of the hand: first a direct, then a sidewise wipe. The whole inked surface of the die is dropped with some force at once and squarely upon the wiping paper, after which the sliding motion completes the operation. Mr. Johnston claims, and with truth, to have avoided the very common imperfection in wiping devices, whether so constructed that the die travels across the wiper or the wiper travels across the die; namely, a mere sliding motion as one moves over the other, resulting from the presentation of the edge of the die or of the lettered surface to the edge of the wiping surface, and resulting in scraping the ink out of the engraving, or in destroying that gloss which is so essential to a handsome impression. The wiper, shaped like an upright rectangle, and with a flat top, has its upper surface covered with a piece of printer's blanket, under which cardboard packing is placed about double the width of the die; over this the wiping paper passes. The paper is fed from a roller, the wiper is depressed until the die is immediately over it, when it springs up, adapts itself automatically to the varying thicknesses of the dies or to irregularities in their surfaces, and makes a short wipe which leaves the ink in the very finest of hair lines for the future impression, and induces a rich gloss in the impression. The paper is taken up as it becomes waste,

In operation, the dies having been set, the impression pulled, the counter cut and adjusted, a firm turn of the handle in the frame starts the mechanism to work. The balls at the top rarely require adjustment, save in extremes of size of the dies, being set in when the latter are extremely small and out when extremely large. The wiper is adjusted, prior to starting, by means of a small nut, giving a closer or more open pressure; the wiping head rocks on a center and is supported by four rubber springs, each of which is adjustable by means of a small nut. Hence, if the die is uneven on one corner, which is sometimes the case, the proper adjustment can be made; for while the rocking center gives all the play needful in ordinary instances, the adjustment is yet provided for further efficiency in this direction. If a longer or shorter wipe is needed the movement of the cam will effect it; if a narrow die is used a narrower paper can be used. The machine is started, the die arm now revolves; the cams move over the flanges at each end of the inking roller; the edges of the die pass and its lettered surface only is inked. The rear cams act, the die passes off the inking roller, the head makes a half revolution, and the paper moves over the wiper just enough to present a clean surface. The die passes over the surface; the instant its lettered portion reaches a point above the forward end of the wiping surface, springs simultaneously throw the wiper forcibly against the die and hold it there until the die has passed over the wiping surface, the continued revolution of the die carrier removing the superfluous ink. The revolution continues, the die is centered, and a pause ensues; the die descends and gives the impression without unnecessary noise and perfectly sharp and clean. Immediately after leaving the paper the die springs up and the operation is repeated.

That the invention is a very valuable one can be seen from the patents, which cover very broad ground, are thoroughly depictive in their claims, and extend in directions essentially new. The American patents have been purchased by a syndicate, capitalized at \$500,000, which proposes to put the machines upon the market at a royalty and rental. The company has established an engraving department in connection with the machine, where the best steel die engravers in the country will be employed for the benefit of those using the machines. A department of supplies has also been established, so that ink of suitable quality, whiping paper, and other auxiliaries will be obtainable at the most advantageous prices and in the best qualities.

TRUTH AND POETRY FOR ADVERTISERS.

The following verses are respectfully submitted for the consideration of advertisers. So much poetry and truth should not fail to impress them:

Written for The Inland Printer.

AFTER THE PANIC IS OVER.

BY WILDER GRAHAME.

Said Brown: "Some year when the crops are good, And business is on the rise.

I'll pitch my fortune with Neighbor Hood, And, like him, will advertise,"

Said Smith: "If ever this panic's past, And I am still on deck, I'll turn a new leaf over the last

I'll turn a new leaf over the last
And trust to the press a speck."

Jones said: "I will cancel my contracts now.

The times are so very bad.

The cost takes up such a part, I trow.

Of the profits I might have had."

Smart Green replied: "Just give me, please, A write-up or two, and when I find I am getting returns from these—

Well, drop in and see me then."

Brown still is waiting a rise in trade, Poor Smith is out of the race, Greeu's ad. in the sheriff's list displayed, Is bringing crowds to his place.

Jones cleared up his desk, for his work was done.
But before he closed the lid,
He found the ads. that he did not run
Cost more than the ones he did.

Hood weathered the panic all undismayed, Sole monarch of all survivals, For his advertising had held his trade, And captured that of his rivals.

BUSINESS NOTICES.

A NEW CATALOGUE.

The Western Engravers' Supply Company, 219 Olive street, St. Louis, Missouri, have now ready for the trade their illustrated catalogue and price list of machinery and supplies for photo-engravers and others, a neadly printed book of one humdred and twelve pages, with handsomely designed cover. There seems to be nothing omitted from the catalogue that engravers, electrotypers and stereotypers could by any possibility want, and the way the matter is arranged and the various articles illustrated makes the selection of goods an easy task.

DREDGE'S RULING PEN CATALOGUE.

From Mr. A. Dredge, manufacturer of silver-tipped ruling pens, at 75 Gold street, New York, we have received a neatly

bound reference catalogue containing a complete list of the specialty manufactured by him so successfully. In the announcement to his present and prospective patrons Mr. Dredge says that his success in meeting the wants of the trade was no sudden achievement, but was attained only after many years of study and perseverance. His down-line pens of solid metal faced with silver are guaranteed not to corrode with any inks. The faint-line pens with double backs are also much improved and are faced with silver when so ordered. The catalogue will be mailed to responsible persons on request.

THE BINNER ENGRAVING COMPANY.

The insert of the above firm presented in this issue will fully advise our readers of the advance made by this young company, which has had an existence of but about five years. For the past two years they have had only an office in Chicago, and have been doing the work in Milwaukee, but their business has increased so largely in Chicago and east of here that they have found it necessary to put in a plant in this city, as well as in Milwaukee. They have accordingly taken a floor in the Springer building, at 195 to 207 South Canal street, 150 by 160 feet, with windows on all sides giving abundant light, and have equipped with all modern machinery, the best that could be had, now being in shape to do engraving by all processes - zinc etchings, half-tones, woodcuts, electrotypes, etc. Mr. Oscar E. Binner, the president, has removed to Chicago, where all correspondence should be addressed. The Milwankee plant is in charge of H. H. Binner.

THE ERIE CITY MACHINERY COMPANY.

The attention of our readers is directed to the advertisement of the Eric City Machinery Company on page 103. The firm is a new one,

but the gentlemen connected with it have had years of experience in the building of folding machinery. Mr. R. T. Brown, one of the members of the firm, was the originator of the Brown folding machine, and Mr. C. D. Van Etten was also connected with the same company for twelve years or more, and was the patentee of all the patents on the Brown folding machines. The other member of the firm is Mr. T. Meyerhofer. The company will manufacture and place on the market folders of all descriptions for newspaper and bookwork, and having had so long an experience in the building of this class of machinery it is unnecessary to say will be

able to turn out machines that are easy to operate and containing all the latest devices in machines of this description. In addition to the regular sizes which they keep in stock, and which are named in the circular already sent out by the firm, they build to order machines for any special work desired. The factory is located at Eric, Pennsylvania

THE NEW JERSEY WIRE-STITCHING MACHINE.

Bookbinders, printers, and others using wire-stitching machinery, searching for those desiderata sought for in all machinery—simplicity, substantiality and perfect operation—are greeting with unalloyed satisfaction the advent of a new machine, called the New Jersey Wire-Stitching Machine. Among its points of excellence one stands out above all others: it is a machine without cams, and in its construction a new mechanical movement has been brought into use, avoiding the complication, fraility of parts and trouble in breakage



so annoying in many machines. With the simplicity and durability of its construction the machine has an easy, quiet movement and a direct, positive and powerful action, and while its speed is limited only by the skill of the operator it is not liable to get out of order. Its parts are interchangeable and any of them can be furnished or replaced at a slight cost. In addition it is exceedingly compact, as may be observed from dite accompanying illustration. Very full and complete descriptions and testimonials of the work accomplished by the machine can be obtained by addressing Mr. Warren Harper, general manager, 125 South Third street, Philadelphia.



DICKINSON TYPE SEES FOUNDERY

150 Congress Street

Boston, Mass.

MANUFACTURERS AND DEALERS IN



FVPE

And Printing Material of Every Description.

Including a Complete Stock of

- ", Job Presses
- .. Paper Cutters
- .. Printers' Cases
- .. Wood or Iron Stands
- ". Calleys
- .. Mitre Machines
- .. Lead Cutters
- "." Brass Rule
- ". Leads
- "." Metal Furniture, etc.

Second-hand Printing Offices and Material a Specialty.

Patented Faces manufactured by this Foundery are carried in stock and for sale by the following concerns.

ON TOWNS THE WAY OF THE PARTY O son Type Foundery, Boston, riass.
Boston Type Foundry, Boston, Tiass.
Mackellar, Smiths & Jordan Foundry, Philadelphia, Pa.
Marcian Type Founders' Co., New York, N.Y.
American Type Foundry, Chicago, II.
Clacimant Type Foundry, Cincinnati, O. Cleveland Type Foundry, Cleveland, O.

Cieveland Type Foundry, Cleveland, D.

Central Type Foundry, St. Louis, To.

Benton-Waldo Type Foundry, Illiwaukee, Wis.

Allison & Swith Foundry, Clincinnal, I.

Bardellar, Smiths & Jordan Foundry, Billiwaukee, Miss.

Flackellar, Smiths & Jordan Foundry, Britzburgh, Pal, Illinn, Britsburgh, Pal, Illinn, Britsburgh, Pal, Tackellar, Smiths & Jordan Foundry, Britzburgh, Pal, Backellar, Smiths & Jordan Foundry, Britzburgh, Pal, Br

DE VINNE SHADED

ORIGINATED BY THE DICKINSON TYPE FOUNDERY, BOSTON, MASS.

6 a 4 A

42 POINT (Seven Line Nonpareil)

\$7 50

Eureka for "Hustlers" 40 THANKS

162100

18 POINT (Three Line Nonpareil)

60.70

Boston Press Club Programme for 1894 BARTA PRESS, BOSTON

5 a 4 A

2 POINT (Twelve Line Nonpareil)

017.00

72 De Vinne

10 a 8 A

24 POINT (Four Line Noutareil)

\$4.50

Progression in Art Typography
UNITED 65 POWERS

50 40

O POINT (World to Montand)

612.60

9 Sizes Made COMPLETE

DE VINNE SHADED

ORIGINATED BY THE DICKINSON TYPE FOUNDERY, BOSTON, MASS.

5 a 4 A

48 POINT (Fight Line Nonbargil)

\$7.75

Boston 35 Herald EXCLUSIVE

20 a 16 A

12 POINT (Two Line Nonpareil)

\$3.25

The Smallest Size Made in the De Vinne Shaded Series
12 POINT TWO-LINE NONPAREIL

5 a 4 A

72 POINT (Twelve Line Nonpareil)

\$17.00

SHADED 46

8 a 5 A

S POINT (Six I in Nontarei/)

\$5.75

Newspaper £80 Supplies FRESH LEADER

5 a 4 B

54 POINT (Nine Line Nonpareil)

10 50

Striking Faces '94 UNIQUE

HOWLAND OPEN AND HOWLAND

ORIGINATED BY THE DICKINSON TYPE FOUNDERY, BOSTON, MASS

CONSENT Hard Knock 5

Hair Cutting AESTHETIC 73

Foundation for 19 High Churches BRIGHTEST DECORATION

HOWLAND OPEN

Artistic 42 Designs QUAINT OPEN

Workmen Triumphant 28 DELICATE QUESTION

HOWLAND OPEN

12 POINT

30 a 20 H \$3 00

Large Commission 90 Investments Safely DECISIVE ACTIONS ATTAINED

8 POINT

40 a 28 A \$2 50

Mourning for the Departed £2345 Rescued from Shipwreck

NUMEROUS AND BLOOD-CURDLING DISASTERS

HOWLAND OPEN

Greatest 2 Bargains LARGE STOCK

HOWLAND OPEN 20 a 12 A \$3 50

Educate Laborers 75 Struggle Along WORKING QUIET SCHEME

HOWLAND 36 a 24 A \$2 75

Howland Open 36 a 24 H \$2 75

10 POINT

States Health Reports 64 Large Contracts Awarded TORPID STATE OF BUSINESS AFFAIRS

HOWLEND

6 POINT

50 a 30 B \$2 25

Grand National Peace Jubilee £2,349 Consolidated Musical Chorus Vociferously Applauded the Yankee Doodle FOREIGN COUNTRIES REPRESENTED CONSPICUOUSLY

Showing the Howland and Howland Open printed in combination.

For Sale by All Foundries and Branches of the American Type Founders' Co.

THE EMPIRE TYPESETTING MACHINE.

A machine which will set type and make an actual saving of forty-five per cent over hand composition is certainly a refutation of the claim that the future of machine composition will be confined to the typecasting mechanisms alone. In



COMPOSER AND JUSTIFIER. EMPIRE TYPESETTING MACHINE.

a recent test of the Empire typesetting machine, lasting for one week, and conducted under no special conditions favorable to the result, but rather inclining to unfavorable circumstances, after careful calcution and deduction and in the most conservative spirit, the above estimate was ascertained as the minimum of the machine's operation. As to the perfection of the work turned out from it, the pages of the New York Weekly form a sufficient illustration. Briefly enumerated the ad-

vantages of the Empire are, first, that each machine will handle two bodies of type; thus one machine sets and distributes nonpareil and minion, one brevier and bourgeois, and one long primer and small pica. It requires no machinist to look after it. As a movable-type machine it is adapted allike to newspaper work and the finest kind of bookwork, no style of composition excelling its output. The company have a special contract to supply the highest grade of type at the lowest cost, nicked and ready for use on the machine.

The face of the type is not touched in manipulation in the composing or distributing machines, and the distribution of type is entirely automatic. The machine does not break type. The "nick" in the type is only γ_{ab} of an inch in depth —much shallower than that used for other machines—and does not practically weaken the body of the type; and the mechanism of both the setter and distributer is such that there is no strain upon the type. The justifying of the type directly from the setter saves much time—the space channels and other appliances used in connection therewith rendering it exceedingly convenient and easy.

The type cases or hoppers are more quickly and easily transferred from the distributer to the setter and vice versa

It is not necessary, in placing a page of type on the distribution table, to raise the same from the galley, as the table and galley are so adjusted as to allow the type to be moved from one to the other without danger of disarrangement.

All the small parts of the machines are made with a regard to strength as well as utility, and not liable to break or get out of order.

The price paid to operators on these machines per 1,000

ems is very much lower than that for hand composition; in this respect there is naturally a great saving to the employer, while the operator earns larger wages than by hand composition.

Space does not permit a full description of the interesting mechanism by which the above means are attained, as like all successful inventions it must be seen to be fully understood.



DISTRIBUTER. EMPIRE TYPESETTING MACHINE.

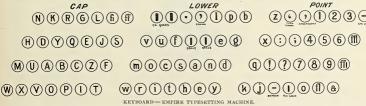
For further particulars and detailed explanation address the Empire Typesetting Machine Co., Mail and Express Building, 203 Broadway, New York.

DICKINSON TYPEFOUNDRY INSERT.

The beautiful effect of the De Vinne and De Vinne Shaded printed in combination is shown in the four-page insert presented our readers in this issue. Offices having the De Vinne can add much to the attractiveness of their output of printed matter by adding the shaded series. Howland and Howland Open are also shown, both separately and in combination. These letters can be purchased at all foundries and branches of the American Typefounders' Company.

THE LATHAM MANUFACTURING COMPANY.

This concern has removed its office from 366 Dearborn street, and the factory from \$7 to 9 f Plymouth place, to 197 to 207 South Canal street, Chicago, where both will be together, giving a great advantage in the carrying out of all orders. The office is on the ground floor, and the repair shop and warrooms occupying the best part of three floors, giving abundant room for the rapid transaction of all work undertaken. They carry a full line of printers' and bookbinders' machinery, gas and gasoline engines, electric motors, etc., and have



than in any other machine, and being made of corrugated metal are much lighter in proportion to their strength.

The position of the keys and the convenient arrangement on the keyboard of the letters and figures, as will be seen from the diagram, very materially assists the operator in their manipulation.

The parts of the machines are made interchangeable and easily transferred from one to another, or replaced in case of accident. facilities for making repairs to printing presses and machinery not enjoyed when at the old stand. The part of the city in which they are now located is fast becoming quite a center for machinery, supplies and printing offices, and the move they have made will no doubt be of immense advantage, not only to them but to all printers needing their services. Visiting printers are asked to call and examine their stock, and are assured of courteous treatment at their hands and prompt attention to every order given them.

THE GREENFIELD WIRE-STITCHING MACHINE.

We describe herewith a new wire-stitching machine mannactured by Edwin T. Greenfield, Hobokeen, New Jersey, that is destined to take a foremost place among inventions in the printing industry. This machine is entirely new in principle, as well as in almost every detail, and the low price at which it is sold, namely, \$50, brings it within reach of every printer, no matter how small his plant. A reference to the engraving will show that the machine is operated by foot power only, the speed being limited only by the capacity of the operator. It

will do either flat or saddle work, and will stitch from a single sheet up to onefifth inch in thickness, and uses seven sizes of wire, either flat or round. All parts are interchangeable and always in sight of the operator. It is compact in its construction; can be placed anywhere; anyone can operate it,

and it can be taken apart and put together again by any person of ordinary skill, in ten minutes. This machine has advantages over the staple machine, on account of the great economy of its wire over ready-made staples, the difference in cost being beyond any comparison. A thousand staples for stapling machines cost 25 cents, while this machine will make and drive staples for less than 2 cents per thousand, saves the time lost in putting in the ready-made staples, and a marked advantage is the different length staples this machine will make. Each machine is guaranteed, and its parts can be duplicated at any time. It is the only straight-feed machine made; and another advantage is the doing away with spools for wire. By an ingenious method, wire for this machine of any size required is so wound that no other spools are necessary except the iron spool furnished with each machine, the wire being ready to place on the spool by anyone, doing away with the annoyance of returning spools, and the expense of those lost or not returned.

Heretofore, the great cost of wire-stitching machines has prevented any but those having large plants and capital from using them, and much work has been lost to small printers thereby, and such work lost did not result in any returns to the large printers and binders. This machine with its very low price will supply a much needed and an enormously large demand, as a perfect low cost wire-stitching

as a perfect low cost wire-stitching machine has never heretofore been offered for sale. Mr. Edward W. Bender, who is the sole selling agent for the Greenfield wire-stitching machine, informs us further that about July next a steam power machine, embodying the same

principles, will be put on the market, designed to stitch from three-fourths inch down to a single sheet, using either flat or round wire and taking ten sizes of wire, without any other change than simply taking one size wire off the spool and putting on the other. This machine is of American ideas throughout, and is another triumph of American skill and ingenuity. Parties desiring information should address Mr. Bender at 113 Adams street, Hoboken, New Jersey.

BRONZE POWDERS.

Specimens of shades of bronze powders, manufactured by the Jaenecke-Ullman Company, of New York, and Newark, New Jersey, are shown in a neat booklet just printed by the Van Campen Embossing Company. There are fifty-four leaves, each giving a different shade or color, every leaf embossed, so that the effect on flat surfaces and upon the raised portions can be readily compared. The book is an elegant one, and a credit to the makers of the bronzes shown.

A NEW INK SPECIMEN BOOK.

Ink makers vie with each other, not only in producing the best inks, but in getting out specimen books showing up their goods in the most attractive style. The latest book that has come to this office is that of Charles Eneu Johnson & Company.

of Philadelphia, an excellently printed one, presenting the numerous kinds and shades of color, worked on fine paper and from different styles of plates—half-tones, wood cuts, etc.—so that the printer can readily see how the colors look. Among the colors particularly attractive are the bronze red, bronze purple, bronze brown and antique brown. Bound in a handsome embossed cover, the catalogue forms an elegant setting to the goods therein displayed. A. H. McLaughlin, the Chicago manager, 99 Harrison street, can supply printers in the West with the inks shown in the pamphilet.

A. ZEESE & SONS.

This firm is now in running order and ready to carry out any orders that may be placed with them for half-tones, zinc tething, electrotyping, and other work in the engraving line. They will make a specialty of the finer grade of work and will give attention to the latest methods and processes for color work plates. Located at 300 to 366 Dearborn street, Chicago, in the center of the publishing district, they would be glad to receive callers, or have correspondence with printers or publishers out of town in need of any work in this line.

THE YOUNG JOB PRINTER.

A new edition of the above work is now ready, and for sale by all typefoundries and dealers in printers' materials. It is a book for apprentices and young printers that will be found to contain many hints and words of advice to aid the younger members of the craft in perfecting their knowledge of the business. The earlier editions having been exhausted, it has been found neces-

sary to get out a revised one. Those who have not purchased a copy should send at once for one. Can be supplied by the author, S. M. Weatherly, 115 Quincy street, Chicago, or will be found at the various supply houses in different parts of the country. The price of the work is 50 cents, by mail

postpaid, which is not a large investment, and this amount will be found well laid out if put into one of these books.

THE F. A. RINGLER COMPANY.

Specimens of the above company have been shown in this magazine from time to time, one, entitled "Anglers," being presented in the present issue. The Ringler Company make plates by all the various processes — half-tone, zinc etching and other methods— and have the largest facilities for the production of plates for intaglio and relief printing. They make embossing plates for leather, furnish duplicates from steel and copper, coat copper plates with steel, and produce many specialties. The catalogue mentioned in their advertisement shows a large number of cuts they have for sale.

MODERN PRINTING AND PERFECTING MACHINES OF R. HOE & COMPANY.

To the Editor: NEW YORK, N. Y., April 25, 1894.

Agreeably to your request of recent date, I have been casting about me for a subject regarding printing and its development in this city until I am afraid I have let the time clapse which you set for the receipt of my notes. If at all possible, however, I hope you will make use of the inclosed, as I have used your name to acquire the information herein, and have been the recipient of many courtesies on that account from the house of R. Hoe & Co., whose works, located in this city, have, by industry and steady growth, assumed such colosal proportions. It is of their output and development I propose to acquaint your readers, or, at least, refresh their memories, for it requires a very mimble-minded person, indeed, to keep in recollection what has been and is being accomplished by this pioneer in the press industry.

Located in the eastern section of our city, out of the current of ordinary travel, I believe few of our citizens realize the mag-

nitude of this manufacturing establishment.

Not to mention the nine or ten acres of floor space filled with machinery used in manufacturing, and machines of almost every description under way—to facilitate the work of the lithographer, job and commercial printer and the publisher, not only of newspapers, but of pamphlets and books of every description—I was deeply interested in the contents of two small floors in this gigantic manufacturing concern. I was amazed at the revelation of the wonderful development of printing machinery up to the present time.

The first machine in order, about completed, for one of our largest publishing houses, prints illustrated periodicals, with varying number of pages, and is arranged for two different sizes, the larger having pages twice the size of the smaller one. The full size it turns out at the enormous rate of twenty thousand copies per hour, of either four, six, eight or twelve pages at will, and if desired to print sixteen or twenty-four page papers, they are delivered at ten thousand perfect copies an hour. Of the smaller size it produces either eight, twelve, sixteen, twenty or twenty-four pages, at twenty thousand per hour, and should the publisher wish to issue a periodical of thirty-two, forty or fortyeight pages, he can also do this at the rate of ten thousand per hour, all the pages to open like a book. It also prints and puts a cover, of a different colored paper, on the eight, twelve, sixteen, twenty and thirty-two page periodicals of the small size, and by an ingenious device the pages are bound together by wire staples as they come from the machine at the maximum rate of 420 per minute. The large size periodicals are pasted together down the center margin instead of stapled. The printing is done from electrotype plates, curved to fit the cylinder of the machine, to which they are firmly attached by a simple arrangement. In a few weeks this press will be in operation in the office of the Phelps Publishing Company, of Springfield, Massachusetts, where it will find plenty of work to do.

Its next-door neighbor is designed to do, by the rotary principle (i. e., printing from a cylinder upon which, bent to a perfect circle, are fixed electrotype plates), the finest class of work, with great rapidity. When I saw it the printing was of a very superior quality of illustrated pamphlets, containing fine half-tone ents of one hundred to one hundred and fifty lines to the inch, as well as photo-engravings, wash drawings, solid "blacks" and the ordinary "line" cuts. It produces this excellent work in "signatures" of four or eight pages; the former at the almost incredible speed of eighty thousand an hour and the latter at forty thousand, folding them once, to page size. Its home is to be in the office of the Prudential Life Insurance Company, of Newark, New Jersey.

The third machine in line is one of the celebrated Hoe "Quadruple" machines, the same as can be seen running in the principal offices of this city every night, printing the New York Herald, Sun, World, Tribune, Daily News, Morning Journal, Mail and Express, Evening Fost, Advertiser,

Recorder, Staats-Zeitung, New Yorker Zeitung, and, I believe, in the offices of nearly all the great dailies throughout this country, as well as Great Britain and Australia.

Going down one short flight of stairs we came to the ground floor, and here a more astonishing row of machinery met our gaze. The first press to which we directed our attention was a mammoth machine of extraordinary simplicity, marvelous workmanship and great speed, just completed for the New York Herald, designed to print in colors, one side of the paper containing most perfect pictures in four colors, and the other side printed in black, as usual. To accomplish this it would seem as though the output would be restricted; but such is not the case, for this machine will turn out newspapers, illustrated in colors, with an accuracy and clearness heretofore thought impossible on fast printing machines, at the wonderful speed of twenty thousand four-page papers per hour, as well as six or eight page papers at ten thousand an hour. It delivers these papers folded and counted in bundles as accurately as though done by hand, and inserts one inside the other and pastes together the different pages of the six and eight page papers. Another machine of like character stands alongside the one just described, and this, I was told, had been built for the New York World.

Between these two is still another machine designed for printing in colors, although differing entirely from those mentioned, but just as extraordinary in its construction and the work it is intended to do. The first two machines print from electrotype plates, whereas this one is arranged to be used with ordinary stereotype plates. This press prints four-page sheets with four colors on one side and one on the other, at over thirty thousand copies per hour; and six or eight pages at corresponding rates, depending upon the quality of the work desired. The machine will not only do this color work, but is also adapted for ordinary newspaper or black work only, if so desired, producing four-page papers at forty-eight thousand perfect copies per hour; six or eight page papers at twentyfour thousand per hour, and twelve or sixteen page papers at twelve thousand per hour, the papers all being cut at the top, pasted, folded and delivered counted in bundles.

The third press in line is of an entirely new design, and, I am told, intended for newspapers of smaller circulation outside the metropolitan cities, wishing to print multiple pages, which heretofore has been impossible excepting on the machines used by the largest dailies or by inserting the extra pages by hand. The total length of this machine is only about hitteen feet; width ten, and height about seven and a half feet. In this compass is the capacity for turning out four, six or eight page papers at twenty-four thousand per hour; with the supplement inset and pasted, and the papers folded and counted. This press has been christened the "Observer."

Flanking both sides are two more quadruple machines, built on order and approaching completion. It will perhaps interest the reader to know the capacity of these "Quadruple" machines. It is as follows: forty-eight thousand four, six or eight page papers per hour; twenty-four thousand ten, twelve, fourteen or sixteen page papers per hour; and twelve thousand twenty or twenty-four page papers per hour. Before the opening of the World's Fair, two were ordered by the Chicago Daily News (making eight now owned by that enterprising paper), and at the request of the proprietor and the commissioners of the Fair were placed in Machinery Hall for exhibition, printing a small portion of the evening edition of the News, to show them in operation. One of the most extraordinary facts in connection with the presses is that they are designed and constructed, from their very inception until placed ready to print, within from twelve to fifteen months.

When visiting the office of the New York Herald the other day I learned that on one Saturday night over four hundred and eighty thousand eight-page papers had been printed, inset, pasted and folded on a single press made by R. Hoe & Co., which they have named the "Sextuple." OBSENTER.

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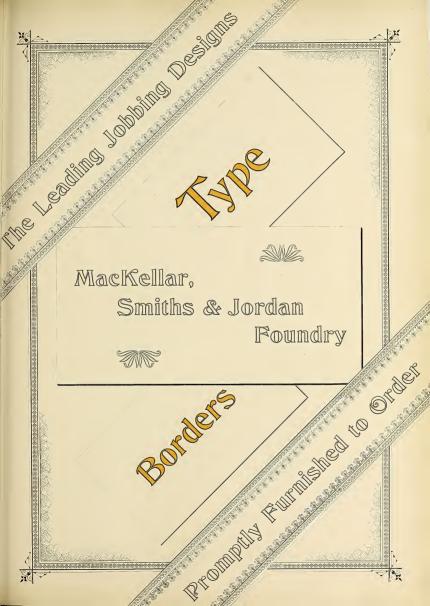


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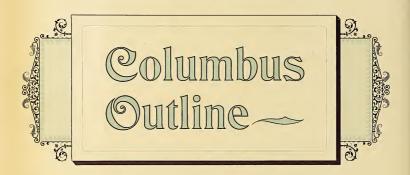




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THE NORWEGIAN PILOT.



THE NEW QUARTERLY-BIBLIOGRAPHICA.

BY W. IRVING WAY.



IST as the Recording Angel, whose duty it is to keep track of the publishers, was about to balance the account of Messrs. Kegan Paul, Trench, Tribner & Co., on the completion of their scholarly series of Books About Books, these enterprising publishers

were ready with the announcement of a Quarterly Magazine of Bibliography in its historical and artistic aspects. The first number of the sumptuous quarterly has now come to hand, and one is wondering what other pleasant surprise its publishers have in store for us. If France or Germany has a magazine devoted to the subject of bibliography one has not heard of it. And yet in France, especially, it is claimed that more is written and printed about books than in all other countries put together. Only a few years ago Mr. Paul claimed that he had no time for, or money to embark in uncertain bookish enterprises. But Mr. Paul was not then very old in the business, and a few years have doubtless profited him much. Failure can never overtake such an enterprise as this latest venture. The very appearance of the magazine externally insures its immediate and unqualified success. Yet Mr. Paul proposes to make "assurance doubly sure." So he announces that Bibliographica will be published for only three years. Its purpose being to give to the class of readers who have taken so great an interest in "Books about Books" a series of papers written by writers of authority on various points of Book-lore which require special treatment, without being of sufficient importance to be made the subject of separate works, it is not desired that the magazine should be continued after the impulse under which it is now being started has been exhausted. So purchasers thus have a guarantee that in three years their sets will be complete, and in order that the market value of these complete sets may not depreciate, the publishers have determined to print only a limited edition of each number after the first. Subscriptions are only received for the set of twelve numbers complete, and are payable yearly in advance at eight dollars net through the importers for the American market, Messrs. Charles Scribner's Sons. New York. A special feature in the magazine will be the admission of articles in French as well as English. Each number of the magazine will contain, besides cuts in the text, several full-page illustrations reproduced by the best possible processes. The letterpress will be printed by Messrs. T. & A. Constable, of Edinburgh, on hand-made paper, with initial letters and tail-pieces specially designed by Mr. Laurence Housman. The size is large imperial octavo and each number will contain 128 pages. It may be said at once of the first number that Mr. Laurence Housman's cover and initial and tail-piece designs, though quiet, are highly decorative, while the letterpress of Messrs. Constable is calculated to command the admiration of the most critical. In the first number there is a reproduction in black and red of the title-page of "Lyndewode," with water-mark and initials of Jacobi and Pelgrim, the first stationers at the sign of the Trinity, in St. Paul's Churchyard, issued during their partnership 1506 to 1508. The first fullpage illustration is a reproduction in colors of the remarkable binding on Grolier's copy of "Celsus," printed at Venice in 1497, and now in the British Museum. Mr. W. Y. Fletcher's article on the book is given the place of honor in the initial number. Among other papers in Part I of Bibliographica is one on

"Christina of Sweden and her Books," by Charles I. Elton; "Names and Notes in Books," by Andrew Lang; "The Books of Hours of Geoffroy Tory," by Alfred W. Pollard, and "The Stationers at the Sign of the Trinity," by E. Gordon Duff. Besides being a collector of the books once belonging to Christina of Sweden, Mr. Elton has been a careful student of the life and character of the queen, and in concluding his paper he tells us that, in his mind's eye, he has seen the "in a hundred different costumes, as a Queen, an Amazon, as a dancer, or as the Nymph Amarantha; sometimes she is in her favorite négligé of frayed linen, with her hands and cuffs black with ink." But

not put his name in his books. Marginalia, if by a Coleridge, is permissible, but the margin of a book is no place for impudent comments by schoolboys. "I have (or rather Mr. Lang has) an 'Angler's Vade Mecum,' of 1682, with excellent contemporary wrinkles as to flies, on the margins. But who was the angler that indited them? There is nothing to tell. We know we had a friend, two hundred years ago, but he is anonymous." "As to sketching on the margins, "continues Mr. Lang," do not our school and college books preserve the profiles of her who then was the fairest fair?" Sir Walter Scott read his books with a "very observing thumb," and his notes were pointed,



SCENE AT THE PLANTING OF THE GEORGE W. CHILDS MEMORIAL TREE,
Wooded Island, World's Columbian Exposition, May 5, 1892. See descriptive account elsewhere

he likes her best on horseback, dressed and riding in the Spanish fashion.

In Mr. Lang's "Names and Notes in Books," one finds much that should interest and amuse readers of THE INLAND PRINTER, and for the present one may safely limit himself to comments on and extracts from that entertaining paper.

"What a pity it is that all owners of books do not put their signatures on a fly-leaf!— it is more interesting than a book-plate and takes up less room." Mr. Lang makes no distinction between names, but a great one he might not find offensive if on the title-page instead of a fly-leaf. The latter is the best place and to be commended at all times. But Mr. Lang does sometimes with an envenomed pen. In a copy of Harry Maule's "History of the Picts," he has written "Very rare, therefore worth a guinea; very senseless, therefore not worth a shilling," Shelley's copy of "Ossian," with his signature, cost a friend of Mr. Lang's a shilling or two. How much would it bring if offered at one of Bangs' sales? A Grolier publication would not then be the center of interest. A bookplate is not objectionable if it be a Pepy's and in "a roguish French novel"; but the bereaved book and the book plate when separated are deprived "of any interest they possess by virtue of their alliance." One kind of signature in a book Mr. Lang finds of little value, that of an author in his own book of verses.

Yet a first "Helen of Troy," "from Andrew Lang," is not a bad book to have, and is likely to exercise the cupidity of posterity when offered for sale by our heirs and assigns. "As to inscribed copies from friends," Mr. Lang believes they ought to have their pages cut at once. And here the poet adds an anecdote of a lady on whose shelves he found his immortal works, "pages unopened." So he cut the pages of the "next book he sent her (with a touching inscription), and, meeting her months later, he said: "you see I saved you the trouble of cutting the pages." 'Oh, were the pages cut?' she said, innocently; and let this be a lesson to authors."

Written for THE INLAND PRINTER.

COLORS FOR HALF-TONE PRINTING.

BY HENRY LEWIS JOHNSON.

In every child's storehouse are treasured many bits of color. This love of color, inborn, may always be made of strong appeal. The profusion of illustration constitutes one of the greatest influences in every grade of publication, commercial, scientific and literary. The form and detail being fixed by the subjects concerned, it remains only to print them in such quality and strength of color as shall be best. Since the greater portion of printing is confined to one color, this article is limited to printing in monotones.

Fitness to the subjects themselves controls the choice of some colors. Figures, particularly nudes, require warm tones. It is not customary, however, to be restricted to such monotones as approach flesh tints. Browns, deep reds and rich olives are all good. Marines are the most limited in range of color, greens and blues being generally used. Landscapes allow more license in color, all of the autumnal tints being possibilities.

Next to the subjects, the purposes and uses of the print must be regarded. For permanent value, simplicity of effect is of more importance than any striking contrasts which will, in time, prove a detraction. The plain catalogue page is made attractive by some monotone which is at once decorative and an approach to the true color of the subject. Commercial printing, such as catalogues and placards, admits of stronger colors than are used in bound volumes, purely illustrative. The practical value of a catalogue illustration often requires that all of the details be clearly shown, and dark colors are necessary for this. In art catalogues the reverse is found; everything is sacrificed to effect.

Black always shows the full strength and brilliancy of an engraving. Colors which approach black in density possess most brilliancy and detail. Browns, although good, are open to some prejudice, since for many years they have been used on every fine programme, catalogue and specimen print. An order for a "fancy job" has been synonymous with brown ink. This color has one practical advantage. Where the same plates are used, year after year, in catalogues,

they become necessarily somewhat worn and battered. These defects are largely obscured by this neutral color.

Blues are not much used in half-tone printing. In their use, all of the lights, which give contrast and brilliancy to a picture, are lost. It is naturally a color seldom used for landscapes. The slow drying qualities of the ink are an objection to its use on programmes



Photo by J. W. Ta

Plate by Blomgren Bros. & C

THE CHILDS MEMORIAL TREE, APRIL, 1894.

Lime tree planted by the late George W. Childs on the Wooded Island.

World's Columbian Exposition, May 5, 1892.

or any work which has to be bound soon after printing.

Blue-black, of the darkest shades, is being largely used, giving marked brilliancy to the print. Reds, in the richer carmine shades, are effective but somewhat costly. They are difficult colors to handle well, requiring very exact gradations to avoid being crude. Vellow has some important uses. Deep

corn vellow is preferable to the canary shade. Greens

are good and are in great favor at the present. Particularly rich effects are obtained in deep shades of olive, yielding strength and warmth. Such prints closely approach photogravures in effect, having strength yet obscuring the half-tone lines. Instead of primary browns, blues and greens, each one is better for ordinary purposes, as it approaches black.

For the printer there is a practical and, indeed, economical side to the use of colored inks. By using the engraver's proof in black in making ready, the print may be brought up to its proper condition. The element of "rush" usually enters in at this stage, Justice cannot be done to the cuts in black, in long, hurried runs, as it is difficult to maintain the color. A slight variation in the brilliancy of the print in an olive or brown does not constitute the defect which it would in black. In place of strained effects in descriptive lines and text, the monotone is the desired decoration.

The use of monotones is an interesting and a critical part of the work. For the simplest print the requirements of color are exacting and, successfully handled, constitute a step in advance in the art of printing.

Written for THE INLAND PRINTER.

WEAK POINTS IN TYPE DESIGNING.

BY R. COUPLAND HARDING.

TT is manifestly easier to criticise than to originate. It is also easier to suggest improvements. For the originator of designs I have much the same kind of respect as for the literary artist; and as the reader feels a certain distress when his favorite author lapses into a false quantity or defective rhyme, so do I grieve when I find a well-conceived design in letter or border depreciated in value by some small but important oversight either on the part of the artist or the manufacturer. It is not every printer who is capable of designing a new style; but it requires no special gift on the part of the job compositor to detect the shortcomings of the letter or ornament which looked so attractive in the specimen book. After thirty years of daily handling of types, my own impression is, that it is the exception rather than the rule to meet with a type design, however artistic, which has not its weak point on the practical side, in want of proper adaptation to its intended purpose. Sometimes the fault is in the direction of redundancy, more often of defect; sometimes the printer has to complain of both. Let any printer look through his office at the neglected typographical material, and ask a question or two of his overseer, "A fine border, sir, as you say; but it takes too much time to justify." "A good letter; but the customers couldn't stand that cap H. Some of them vowed it was a K, and others said it was M. Had to change the line so often that we've quite got out of using it." And so on.

It is not difficult to find a reason for this want of adaptation of means to ends so far as the minute working details are concerned. The practical man within the craft, while he can readily criticise, suggest and improve, rarely originates. The actual new ideas, as a rule, come from without. This holds good in all branches. Probably the constant effort to attain excellence in the special line of one's training is alone sufficient in most cases to close the mind against wholly different methods of performing the same kind of work. Hand-press men, so far from inventing printing machines, first derided the idea, and then bitterly opposed their introduction. After machines came into use, the most valuable improvements in detail were suggested by machine-minders; but new types of machines, as a rule, still come from without. So with type-composing machines. Professional men and artisans in other lines have devised the most successful, and their schemes were long treated as chimerical, not by compositors only, but by some of the best and ablest master-printers. In the artistic branch again, the actual designers are usually men who have never set a display job, who know little of the special form of decoration best adapted to type, nor of its necessary limitations. In some cases, they appear to know as little of the practical side of typefounding. Even if they do, there is still a curious want of knowledge on the part of the founder as to the printer's requirements, and all manner of quite unnecessary difficulties are placed in the way of the compositor. Thus it comes to pass that some of the most artistic as well as costly designs are a disappointment-first to the printer, and secondly to the founder, who finds the sale fall off, and knows not why.

In noting new designs in The Inland Printer, I have been necessarily, in most cases, limited to the artistic effect of the letter or other design, and could only judge of it from its appearance in the specimen sheet. Such is not the case with older and familiar styles; and it has been thought that consideration of some of these might usefully take the place of the chapters on Type Novelties. In dealing with this branch, I cannot avoid going sometimes over ground which I have before taken up in articles published during the past few years, but which found their way to a different circle of readers. I intend to deal as far as possible with general principles, and in case of reference to the supposed defects or shortcomings of any particular design, it will be understood that the object will not be in any way to find fault, but merely to illustrate wherein the artist, or the manufacturer, or both, have failed to appreciate the practical and mechanical requirements of the printer. It is irritating to the workman to have to lose time and take needless trouble over some oversight of the manufacturer, who might just as easily have produced exactly what was required. If in a single instance one of these articles should lead to the printer's needs being more carefully attended to. its object will have been gained. In any case, the chapters are sure to reach the class of readers for whom they are chiefly intended. In several cases already I have known my suggestions carried into practical effect, to the advantage both of typefounder and printer. If my criticism should evoke counter-criticism, so much the better; and should I inadvertently err as to matters of fact, any correspondent will do a good turn by setting me right. I shall not be able to follow any systematic line, but will take up points as they occur to me. Of the art of typefounding I have no practical knowledge; but I know the types themselves from nearly every great foundry in the world. And in the chapters I propose writing, beginning probably next month, my intention is to consider them entirely from the practical printer's point of view.

Written for THE INLAND PRINTER

SOME ITALIAN PRINTERS' MARKS. NO. IL-BY W. ROBERTS. EDITOR OF "THE BOOKWORM."

LTHOUGH Milan was never among the most important Italian cities, from a typographical point of view, its history is nevertheless of considerable interest to students of the "art preservative." As is well known, after the year 1470 the spread of printing in Italy was very rapid, and it is to that year that the introduction of the art into Milan is placed. The date is probably too early by at least twelve months; at any rate the first book is an edition of Virgil, 1472, the printer being Anthony Zarotus, who was a native of Parma, according to his own description of himself in several of his colophons. It was not until about twenty years after he had started that Zarotus - whose name is spelt in over half a dozen

different ways - indulged in the luxury of a mark, and that was of the simplest character, namely, the

initials A Z crowned by a cross. No firm of Milan-



J. J. et fratres de Legano.

several respects dissimilar to the others, first because it was printed in red, and secondly because in the other examples (with one exception) the supporters of the shield stand immediately behind it, instead of as here on either side; in addition, this mark does not carry the initials I H S which in the other examples occupy the center of the engraving. This mark is one of the least common of this firm's, and the accompanying example occurs in the edition of Cornazano's "Sonetti e Canzone," which was published in 1503, and of which a copy is now in the British Museum. Several of the brothers' marks are in white on a black ground. The brothers started printing at Milan in or about 1480, and works bearing their imprint are found as late as 1533. For a year or two they were issuing

reproduced is in

books, in conjunction with Girardus de Tridino de Zeis, at Pavia, 1499-1500, but the experiment was apparently not a success. The brothers during their career as printers published many books of very great importance, among which perhaps the most valuable, from an historical and typographical point of view, is the "Itinerarium Portugallesium," 1508, of which the Beckford copy realized £78. This work is a translation into Latin by Archangelus Madrignanus, a Cistercian monk, of the famous first edition which appeared at Venice, in 1507, of the "Palsi novamente retrovati, et novo mondo da Alberico Vesputio Florentino intilulato." This important book is not uncommon minus the two leaves of index, the value of which may be estimated from the fact that they give an analysis of the contents together with the names of the discoverers. A photo-lithographic facsimile of this work was published in 1886.



Sixtus Riessinger, one of the earliest printers of Naples, is in several respects a highly interesting individual. He started at Naples in 1471 under the patronage of Ferdinand I, King of Naples, with whom our printer appears to have been in high favor, for Ferdinand offered him a bishopric, which he, however, refused - probably the first and last time so high an ecclesiastical honor has ever been offered to a printer. Riessinger was a native of Strasburg ("de Argentina ''); he remained at Naples until 1479; from 1481 to 1483 he was printing at Rome in conjunction with Georg Herolt. The mark here reproduced occurs in a work of Boccaccio, "Floris e Bianzefiore," 1478, and in an edition of Ovid's "Epistole" - the initials S R

D A standing for Sixtus Riessinger de Argentina. It is the earlier and by far the more carefully executed of the two marks used by this

The mark of Jacobus Paucidrapius de Burgofranco is interesting as an illustration of the ingenuity with which the early printers incorporated their initials in their trade devices - for here we have



no less than six letters, I A D P B F. This printer had seven marks, of which five are in white on a black ground, but differing in other respects from one another only in size, or in the shape of the shield on which they are inscribed. Paucidrapius appears to have suffered from all the unrest which beset so many of the early printers. He was apparently permanently located at Pavia from 1490 to 1522, but at intervals he was printing in Ticino, in 1511, in Lyons in 1520, while according to Panzer, he was at Venice in 1533. One of his earliest works was an edition of Plumbino, "Repetitiones," 1492.

The mark of Cosmus Leo Veronensis offers a dis-



Cosmus Leo Veronensis.

tinct contrast in every respect to that of the last printer. His office was at the sign of the white lion ("Blanchinus Leonis"), but whether the sign suggested the mark or vice versa is not now clear. He may be regarded as the only notable printer of Pe-

rugia - certainly the only one who used a mark - up to the first quarter of the sixteenth century. His books are rare, but not, so far as we are aware, of any particular value, typographically or bibliographically. The mark of Jacobus Suigus Sangermanates, as the Latin form of his unwieldy Italian name runs, is another illustration of the initial type, but much more graceful than the usual run of this uninteresting genus. His movements are to some extent indicated by the following "points" in his typograph-

ical career: He was printing at Vercelli in 1485, at Chivasso in 1486, at Turin and Milan in 1487, at the latter place from 1487 to 1408. and from 1498 to 1500 at Venice. This printer used three marks, the two larger being generally printed in red; the smallest example, identical, except in size, with one of the larger ones, is in white on a black ground, and appeared in the "Doctrinale Florum" of S. Marcilletus,



1492, which was one of the few books which Suigus printed in conjunction with Nicolaus de Benedictis at

With Aldus Manutius, the printer's mark appears in a distinct and novel form, and the temptation to



linger long over the fascinating epoch which Aldus may be said to have inaugurated is indeed great. But we must be brief. Although Aldus started printing at Venice in 1494, it was not until 1502 that he adopted a mark, which appeared for the first time in "Le Terze Rime di Dante." This mark, with three

or four slight variations, continued to be used by the Aldine family up to the year 1546. We reproduce two examples of this famous device, the abbreviations "ma" and "ro" in the larger, of course, indicating "Manutius Romanus." Of this mark very little need be said; it had been suggested by the reverse of the beautiful silver medal of Vespasian, a specimen



Aldus Manutius.

of which had been presented to Aldus by his friend Cardinal Bembo, and the famous Augustan motto of "Festina lente" was also added. This mark is the origin of a large family, for it has been either adopted en bloc or in a modified form by many printers in every European country, and its history and "progress" would form a very interesting chapter in the annals of typography.

With the various marks used by his father-in-law, Andrea Torresano, or by his son and grandson, we need not now concern ourselves, inasmuch as the original Anchor and Dolphin example served, with one or two exceptions, as the model of the whole. The mark continued to be used up to the end of the sixteenth century, Paul, the grandson of the original Aldus, using it in conjunction with the elaborate coat of arms granted to the family by the Emperor Maximilian. (To be continued.)

Written for The Inland PRINTER.

RECOLLECTIONS OF A FEW GOOD COMPOSITORS. BY S. K. PARKER.

COMETHING - it does not matter here what it was - the other day started a train of memories of old times. Well, I might say it was something in connection with a proof that was not as clean as it might be, that set me thinking about some good compositors I have known.

Back in 1867 or 1868, the firm of Church, Goodman & Donnelley, of Chicago, removed from a small office on La Salle street, near Randolph street, to more commodious premises at the corner of Dearborn and Washington streets, and an occasional "pi" in the hands of an unlucky or careless comp. was the only thing that brought to mind the making of bread and biscuit, cake and crackers, to which the building familiarly known as the Dake Bakery - had formerly been devoted.

The practical man of the firm was Mr. R. R. Donnelley, a master of the typographic art, and energetic in character - so much so that it was always a source of wonderment to the writer that Mr. Donnelley remained so long as he did in business harness with partners who were so old-f - ahem - conservative.

It was an ambition of Mr. Donnellev at that time to build up a great western publishing house, the character of the output of which should rival the best work of the noted presses of the East. With that end in view he was always on the lookout for good compositors, with the result that a staff of men was gathered together of which he was justly proud.

Numbered among this force of typos were Francis F. Browne, now of the Dial; George W. Bachelder, foreman of the Breeders' Gazetle; Thomas Day, who is still in Mr. Donnelley's service as foreman; William Rich, afterward in business for himself; J. W. Somerville, now proofreader at Knight & Leonard's; George Cruickshank and William Huckell, now farmers; George H. Sinclair, deceased, and others whom I have lost track of

Among those whom I know are no longer living were an original character, Moses Hallock, who could quote Scripture with unfailing accuracy, always having a text suitable for every occasion, and J. E. Tansey, an Irishman who had a Roland for every Oliver shot at him or his native country. These two individuals, with the sage remarks of Frank Browne, who acted as a sort of moderator, contributed largely to the relief of the monotony of the printery. The supervision of this force of artists rested in the able hands of Mr. Thomas Parker up to the time of the fire of 1871, when a general scattering of the members of the old chapel ensued, Mr. Parker going to New York.

At the other end of the old composing room was another chapel, under the foremanship of Thomas McIntosh, where were set up the Legal News and several religious newspapers printed by Church, Goodman & Donnelley. McIntosh (some time deceased) was the soul of jollity in a social way, but rather a martinet in the management of his branch, and was frequently the target for the shots of the Browne-Hallock-Tansev combination. The vounger members of the bookroom force took delight in running counter to Mr. McIntosh's ideas of printing-office decorum, and would seek in various ways to stir up "Boanerges," as he was termed. One evening, when the bookroom people had to work overtime, the spirit of mischief and fun was unusually alive. McIntosh used to wear an apron of green baize, notwithstanding the fact that in general he had no use for anything Irish. So next morning, when he went to don his frontispiece, a beautifully drawn Irish harp, with the legend "Erin Go Bragh," done in white chalk by an apprentice who had a neat hand in that direction, was the first thing that met his eye. Did he storm? Well, the question and answer are really unnecessary. The atmosphere between the two departments remained decidedly chilly for a long time because the culprit was not discharged. One member of McIntosh's crew - Mr. H. S. Engleis now with the Henry O. Shepard Company.

Were such a thing possible, an exhibit or reproduction of the work of this staff of book compositors would form a useful object lesson to many a printer of the present, in the points of evenness of spacing, perfect justification, and absence of error in proofs. It was no unusual thing for Browne to have several galleys in succession without an error, and that on medical, geological and other recondite subjects; and the others would not be far behind, either. The matter of the several compositors, as it stood on the galleys, looking down its outer edge, would appear as smooth and even as a solid piece of metal planed in a machine, and it was a delight to handle it in making up.

The price of composition at that time was 50 cents a thousand, and compositors had a chance and an incentive to make a decent bill. It is a question whether the deterioration in the quality of work done nowadays is not partly due to the reductions made in the book scale. The constant strain of effort to get up a decent-sized string seems to have the result of causing the compositor to slight his work at every point where he compositor to slight his work at every point where he thinks it may escape the eye and attention of the foreman or the proofreader. Whatever the cause, the fact remains that good compositors whose work combines the qualities of even spacing, perfect justification, clean proofs, and reasonable speed, are very scarce; the majority seem to have either "gone up higher," quit the business, or laid off this mortal coil.

Ably seconding the efforts of the composing room people were an efficient corps of pressmen, headed by the late Steve McNamara, and including William Tate, who ran the Adams press, Chris Kahler, who operated the drums, Peter Splithoff, who ran the pony cylinder, and William Lewis, who superintended the Gordons and is, by the way, still with Mr. Donnelley, while Pete is superintendent of the pressrooms of the Boston Globe. Steve McNamara went over to the firm of Knight & Leonard previous to the fire, and remained with them until he went into the roller business.

It may not be amiss in this connection to say that Mr. Donnelley's recognition of ability was not discouraged by the fire of 1871; for in 1873, when the writer had a temporary engagement in the proofroom on the city directory, Mr. H. O. Shepard — the head of the present extensive house of The Henry O. Shepard Company, printers of this journal — worked in the composing room, and was noted as the swiftest hand in a force of about eighty compositors.

About a year previous to the fire the writer entered the service of Messrs. Knight & Leonard, and upon the resumption of business after the "big burn," several others of Donnelley's old force were secured by this firm, including Bachelder, Huckell and Somerville. Other first-class compositors in the employ of Knight & Leonard were John F. Turner, now partner in a "feather foundry," and A. D. Lynn, who was promoted to the foremanship of the bookroom, but failing health compelled his retirement, and he finally passed to his long home.

But Mr. Donnelley seemed to have "lost his grip" on good workmen, and "Shep," like the rest, gravitated to Knight & Leonard's, in course of time becoming foreman of the jobroom, which position he held until he resigned to establish the present house.

Is the machine to be the good compositor of the future?





A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING. ered at the Chicago postoffice as second-class matter.]

Published Monthly by

THE INLAND PRINTER COMPANY,

212, 214 MONROE STREET, CHICAGO,

A. H. McQuilkin, Editor

ADDRESS ALL CORRESPONDENCE TO THE INLAND PRINTER COMPANY,

CHICAGO, JUNE, 1894.

The BLAND PRIVER is issued promptly on the fifth of each month, and will spare no endeavor to furnish viandas news and information to those interested professionally or incidentally in printing, engraving, electrotyping, bookbinding, and is the paper and stationery sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES.

Two Dollars per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTION may be sent by captered, then, money order or registered to the captered to the c

Foreign Subscriptions.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make foreign money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers throughout the United States and Canada.

Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCov, 54 Farringdon Road, London, England.
ALEX. COWAN & SOSS (LIMITED), General Agents, Melbourne, Sydney
and Adelaide, Australia, and Dunedin, New Zealand,
G. HEDELER, Grimmaischer Steinweg 3, Leipsie, Germany,
fülben jinb auch die litzniesagn unb Bultriger Spirittion Betriffinb zu rügler.

IMPORTANT TO USERS OF CHALK PLATES.

HE article entitled "Chalk Talk" in our May issue has awakened much interest on the subject of chalk engraving and we have received many inquiries in that regard. We find we have inadvertently done an injustice to the Hoke Engraving Plate Company, of St. Louis, Missouri, the patentees of the process, described in the article, as plates made after the formula given therein would infringe their patent. The Hoke Company furnish the outfit for the work on such reasonable terms that we are persuaded no one will find it will pay him to go outside the law and make the plates. We refer inquirers to the circular issued by the Hoke Engraving Plate Company printed under business notices in this number. In our list of new patents last month note was made of the granting of a patent for these process plates to J. L. Muller and Willey T. Crosse. We are advised that these conflict with the patents of the Hoke Company.

COMPETITIONS FOR ADVERTISEMENT CONSTRUCTORS.

MONG the most striking and interesting features of this magazine, of recent months, the advertisement competitions have taken a very prominent place, and as a result of the favor with which these contests have been received, two of our advertisers have taken the matter up and in their own behalf now offer valuable prizes to advertisement constructors. That this development of our experiment in ad. constructing will be an incentive to a closer study of advertising on the part of our readers, we are pleased to think, and though the expression has frequently been made that our advertising pages are as carefully perused as our reading pages, it will in addition be conceded that the methods we are adopting to add novelty and value to these pages are in advance of those instituted by any magazine at any time, in so far as the actual benefits to our readers and advertisers are concerned. In consideration of the difficulties attending the awarding of prizes and other details, we beg that strict attention on the part of contestants be paid to the following

GENERAL RULES.

- 1. Size of paper on which proofs are submitted must be 121/4 by 91% inches.
- 2. Matter must be centered on the sheet.
- 3. Proofs must be mailed flat. Rolled and creased proofs will not be received.
- 4. Contestant's name and address, with the title of the contest, must be printed in brevier roman type, set to the measure of the advertisement, and printed one inch from the foot of the sheet.
- 5. Packages must be plainly marked with the title of the con-

W. N. DURANT ADVERTISEMENT CONTEST.

Elsewhere in this issue of The Inland Printer appears the advertisement of the W. N. Durant Counter, which reads as follows:

THE DURANT COUNTERS RECEIVED THE HIGHEST AWARD AT THE WORLD'S COLUMBIAN EXPOSITION SEND FOR CATALOGUE TO W. N. DURANT. MILWAUKEE, WISCONSIN

The space occupied by the advertisement is 31/4 by 1 inch. Mr. Durant desires to use it to the best advantage and therefore offers to the readers of THE INLAND PRINTER the prizes listed below in a contest for the best written and best composed advertisement to occupy the said space, made up from the subject matter of the Durant advertisement without illustration. Three prizes are offered, namely :

FIRST PRIZE: One No. 2 Standard Nickel Plated Durant Counter, or \$10 in cash.

SECOND PRIZE: \$5 in cash. THIRD PRIZE: \$2 in cash.

Thirty proofs, as noted in the general rules, must be mailed to the office of The Inland Printer. The contest will close on July 10, and award will be announced in our August issue. The advertisements sent in will be reproduced and shown at Mr. Durant's discretion in the regular advertising space of the Durant counter in The Inland Printer, each with the signature of the contributor attached.

CONTEST BY EVELYN PATENT TINT BLOCK CO.

This competition, offered by the Evelyn Patent Tint Block Company, of Baltimore, Maryland, is for the three most meritorious specimens of advertisement display, to be used in The INLAND PRINTER, made from the following wording:

Red in Patent Bills of Companies of Section 19 and Section 19 and

Following are the prizes offered:

FIRST PRIZE: A complete outfit of the Evelyn Patent Tint

Block process, including material, tools for
working and instruction. Value, \$15.

SECOND PRIZE: \$10 worth of the Evelyn Company's vignettes and ornaments for book and job work.

THIRD PRIZE: \$5 worth of the Evelyn Company's vignettes and ornaments for book and job work.

The matter is to be utilized in the space of a half-page of The Inland Printer, $5\frac{1}{18}$ by $6\frac{3}{4}$ inches. Copy must be followed

Time of composition will not be considered. Full latitude is given regarding display and ornamentation. The point to be observed is the most correct selection of prominent display lines and their most effective arrangement in the design.

The first prize will be given to the design meriting the greatest number of points out of a possible 35, counting practicability 5, symmetry 5, originality 5, effectiveness 5, finish of detail 5, composition 5, presswork 5, and the second and third prizes will be given on the same terms in their order.

Proofsheets, thirty in number, according to the requirements of the General Rules, must be mailed to The Inland Printer not later than July 25 next.

These competitions will in all probability be followed by others, dependent, of course, on the favor with which these are received.

A CHARACTERISTIC indorsement of The In-LAND PRINTER comes from Mr. John Thomson this month. It will be found in our advertising pages.

AKRON, Ohio, is the center of interest to the pressmen at this time, in consequence of the complications arising from the Werner Company's disagreem ment with its employés. As that company's pressorous are said to be the largest in the world, general interest attaches to the present difficulty. On another page of this issue will be found in detail statements made by those directly in interest connected with the unions.

THE Employing Printers' Association, of Chicago, with an energy characteristic of the city, are agitating a business reform that promises better things for the trade generally. The letter of Mr. W. S. Burnham, which will be found in our correspondence department in this issue, contains matter for the serious consideration of employers, and the articles and letters bearing on the same subject, appearing in this and other issues of THE INLAND PRINTER, lend emphasis to Mr. Burnham's suggestion.

ORLD'S FAIR exhibitors who were fortunate in drawing prizes under the Thacher system are now under government surveillance in anticipation of any violation of the law which fixes a heavy penalty on anyone fraudulently making reproductions, however crude, of any design of diplomas or medals awarded to exhibitors. Under permission of the Secretary of the Treasury, The Inland Printer last September published a reduced facsimile of the design of the diploma, but in spite of the permission granted, the plate and the files of the paper in which its impressions appeared have been demanded by the Secret Service officials and have been surrendered to them. Mr. George R. Davis, who drafted the law under which the Secret Service purports to be acting, asserts that its intent is misconstrued and that no penalty attaches to anyone reproducing the designs for legitimate advertising purposes. Prominent lawvers also deny the legality of the action of the Secret Service department. A peculiar feature in the question is that for a consideration to the proper persons additional diplomas and medals may be obtained of the government by those who have been granted awards. Foreign exhibitors at the Fair complained of the non-competitive character of the Thacher system, but Mr. Thacher explained that they did not understand it. Its beauties are unfolding gradually.

Written for The Inland Printer.

AMERICAN TYPOGRAPHICAL MAKE-READY.

NO. XIV.-BY WILLIAM J. KELLY.*

In the last number I casually called attention to a few "faults to avoid"; not that I then thought them more prevalent than many others to be avoided, but because the tendency of some pressrooms in the larger cities seems to be to practically ignore almost every reliable and workmanlike method in their efforts to "crowd out" work for the benefit of the cheap customer. Examples of this kind are not only destructive to legitimate trade, but also ruinous to the apprentices to whom we must look for our coming pressure.

*Note.—Ou another page of this issue Mr. Kelly conducts a department of questions and answers, experience and practical detail. Pressmer and others interested in presswork will find in this department a congenial corner for the ventilation of theories and exchange of helpful advice.

Preparatory to entering under a few other regular headings which will shortly close this treatise on presswork, I here append what will be found a

SUMMARY OF USEFUL HINTS.

Bearers .- Build up the packing on the cylinder head of the press exactly even with the bearers on each end; then raise the bearers on the bed of the press a trifle more than type height. Adjust the impression screws on each end so that the bearers on the cylinder and those on the bed shall come together gently when on the impression. To ascertain this lay a strip of fairly thin paper on each of the bed bearers the entire length, and run through an impression on the paper. If either end of the cylinder be too high or too low the fact will be apparent by the pressure on the slip of paper. When these have been made true the machine is ready for use, after the impression set screws have been made fast. New presses should always be tested in this manner before being run; and presses in regular use should also be gone over in this way occasionally. Cylinder bearers and press bearers must not be allowed to bind too strongly, as they will wear off unevenly on the taking and leaving ends of the bed bearers. The bearers on the bed of the press should never be lower than the regular height of metal type; nor should the printing surface of the cylinder either. Pressing down the cylinder against the bed by means of the impression screws, in order to get a stronger impression, will cause convexity of the bed and otherwise injure the sensitive mechanism of both. I do not know of any two parts of a printing press requiring more equal attention and good judgment than do those mentioned, except it be that of the feed guides and grippers.

FEED GUIDES AND GRIPPERS .- By feed guides I mean all that particular mechanism which has to do with sustaining and liberating the sheet and known by some as "drop guides," including the steel tongues in the feed board, previous to being taken by the grippers in the cylinder opening. No job of presswork should be proceeded with without first having these combined pieces of mechanism accurately set so as to register. Nor should any form which must be worked and turned, or backed up by another form, or made up for different colors, be made ready until it has been definitely settled by test, with this mechanism, that it will register when made ready. To set the registering apparatus is only the work of a couple of minutes, and to attend to this as I have suggested will often save time, annoyance and material. To do this with accuracy, bring the cylinder to the front of the feed board, so that the small stud (which operates the opening and closing of the gripper bar) enters the tumbler box and arrives at the point where it merely begins to raise the grippers; the drop guides should now be perfectly parallel with each other and gently resting on the steel tongues inserted in the feed board; a sheet should now be fed up to the guides and the cylinder moved forward until these rise from the tongues and the grippers take hold on the sheet at the same instant. If the grippers take hold too soon they will tear the sheet against the drop guides; or, if the drop guides rise before the proper time, the sheet will slide forward and fail to register. The tongues and drop guides should not be set too far from nor too near each other, but located so as to sustain the sheet, and that no portion of it may be displaced by the rotation of the cylinder. The grippers should all take hold of the sheet at the same time, and be perfectly uniform.

The Cylinder Bands.—These auxiliaries to good register and smoothness are neglected too often. Indeed, to many persons running printing presses their utility has never been encompassed. Undoubtedly their skillful use can only be acquired by experiment and observation, but the student will be well repaid for these by the gratifying results which will follow in his daily duties at press. These bands should be uniformly distributed about the cylinder, or to suit the peculiarities of the work to be done. They should not be set so as to drag on any part of the packing on the cylinder, nor should they be carried so tightly to the printed sheet as to smut the work, nor to draw the sheet out of shape previous to reaching the form. If the pressman will so set these bands that they will merely sustain the weight of the sheet against the tympan, he will derive the benefit intended from their use, but in no instance should he allow any of the bands to lap over the fingers on the gripper bar, nor to wear on these in any way. If through carelessness one or more bands bind the sheet too strongly, the register of the entire job is made a question of doubt, regardless of how carefully other details may have been carried out.

IMPRESSION SCREWS.—I have witnessed so many evils come to good presses through the abuse of these mechanical pulses, that I deem it expedient to say to all pressmen: "Do not tamper with the impression screws." Set the bed and cylinder to correct standard height; fasten the set screws, and do the rest when and where you make ready.

THE FEED BOARD.—There are feed boards and feed boards, and feed boys and feed boys, that cause no end to trouble—the latter generally being compelled to account for all of it. There are thousands of power presses today without a suitable feed board from which to feed a thousand sheets that will register on a second color. This being a fact, see to it that your feed board is perfectly stationary when in position for work. See that it does not sag from side to side when the body of the feeder is pressing against it, or when he lays his "lift" of stock on it. A loosely fitted feed board can cause great trouble and spoil much otherwise good work.

THE INK FOUNTAIN.—To thoroughly understand the manipulation of the ink fountain, one must know something about the fountain in use. Perhaps no two fountains were ever known to be alike, notwithstanding





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THE TERRY ENGRAVING COMPANY,
Columbus, Ohio,

the word of the makers to the contrary. But I believe there is at least one way by which the most obstinate fountain blade can be made to subserve a desirable end. I have gleaned from a published essay on cylinder presswork, by a reputed authority, this valuable hint: "Adjust the ink fountain evenly from end to end first, then cut off the ink carefully where required." This is sound, so far as it goes; but suppose you cannot adjust the ink evenly from end to end; that the fountain which you are working with cannot be controlled in that way, what course we are then to pursue to effect this end does not appear. Better advice would be like this: Open up fairly the screws (which control the ink blade) the entire length of the fountain, and begin to adjust the flow of ink at the center of the fountain, tightening the screws gently from this point, right and left, until the ends are reached. If the correct flow is not secured at first trial, begin again at the same starting point, cutting down or opening up, as the case may require. The reason for this course will be plain when I add that to begin adjusting a fountain at the ends will certainly force a "buckle" in the ink blade, which may locate at the very point most disastrous to the form; or else it will be driven, by the screws, to the weakest part of the blade. It is next to impossible to "buckle" an ink blade when the screws are opened up and the setting of the flow of ink commences at the middle of the fountain. Should a buckle occur it is a simple matter to eradicate it by the method suggested. The most stubborn ink fountain will yield to this treatment.

(To be continued.)

Written for THE INLAND PRINTER

MISTAKES IN HALF-TONE.

H, half-tone, the crimes that are committed in thy name! This paraphrase but partially expresses the mistakes that are constantly being made in this most valuable of the reproductive processes of photoengraving. That half-tone is the most valuable of the engraving processes cannot be gainsaid from the fact that it holds the mirror up to nature so that the latter can be reflected from the printed sheet. It records in permanent printing ink the fleeting pictures caught by the camera without the intervention of artist or engraver, and is therefore a faithful copyist. Its chief merit, however, is that it permits all this to be done cheaply. Any printer can now illustrate the matter passing through his presses, whether it be book, newspaper, pamphlet, circular or advertisement. Little wonder is it that a process which can be so universally used should be so grossly abused.

It is not pleasant to be told our faults, and though the purposes of this article might best be secured by giving some samples of half-tone misfits - some terrible examples, as it were, of the evils alluded to, still that will be omitted, and only in a general way will reference be made to what can be accomplished by this process and what should be avoided.

In July, 1881, John A. Moss, the father of photoengraving, and the writer had a long talk on this subject of half-tone. Every point about the process was a secret in those days. We were both in control of large plants. I had made in March of the previous year the first pure half-tone picture ever published, and that in a daily paper, and Moss was then experimenting on the subject day and night, so it can be understood that our conversation consisted very largely of very cautious verbal sparring, each trying to give the other as little information as possible on the subject uppermost in our thoughts. One fact we both admitted, and that was the reason it impressed me. I had said that from many years' experimenting with half-tone I had reached the conclusion that it was a process on which was stamped "Thus far can you go and no further." To which Mr. Moss added: "I have long ago satisfied myself as to the limits of its usefulness." This conclusion of Mr. Moss' has unfortunately not been reached as yet by many photo-engravers and printers. This beautiful process has its limitations, and these should be more generally known.

The first thing to be learned is how to choose a subject for reproduction in half-tone, for an unsuitable subject will give the photographer and printer much trouble, and the result will never be satisfactory.

The very best effects are obtained from a good original negative direct from nature. A delicate transparency, or positive, on glass is made from this negative and then the positive is copied in the camera by transmitted light. But few photographers have cameras fitted for this method. The next best and most practical subject is a good photograph with bright high lights and few broad shadows, the latter full of detail. The larger the photograph the better, and this can be said of most any subject for half-tone reproduction, that the more reduction it has the brighter will be the result. Backgrounds of broad, flat tints of any shade give much trouble. These can be avoided often by bringing in the border lines so as to cut off as much of the flat tints as possible.

Select the subject possessing the strongest contrasts of light and shade, for it must be constantly borne in mind that the tendency of both the reproduction by half-tone and the printing is to flatten or reduce the contrasts. Half-tone darkens the brightest lights in the picture and introduces white dots often into the deepest shadows. Then in printing, the lightest tones or finest dots in the plate are generally liable to give the strongest impressions, while the deep shadows incline to grayness.

Remember, also, that half-tone reproduces form and not texture. Wood, copper and steel plate engravers use different formulæ of lines or dots to express different textures. For instance: A placid landscape can

^{*} Note.—On another page of this issue Mr. Horgan conducts a department of notes and queries pertaining to process engraving, to which the attention of interested readers is respectfully directed.

be made interesting by the use of these methods because the sky, land, rocks, grass, bark, leaves, water are expressed in different ways. Not so with half-tone. Everything in such a picture being shown by lines or dots, a placid landscape becomes absolutely dead by the time it has gone through the half-tone process.

If the subject cannot be photographed then it should be a wash drawing, that is, drawn with a brush and India ink, avoiding the use of blue, yellow, or sepia, as these only confuse the eye. If the half-tone is to be printed in black on white paper, then the wash drawing should be in black and white only, so the reproduction can be compared with it. The artist need not fear getting his contrasts too violent, as the process will tone them down.

Pencil sketches reproduce well in half-tone if they are sufficiently vigorous. Crayon drawings, if not too flat in color and there is sufficient reduction on them, give good results. A good uncolored lithograph is the best of subjects for half-tone, and so is a bright mezzotint engraving. A steel engraving can only be successfully reproduced in that way when it is so much reduced in size that the lines of the engraving become blurred into tones. This last rule applies with greater force to wood engravings. In fact, it is seldom that a wood engraving can be reproduced in half-tone.

Oil and water-color paintings, though the most interesting of subjects, give the most trouble, owing to the failure of photography to reproduce the colors into tones of similar value in light and shade. The light yellow of the hair photographing dark, and dark blue eyes photographing light, illustrates the nature of this difficulty. Paintings are reproduced, however, by making a negative, then a platinotype print on which an artist corrects the exaggeration of light and shade, and this latter picture is then reproduced in half-tone.

Photogravures, as a rule, make unsatisfactory halftones. This is owing usually to the lack of detail in their shadows. All prints in ink from gelatine should be avoided as subjects, for the same reason. Colored photographs or lithographs, line wood, or steel engravings, should not be attempted.

The next most serious mistake in half-tone is in the degree of fineness of the screen used. By this is meant the number of lines to the inch in the half-tone plate. It would seem superfluous to state that the fineness or coarseness of the engraving should vary with the kind of ink, paper and presswork to be used upon it, and yet here is where photo-engravers and printers err most frequently. A photo-engraver is often limited to a few screens and sometimes only one, making all his plates of the same degree of fineness, regardless of the presswork. As well might a printer attempt to set all his jobs from a single or a few fonts of type.

Anyone can study out this subject for themselves in this way: Take any successful print in half-tone, and with a knife mark two points exactly one inch apart along a diagonal line of the picture, then count the number of dots between these points and the result will be the number of lines to the inch in the screen used. Examine the paper and ink, consider the presswork, and it will be found that there must be a fixed relation between all four in order to produce the best results.

As to the relation between the screen and the result, it will shock photo-engravers to state that the number of lines to the inch in a half-tone engraving should vary from eight to one hundred and fifty. according to the use to which the half-tone plate can be put. What use can be made of a plate eight lines to the inch, will be asked. To which it can be replied that good bill-board printing may be secured from a plate of that degree of coarseness. Color plates can be made with screens of twenty to fifty lines to the inch. For ordinary daily newspaper printing screens from fifty to eighty lines should be used. Fine book paper will take plates often to one hundred and twenty lines, while any plates finer than that should be printed on a coated paper. Of course very much depends on presswork, but that is beyond the province of this department. If the photo-engraver and printer will gather from these broad statements that there is an "eternal fitness" in this matter as in all others, and that halftone engraving is not a panacea for all the ills of illustrating, then the purpose of the present article will be attained and we will be prepared to come a trifle nearer to what we are all striving for - perfection in the art of printing.

Written for THE INLAND PRINTER

ELECTROTYPE MOLDING.

BY A. L. BARR.

AN Irishman meeting his son, who had secured a situation with an electrotyper, exclaimed: "For the Lord's sake, Michael, what's the matter with your face?" "It is 'plumbago,' father," auswered Michael. "Begorra," said the old man, "I think it's 'plum nagro.'" One of the reasons why electrotype molding is not desired by most of our young men of today, and why it is neglected by many of the foremen of even our best foundries, is that the work is very dirty. They are afraid they will look "plum nagro." Electrotype molding should not be done by boys, but by experienced men. It is to the prospective cut, as the foundation is to the house; all of the fine work which it is possible to put on it is of no account if the molding is not properly done. Then why not give it more attention? In the first place, everything should be kept clean. Some will laugh at this and say: "How is it possible to keep a molding room clean?" I do not say, Keep the floor white, no more than I would say to the miller, Keep your floor black. It is just as essential to keep the place clean in order to obtain good results in electrotyping as it is for a successful miller to keep his mill clean. It is not uncommon in going into a molding room to see a boy pouring hot wax through a sieve with a coating of dirt so thick that he can hardly strain it. Everything goes

into the wax pot. Another thing, a great many molders think they must have a half-dozen ingredients in their wax to get a good mold, while the fact is, the nearer you can come to pure wax and work it, the better the results.

There have been hundreds of things used, but when you want to be certain of a good "job" take the pure wax. I was in a molding room not long ago, where a young man was about to take the impression or mold, and although he is quite intelligent, I was surprised to see him place on top of the form a piece of straw board so rough that it looked as though it might have been lying in the gutter for a week; it looked more like an alligator's back than anything else. This young man would be surprised if told that his mold was uneven, and yet how could it be otherwise? Oh, some will say, the finisher can fix that all right. That is the trouble, the finisher does fix it, but every time he strikes the plate with his hammer he lessens the possibility of getting a clean, sharp impression.

Another thing, in blackleading the molds necessary and proper attention is often omitted, and especially is this true in washing the mold, which should be thoroughly done.

When coating with iron filings the mold should be sprinkled from a pepper box filled with filings, instead of throwing them on by the handful, and the vitriol water should be poured on evenly instead of being dashed on by the cupful, and then giving the mold two or three rubs. The filings should always be sprinkled over the mold evenly, and then well and carefully rubbed. After the mold is well coated it should be thoroughly washed out. In making the bath care should be taken not to use too much oil of vitriol, as it is a great deal easier to add a little more than to get that little out after it is once put in. Too much will burn the shell and ruin your work. See that the current is not too strong; it is better to have a nice steady current, and take a little more time, than to make a shell in chunks with a rough looking face, Some of my readers may say, We presume this is all right to electrotype molders, but we would like to know how electrotype molding is done. It is like many other things, simple when once understood. Take some beeswax and place it in a jacket kettle exposed to moderate heat. To it add a small quantity of plumbago or blacklead, and when the mixture is warm pour it on a flat white metal plate, and smooth it over with a straight edge. After it is cool, rub on a little blacklead, and after blackleading the type form place it on the wax, and put the combination in the press for the purpose, which generally works with two toggle joints, a screw and hand wheel under the bed. After taking an impression to the proper depth the form is removed, and with a large knife the extra deep places in the mold are pared off and the large spaces are built up so as not to blacken the sheets in printing. It is then covered with blacklead and placed in a machine having a fine-haired brush, which beats the blacklead

into the mold. It is then removed to a trough and well washed with clean water to get out all the loose blacklead. The face of the mold is then sprinkled with vitriol water, that is, water that has dissolved as much copper crystals as it will hold in solution. Then it is sprinkled with cast-iron filings; this gives it a coating or fine shell of copper, and causes the current in the bath to start to deposit more readily than it would if the mold was not coated. The mold is washed again after the coating, and this is generally done by standing the mold on its edge, and having a small hose attached to a hydrant, and by pressing the end of hose secure force enough from the water to thoroughly clean out the mold.

Two copper wire rods are now fastened to the mold with a hot iron and a little wax, and it is then placed in a lead-lined tank filled with vitriol water and a small quantity of oil of vitriol. The two wires which were attached to the mold are fastened to a large wire running across the tank, and on a similar wire is attached a copper plate. One end of each of these wires which run across the tank - the mold on one, and the copper plate on the other - is connected with a wire running to a dynamo, thus forming a current from the copper plate to the mold, and while the acid cuts the copper from the plate the current from the dynamo deposits it on the mold. The thickness of shell is regulated by the time it is in the bath. After the shell is the proper thickness, which takes about three to four hours with a good current, it is removed from the mold, and being thoroughly cleaned it is ready for tinning and backing.



STUDY HEAD-BY A. FOERSTER

BOOKS, AUTHORS AND KINDRED SUBJECTS.

BY IRVING.

M. R. JOHN BRISBEN WALKER is full of surprises. He has just decided to move the editorial and manufacture the Hudson. Architects are now at work making plans for a printing office, to be 250 feet long and three stories high, with porticoes supported by Greek columns. It is Mr. Walker's present purpose to make his own home at Irvington, and in time he expects that all his office employés, compositors and pressmen will do likewise. Let us hope that Mr. Walker's magazine may not dim the halo of glory that surrounds the home and haunts of the gentle spirit that gave "a local habitation and a name" to Sunnyside and Irvington.

MR. GEORGE MOORE'S path is not strewn with roses, but few authors are so successful in attracting attention as he is. His new novel, "Eisther Waters," has received more substantial advertising by the act of Messrs. W. H. Smith & Co., in declining to issue it to the subscribers to their circulating library, than it could have received in any other way.

In the society columns of the Chicago Sunday Tribune we read that the "Young Fortnightly held their regular meeting at the Wellington Hotel Friday afternoon. Two short papers were read, one on "Mary Wollstontraft," by Miss Julia Fitch, the other by Miss Bertha Baker, on "Mary Shelby."

AND yet Mr. H. D. Traill, in a recent lecture at the Royal Iustitution (London), tells us that the relationship between Literature and Journalism is very close. Indeed, Mr. Traill is deploring the enormous over-production of literary matter at the present day. He fears that the production of printed matter has multiplied to such an extent that the number of writers threatens to outstrip the number of readers, and that the economic position of literature seems fast approaching that of the simple islanders who lived by taking each other's washing. While Mr. Traill combats the vague charge against journalism of debasing "style," he is willing to admit that there is little room for "style" in journalistic work, written as it is, against time, without leisure for revision, save such as barely suffices to correct typographical errors and avoid actions for libel. If there is only a day between the leading article and the wastebasket, it is only a question of a week or two between the book and the "fourpenny box."

AND this reminds us, by the way, that our old friend, Frank M. Morris, one of the "Fortys" and the author and owner of "The Book Shop," has lately moved his "fourpenny boxes," and other chattels, from the late sweatsh.; in the State street basement, to 169 Madison street, where he may be found dispensing his wares and smiles to the unwary from 10 A.M. to 8 P.M. daily, Sundays alone excepted.

MR. EUGENE FIELD, the poet and philosopher of Buena Park, has lately issued a broadside, wherein is felicitously set forth his autobiography and autobiblography. May 1 he returned from the Sunny South and reopened in the Record his column yclept "Sharps and Flats," much to the pleasure and gratification of his friends and admires.

DISCANTING on the "Duties of Authors," in a recent number of the Illustrated London News, Mr. Andrew Lang says the author's first duty, as understood by the public, "is to be at everybody's beck and call. He combines, with a dozen other unpaid duties, that of an unpaid editor of Answers to Correspondents." The autograph hunter is Mr. Lang's especial béte noire. His hand is ever open and extended, and is voice particularly rasping and persistent, and never does he seem to reflect on the tedions impertinence of his demands. "Many of them want to come and see a man—anyone will do—and then to write about his cat, his crockery, his cold in the head." Another form of ass, didot, or imbecile (Mr. Lang uses these epithets frequently of late) is he who sends his "rubbish" to be weighed in the literary scale. "No beginner of teste or talent is so stupid as to be intrusive. Young Coleridges and Keatses do not forward 'Lamias' and 'Ancient Mariners' to strangers, with a demand for an opinion.' The duties of the editor would not be so arduous if they did. If Mr. Lang has not our sympathy he has our commiscration.

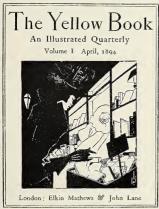
COMMENTING on the magazines of the month, a writer in the Chicago Record says that the "average reader doesn't yearn for instruction; he wants amusement so as to forget basiness cares and the fact that his wife insists on possessing a §130 statio-made gown, even if the times are hard. The Ceutary appears to cater to the few in such contributions as 'Book-Bindings of the Past.' It is ably handled, but it is more than probable that not one subscriber in twenty would find it of any great interest." One regrets the paragrapher's domestic affliction, and can readily understand that reading about costly bindings must irk him, but why didn't the paragrapher confine his attention to the other nineteen articles in the May Century, and let the other subscriber have Mr. Matthews' entertaining and instructive paper on bindings to himself. Tastes differ, hence the diversity in magazine literature.

APROPOS of the point of view, one may read in the Chicago Sunday *Tribune*, Mr. G. W. Smalley's cablegram that the two notable books of the week are Mr. Swinburne's "Astrophel," and Lord Wolseley's "Marlborough," while in the same issue of the *Tribune*, and on the same page, Mr. Harold Frederic tells us in his cablegram that the one book of the week "worth mention" is "The Diplomatic Reminiscences" of Lord Augustus Loftus.

ONE has not seen a reference by either of the Tribune's London correspondents to The Yellow Book. And yet periodical literature on both sides the Atlantic has been literally teeming with references to and reviews of this novel publication for the past three weeks. These references and reviews have differed as widely from each other as The Yellow Book itself differs from other periodical literature. Before quoting any of these different opinions, many of them so amusing in themselves, and all of them so generally helpful to the new



quarterly, it may be well to set forth more fully than has hitherto been done in these columns, some account of The Yellow Book. The editor is an American, Mr. Henry Harland, who, by his pen-name of "Stdiney Luska," is well known. The art department is under the direction of Mr. Ambrey Beardsley; and the publishers are Messrs. Elkin Mathews and John Lane. From an interview, lately reported in The Selech, we learn that The Yellow Book, as it stands today, is the invention of Messrs. Harland, Beardsley & Lane. "It would hardly be worth while tracing the idea from its first conception," says the interview, "as it grew, shall we say? like the mustard seed." There is a connection between mustard and the color of the quarterly. "We considered ever so many names," say the interviewed, "and at last came to this; Why not call it after some color, green, or blue, or anything else? We preferred yellow, and then, as to the name 'Book,' why, that's also very simple. The quarterly is to be a book, a thing to be put in the library, just like any other volume, a complete book." To these young men the time had come for an "absolutely new era in the way of magazine literature," for something elever, "distinctive," not "precious or eccentric," yet "popular in the best and truest sense of the word," "Distinction, modernness," these are the two leading features. To find the book on the booksellers' counter is to examine it, and to examine is to buy. No matter what the passing generation may say of it, the secker after the new, the end of the century literature, will not pass it by. Our



Price Five Shillings Net

form, very much reduced (the original is 8% by 6½ inches), nothing of the striking effect of colors, yellow and black. This design is Mr. Beardsley's, as also the other, reproduced from the prospectus, which is quite as effective as any in the book.

One marvels that so slight an error should have crept into the typography of the cover. "AprI" is a blenish, but perhaps it disfigures only the second edition. There may be typographical errors in the text of the book, but one has not found them if there are. Certainly no criticism can be made of the form, which is easy to handle, or the old-faced type, or the presswork, which is clean and perfect, or the flexible sewing, or the quality of the paper and proportion of margins. And by the time the next number appears we shall know where to look for the Table of Contents, which is placed ahead of the title-page.

As to the art and the literature of The Yellow Book, what should one say? A variety of opinions may help to guide the reader of these notes. A leader-writer in the London Daily News, which may be Andrew Lang, finds the cover "artistically jaundited"; while Logroller, in the Slar, describes it as bright and smart. The St. James Budget objects to Mr. Beardsley's drawings as "ill-drawn and morbidly conceived," while Public Opinion halls them as "an unqualified success," one is tempted to quote just here the following note to the editor of the London Daily Chronicle, and the latter's comment:

SIR,—It is a matter of sincere regret to me that your reviewer's copy of
The Vellow Book did not contain the portrait of Mrs. Patrick Campbell.
For the benefit of your readers I may add that every other copy did.
Yours obediently, AUBREY BEARDLEY.

[We congratulate the more fortunate possessors of the portrait. Our own copy, it is true, contained a female figure in the space thus described, but we rated Mars. Jurick Campbell's appearance and Mr. Beardsley's tallent far too high to suppose that they were united on this occasion.—

ED. D. C.] One has no occasion to withdraw the opinion already expressed on Mr. Beardsley's work in a previous number of THE INLAND PRINTER, but this modification may be permitted. Flattered by the success that has been his, Mr. Beardsley seems to have exaggerated the grotesque features of his decorative work, and to have introduced a trifle too much of the grotesque into his portraits of real people. One hardly expected the Miss Gilders to like either the art or the literature of The Yellow Book, and, in fact, their comments "forninst" is usually one's greatest inducement to buy. But to return to the London criticisms on the literary part of the quarterly. "The Death of the Lion," by Mr. Henry James, is found "difficult to read" by the Pall Mall Gazette, while the Westminster Gazette says that "it is very near Mr. James' best - there is satire, humor, and epigram enough in its fifty pages for half a dozen ordinary stories." The Birmingham Gazette dismisses Mr. George Saintsbury's "Sentimental Cellar" as "pompous and empty," while the National Observer thinks it "a clever fantasia on wine and women." One reviewer calls George Egerton's "Lost Masterpiece" "a nothingness of words," while another finds it "a clever impressionist record of moods"; and so on all along down the list. A mere glance at the more important essays and poems must convince the most skeptical of one thing - the superiority of the quarterly as a whole. The essay by Mr. Arthur Waugh, entitled "Reticence in Literature," and the poems by Messrs. Edmund Gosse, John Davidson and William Watson, not to mention several others almost equally good, would confer distinction on any magazine. And the public appears to be single-minded in its verdict, as the first edition of 5,000 copies was exhausted in five days, while a second large edition went out of print in five more, and a third edition had to be prepared immediately. On the day of publication the contributors gave a dinner in their own honor, of which a lively account is given in the Critic (N. Y.) for May 5.

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

A BOUT the usual number of patents relating to the printing interests were granted during the past month.

Ralph J. Sachers, of New York, received a patent covering the process of making a printing plate having a barmetal printing surface, and therefore one which will stand great service.

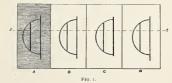


Fig. 1 is intended to illustrate the plate during the different steps in its manufacture. A plate of soft metal is first coated by electro-deposition with a layer of nickel, copper or other

hard metal. To this coating is transferred the picture to be produced, as shown at A. The uncovered portions of the hard metal surface are then etched away by galvanic caustic means until the soft-metal body of the plate appears, as shown at B. To produce a half-tone plate, the plate is subjected to a slight additional chemical etching.

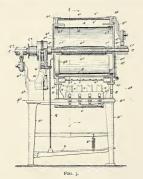
Fig. 2 illustrates a perforating mechanism for cylinder printing presses, patented by Eugene Kellner, of Waco, Texas.



The object of the invention is to provide a simple automatic device adapted to produce lines of perforations at any required distance apart and of any desired length in paper or cardboard, when printing blank checks, tickets, etc. The perforating wheel 16 is carried by a curved arm 17, adjustable along the shaft 20. The shaft is turned to lift the per-

forating wheel from the paper when it is desired to interrupt the perforating, by means of a link attached to a crank at one end of the shaft, and the link is actuated by a cam moving with the impression cylinder. It will thus be seen that the paper is perforated as the cylinder takes the sheets from the feetboard, before being printed.

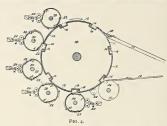
Fig. 3 shows a longitudinal view through a machine for drying papier-maché matrices, being the joint invention of Edgar and Albert E. Hall, of Cambridge, Massachusetts. The outer cylinder is stationary and between its double walls is a filling of asbestos. Within this casing revolves a screen cylinder



having an end door to admit the matrix. Beneath the cylinder is a series of gas jets marked N. The cylinder containing the matrix is rapidly rotated until the form is thoroughly dried.

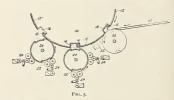
Two multi-color printing presses were patented by William C. Wendte, of Boston, Masschussetts, and the patents were assigned to E. L. Forbes, of the same place. Both of the patents are illustrated by cuts, because it is thought that they are of more than usual importance. In Fig. 4 will be seen the usual arrangement of form and impression cylinders in one style of press. The impression cylinder has a number of

impression surfaces, each carrying a sheet of paper. The form rolls apply the various colors one after another until the picture is completed. It will be noticed that each form cylinder carries two forms separated by spaces which correspond in size



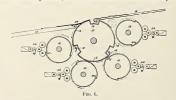
and position with the spaces upon the impression cylinder. Both forms upon the individual form cylinders are inked from the same rollers.

In a modified style of apparatus (Fig. 5) each cylinder has two sets of inking apparatus applying different colors and so arranged that by cam action each form is always inked with the same color. When so arranged two jobs can be run off at once, each alternate picture being printed from one set of



forms in proper colors, and the rest from the other set of forms, in different colors.

In Fig. 6 is shown another type of press by the same inventor. The impression cylinder has three, five, seven or more impression surfaces. Each surface ultimately receives a sheet, but not in immediate sequence, because the grippers are only closed when every second impression surface is reached. In operative contact with the impression cylinder are a number of form cylinders, one for each color. There is always a



vacant space upon the impression cylinder beneath the successive sheets.

Manley M. Gillam, of Philadelphia, Pennsylvania, received a patent (illustrated by Fig. 7) for an apparatus for coloring the printing surface of linotypes. The freshly cast bars are so bright and glittering that it is difficult to distinguish the type from the intaglio surfaces or background without injury to the eyes. Mr. Gillam proposes to coat the printing surfaces of the bars with ink by passing the freshly cast bar beneath an ink pad, marked D in the cut, before the same is ejected from the casting wheel. This process is novel because the patent contains broad claims covering the idea.

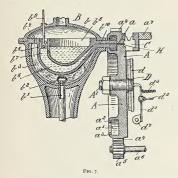
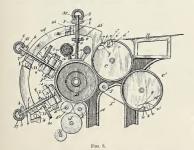


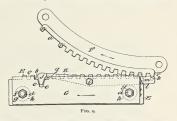
Fig. 8 shows a view of a plate-printing machine invented by Eugene S. Bradford, the patent for which has been assigned to the Bradford Machine Company, of East St. Louis, Illinois. The engraved plate is secured to the cylinder D. As the cylinder revolves the plate is first inked and is then passed between a series of wipers, three of which are shown in the drawing. These wipers, which remove the surplus ink, taking the place of the hand in the ordinary hand press, form an important part of the invention. Each wiper frame carries two spools and the wiper cloth is unrolled from one and wound upon the other intermittently upon each rotation of the cylinder.

Fig. 9 shows a detail of a printing machine invented by C. B. Cottrell, of Stonington, Conn., and assigned to C. B. Cottrell & Sons Company, of Westerley, Rhode Island, and



New York city. The invention relates to the registering gearing of flat-bed printing machines, to bring the cylinder and bed into proper register, as they come into gear after having been disengaged, without the thumping which very commonly

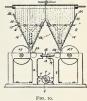
occurs by reason of slight differences in the speed of the cylinder and bed. The segment F, which has a gap a formed by the omission of one or more teeth, is secured to the cylinder in the usual way. The rack E secured to the bed has also a



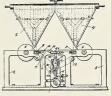
gap near the end of the rack which first comes into gear with the segment. At the bottom of this gap is a deep notch. Instead of being fixedly bolted to the bed this rack is loosely bolted in such a way as to be capable of a limited lengthwise

movement. The part marked j is a locking lever which by the action of the teeth of the segment positively locks the rack to the bed to produce an accurate and easy register.

Samuel G. Goss, of Chicago, Illinois, received two patents on delivery apparatus for printing presses, both patents being assigned to the Goss Printing Press Company, of the same place. The delivery apparatus (Fig. 10) is adapted to fold webs of different lengths as they are delivered from the per-



fecting press. The frame sections 2 and 3, each of which carries a "former," are adjustable along the base-plate. The formers also carry reversible extension pieces for varying the position of the angle between the formers.



The other arrangement (shown in Fig. 11) is designed for use when a plurality of webs are to be associated. The formers are adjustable along the base-plate to operate upon webs of different widths, and the web associating devices are movable with the former.

THE DIFFERENCE.

The following sentence occurred in the reading lesson in school; "This is a worm; do not step on it." It was rendered: "This is a warm doughnut; step on it."





While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good fatth. All tetters of more than 1,000 words will be subject to revision.

THE INVENTOR OF THE ROUTING MACHINE.

To the Editor: Kansas City, Mo., May 5, 1894. Mr. Heber Wells, of New York, takes exception to my state ment that the router has been in use for more than a century.

He says his father, Mr. David Wells, was the inventor of the router.

I once missed an excursion boat by getting hold of the wrong time card, but I have been glad of the fact ever since, because the boiler exploded during the trip. Now, if by making this mistake, to which attention is drawn by Mr. Wells, I have been instrumental in giving to the readers of THE INLAND PRINTER the name of the inventor of the router, I must say I am glad I made it. In all of my researches I have never been able to discover the inventor of the router, but I have found that there was a machine of some description used in Germany over one hundred years ago for gouging out white or soft metals. CHARLES T. MURRAY.

FROM TORONTO.

To the Editor: Toronto, Ontario, May 15, 1894.

In the last issue of your journal appears an admirable article from the pen of H. A. Blodgett on "Our Typothetæ," and which at the first glance I was sure referred to this city. Mr. Blodgett has, unintentionally, neatly hit the Employing Printers' Association of Toronto in that article. It is now some three months since that society met, elected officers, resolved and whereased, but at the present time no change has taken place in the mode of doing business, and the same cut-throat way of working is still in vogue. The streets are swarming with canvassers, and business men are annoved by the horde of persons soliciting for printing. Prices are low, business is dull and a general demoralization prevails in the city. On the evening of the 11th, at the banquet of the association, Ex-President Shepard, in replying to the toast of "Our Association," claimed that the entire trade should not be condemned for the shortcomings and errors of individuals, and stated that the association was doing all in its power to educate its members, and he confidently looked for improved conditions as the result of its labors. I would be very sorry to condemn the association for the fault of a few, but in this case it seems to be the fault of the many. It is only the few who are trying in any way to conform to the rules and demand a fair living price for the work turned out. Printing today is actually done in this city for little more than the cost of paper, and I know that it is not the "bedroom" offices which are taking the work, either.

All the offices are nearly at a standstill at present, but the future looks brighter, and I hope before many weeks a large number of men who are now walking the streets will be again back at the case.

The Murray Printing Company has removed to much larger premises on Adelaide street east, and will in a few days start on an edition of the provincial directory.

The annual banquet of the Employing Printers' Association was held at the Walker House on Friday, May 11, about fifty sitting down to the table. President Rutter occupied the chair. Among the guests present was W. J. Wilson, president of Typographical Union, No. 91. After the edibles were disposed of toast and song passed away a very pleasant evening.

WELLINGTON.

PLAN TO CREATE HARMONIOUS AND UNIFORM ESTIMATING.

To the Editor: HARTFORD, Conn., May 12, 1894.

I inclose herewith a copy of a letter asking for estimate on a book, which was duly made and forwarded to the correspondent. It strikes me that it might be of interest to your readers if the letter were published (without names or location being mentioned), with a request that the printers throughout the country make out and forward estimates based upon the memoranda given, a preferred number of the same to be published at different times in detail in THE INLAND PRINTERnot in the form of a reply to the correspondent, but as would naturally appear in the estimate book or file held in the office. Of course, there would be nothing like competition in the matter, and the names of parties responding might be withheld. Such a collection would, no doubt, prove a curiosity, and the diversity of ideas regarding the proposed work be quite remarkable. The estimates submitted would be so many object lessons to the craft, and such an interchange of opinions might be productive of great good, and tend to create a more harmonious and uniform system of estimating among the printers of the country.

Will you kindly give your		arding the	sugges-
on, and greatly oblige a subscr		A.	P. F.
(cor	Y.)		
			, 1894.

GENTLEMEN,- I am about to publish a Family History, and at the present moment am taking measures to make choice of a printing house Please report your terms, as early as possible, on the following suppositions

- 1. Five hundred copies.
- Modern old-style letter
- Fine calendered paper.
- Sewed, with paper cover, for two volumes
- Size of page of matter, 41/2 by 71/2 inches 6. Type:

Long Primer, 8,460 lines of MS., comprising say, 12 words each

line Bourgeois, 23,041 lines MS., 12 words each

Brevier, 76 lines MS., 12 words each. Minion, 1,262 lines MS., 10 words each.

Nonpareil, 17,655 lines MS., 10 words each, Nonpareil, 1,954 lines MS., 12 words each.

Total, 52,458 lines of MS.

The indexes will probably add one-sixth or more (in nonpareil), and the introductory matter twenty or thirty pages Note that there is a great deal of literal quotation from ancient records,

There are about 1.250 families. A large percentage of the work is bio graphical and historical.

In this preliminary estimate, nothing further need be considered. Yours truly,

[Our correspondent's suggestion has many points to recommend it. The Inland Printer will be pleased to receive the bids of employing printers on the plan proposed, for publication. - EDITOR.]

FROM TEXAS.

To the Editor: Houston, Texas, May 10, 1894.

For a long time I have had a desire to visit the Lone Star State, but I was not prepared to find Texas so progressive and prosperous. In Houston the machines have forced many of the craft to look for other occupations, and I was pleased to learn that the city recorder, city assessor, city scavenger, market master and one of the members of the board of appraisement are all printers. "Hulda" Miller, who was delegate from Houston to the International Typographical Union convention at Chicago last summer, has been appointed market master. It is a very phat take and the prints here are congratulating him. "Hulda" operated a linotype on the *Post* up to the time of his appointment.

The $\hat{P}\!Bd$, the only newspaper in Houston, runs two forces. As the office is anxious that the night staff shall be the fastest in the state, strangers who prove to be good operators are generally provided for. The "mills" (as they call them in Texas) are some of those that the Chicago *Inter Ocean* tried and found wanting a couple of years ago. If the linotype company had continued making this style of machine we would still be setting the newspapers of the country by hand. They suffer greatly from general debility, and have a habit of refusing to do their duty at the most unexpected moments. Considering the machines, the night operators are really experts, for not only do they average 4,500 an hour for the week, but they have to be very familiar with the machinists part of the job.

The business manager of the *Post*, Mr. J. L. Watson, is also an agent for the linotype company, and has placed over one thousand linotypes throughout the country. He is said to receive \$500 commission on each machine.

The problem agitating our membership is how to give every man who holds a card the opportunity of learning the machines. On the Post one may practice on the machines by paying 25 cents an lour to the machinist for the privilege. However, as the machines are run night and day, there are not many opportunities for practicing. Still, the idea seems to be a good one. If unions could make arrangements with the machinists, the offices could not object, as the machinist is responsible for the machine. FREE LANCE.

FROM DETROIT.

To the Editor: Detroit, Mich., May 13, 1894.

A question that is receiving a good deal of consideration in this city among the printers is the formation of so-called cooperative printing concerns. By this is meant that a number of members have formed themselves into a company and lease the material from the firms already established. The direct reason for the formation of these has been the introduction of typesetting machines which has thrown a large number of printers out of work. A number of weekly journals that were formerly set by hand are being set by a company that rent their machines in an office; legal work is also done, such as briefs, etc. Up to the present there are three such companies in existence. The work, records, briefs, etc., is all done by hand, they also doing all the soliciting themselves. A good deal of opposition is being brought against this move. The members of these companies say they must have work and claim this is the means of getting it. A large number of the membership hold that it is a conspiracy and will ultimately result in the lowering of the existing scale, saving that the parties in the deal can under no circumstances make the scale. Employing printers also claim that it is injuring their business and an injustice to them where they pay union prices and come into direct competition with these concerns. The question has been under consideration at the meetings of the union, but no conclusion has been arrived at and in all probability President Prescott will be called upon to decide this perplexing question. It has been said that similar companies have been formed in other cities

Detroit Union adopted a resolution petitioning Congress to pass the Manderson-Hainer Bill No. 1,353, bearing on the postage of trade and fraternal papers.

The following from Secretary A. H. Smith's annual report may be of interest: The union during the past fiscal year held twenty-two meetings. Applications, full membership, 23; probationary, 4; reinstated, t. Elected, full membership, 17; probationary, 5; reinstated, t; rejected, 7. Initiated, full membership, 18; probationary, 1. Traveling cards deposited, 95; revoked, 1; taken up, 3; working cards taken up, 1. One name was taken from the honorary roll; suspended from office, 1. Sixteen withdrawal cards were granted and 157 cards issued. Two members were sent to the Childs-Drexel Home, and by death the union lost five members. The total expenditures during the year were, \$4,207.57.

The local union held a special election last week on the following amendment submitted by the International Typographical Union:

SECTION 124. No member of a subordinate union shall work on a morning or evening newspaper more than five days in any one week nor more than fifty hours where a substitute can be obtained. A fine of one day's pay shall be imposed (for each violation) upon any member found guilty of violating said law. And it shall be obligatory on the part of the local union in whose jurisdiction said violation occurs to impose and collect such fine.

The vote cast on the same was very light, 125 voting for it and 103 against it.

A movement is on foot in this city to establish a labor paper to be controlled by the trades council. There is a good field here, and it is to be hoped that when such a paper is founded that the rank and file will also support it. A vote is being taken in the different unions to get the sentiment on the independent political action adopted by the American Federation of Labor, and the idea seems to be to advocate these principles in the proposed labor paper.

Charles S. Hathaway, one of the best known newspaper men in this city, has bought the $\mu n p$, an independent weekly journal. The same is a sixteen-page journal and has a handsome typographical appearance. As its name implies, it is to sit as a jury on all things that transpire, socially, politically and otherwise, and render its verdict the same as twelve men tried and true. Mr. Hathaway was for a number of years on the staff of the Free Press; also for a time Washington correspondent for some of the leading dailies of the country. His many friends wish him success in his new field of labor, and trust that the verdict of the $\mu n p$ will always be a just one.

The Detroit Free Press, which has been in its present quarters for the past ten years, will soon occupy their new quarters. They expect to be in their new home about June 1. The book, job and poster department will remain in the old place.

P. A. L.

THE EMPLOYING PRINTERS OF CHICAGO.

To the Editor:

It calcade, Ill., May 9, 1894.

In the absence of an official organ of the Master Printers' Association, it is to be hoped that the members will avail themselves of your courtesy in opening your columns for the discussion of the subjects now uppermost in their minds.

The present movement for the betterment of the trade owes its inception, I think, to conditions outside of what is known as the panic of 1893, and therefore has all the essentials of permanent utility or perhaps more correctly, of a permanent necessity. The pathway of history is strewn with the bleaching bones of hintey per cent of the erstwhile great printing houses of Chicago, and of the few concerns now in existence who can boast of ten years uninterrupted success, nearly or quite every one has survived by virtue of specialties, which remove it to a greater or less degree from the domain of purely jobovork.

This vast Sahara, which has engulfed so much of the brains, energy and capital of our craft, is one almost entirely of their own making, and this fact it is which encourages us to hope that the present movement is destined to have an important bearing on the future of the printing trade in Chicago.

Of all existing evils of the printing business not one, in my judgment, is so monstrous, so far-reaching in its effects and so utterly unjustifiable as the practice of cutting prices, "just to fill up," during periods of dullness. Consider for a moment. No other business in the world is expected to run at high pressure the year around. The merchant and manufacturer have their dull seasons and in most cases are satisfied to spend that Blank form for use in estimating prices for jobwork, prepared to show every item of expense entering into the cost of a job. Reported by committee of Employing Printers' Association of Chicago.

ESTIMATE BLANK — (Firm name)	Binder folio
For	
Description	
Size of sheet or page cut	to sheet
QuantityQuantity	
Remarks	
	QUANTITY. QUANTITY. QUANTI
PAPER:	
(Body) sheets, size and weight quality @	
Handling and cutting, etc. COMPOSITION:	
hours@ per hour	
Composition Ms @ per M.	
Electrotypes and engravings cost	
Electrotypes and engravings profit Lock-up forms hours each total hours @ per hour	
Lock-up forms hours each total hours @ per hour MAKE-READY:	
forms hours each total hours @ per hour	
Running forms hours each total hours @ per hour	
Ink pounds \$ per pound Extra for colored ink, wash-up, etc.	
Jogging and stacking up	
PAPER:	
(Cover) sheets, size and weight quality @	
Handling, cutting, etc. COMPOSITION AND LOCK-UP:	
printed pages hours @	
PRESSWORK AND MAKE-READY:	
forms hours each hours@ per hour	
Scoring and folding Perforating, punching	
Numbering, paging	
Tableting and trimming	
RULING cross lines hours @ per hour	
Ruling down lines hours @ per hour BINDING:	
(Pamphlet) forms folds each folds @	
Gathering	
Tipping and inserting	
Stitching Smashing	
Covering	
Trimming	
Mailing or shipping BINDING:	
(Blank books)	
Board size No. 66	
Leather skins @	
Cloth yards @	
Folding Sewing hand, wire, machine	
Forwarding	
Finishing	
Stamping	
Numbering, paging Index, leather, cloth, paper	
Trimming, round cornering	
EXTRAS	
Shipping and delivering	
Total	
Add per cent for office expenses, insurance, etc.	
ADD PROFIT	
PRICES OUOTED	

time in posting themselves in preparation for the coming active season—in cleaning up their stores and factories, making needed repairs, etc.—and, best of all, taking much-needed rest and recreation. But the printer contemplates a short season of idleness with feelings of dismay. Visions of notes coming due, landlords clamoring for their rent and pay-rolls unearned, strike terror to his heart, and in an agony of desperation he runshes out to find someone who wants some printing. This done he figures way below what he knows it would cost him to do the work (for fear of losing it), and whispers persuasively in the customer's ear —'I am a little dull now and I'll do this job for you cheap just to keep running," and breathes a sigh of relief as he squares his conscience with the reflection, 'Well, I would have to keep the boys on any way, and they might as well be doing this, even if I don't make anything on it."

We might look with complacency upon this species of idiocy if its penalties were paid by the individual alone, but every time a job is taken below a legitimate and profitable price the entire trade suffers in consequence. The customer will never again pay a higher price for the same work. He will shop around until he finds someone who will meet the price again. And there's the rub printers do not seem to have the moral courage to refuse a job at any price, and this is particularly the case if business happens to be slack. Thus with each recurring period of dullness, this senseless slashing of prices records a new notch in the degradation of the printer and adds to his already overweighted burden of competition.

We have been supplied with carefully prepared statistics taken from the books of several large and well managed establishments in this city and tending to show that an average of thirteen per cent of lost time is incurred in the pressroom. Statistics are not so complete in regard to the composing room, but we may assume that it is not nearly as much; indeed I think not over five per cent of time is actually lost in this department. This would give an average of nine per cent of time lost in these two departments. (I assume that the two departments are nearly commensurate and admit such variation as the nature of a particular business implies.)

If we now add for dull periods not included in the above, eight per cent (equal to one month of entire idleness per year), we shall be pretty close, I think, to the actual facts. By this method of figuring we arrive at the conclusion that about seventeen per cent of our time is entirely unproductive and must be paid for out of the profits of the business. I am aware that the thirteen per cent above referred to as time lost in the pressroom is included by the committee in its estimate of the cost of running a cylinder press, and, of course, if their schedule were adopted as the basis of figuring, so much of the lost

time would be provided for. This is an item of expense as fixed and absolute as those of rent and taxes, and no job is profitable to the house which does not pay its proportion of the lost time.

Now, if we adopt a basis of figuring which demands of each and every job its proportion of the lost time, we may look with equanimity upon a short period of idleness, knowing that we have fully provided for it on the basis of an average year's business. And after all, what other reliable method is there of ascertaining the cost of doing business than that which contemplates all the results of a given period. Is it not a curious fact that while the management of almost every business in which men engage has been reduced to an exact science, the business of job printing is today almost without statistics of any value in determining the product of a given plant or the cost of turning it out? This is largely due, no doubt, to the endless variety of specialties to which printers have been able to profitably divert their attention. But as

each of these various lines has outstripped the parent business, it has become a separate industry, and the business of job printing has now a field of its own within fairly distinct lines.

With the gradual weeding out of these profitable side lines, and the increase of concerns engaged in the business, the competition for work has assumed a ferceness that is fairly astonishing, with the inevitable result—the destruction of profits. It may be the memory of long profits made in the haleyon days of the past that makes the printer look with scorn upon tables of costs and expenses, but certain it is, he believes he can by some hook or crook worm a profit out of any price he may make. This seems like a very broad statement, but I believe it to be literally true.

Why, only last week, at the meeting of employing printers, a gentleman who has been in the printing business in Chicago since the fire, and who has been very active in organizing the new association, arose to question the report of the committee, as to the cost of presswork, on the ground that he had made money in the past at much lower prices. Think of it - here is a man attending a meeting each week for the purpose of devising ways and means to make his business profitable, and yet he is first to assail a report which shows actual figures from the books of live concerns. And the ground of his objection was that he had made money in the past at lower prices. He did not state that he was making money at the present time at any prices.

Now, Mr. Rditor, we must break down this bugbear of the past. We must realize that each succeeding year brings an increase of rents, an increase of taxes, of insurance, of cost of first-class help. We must realize that it costs just as much to turn out a job in dull times as in flush times. We must realize that every time we take a job at an unprofitable figure we have irreparably injured the entire trade, and that the penalty will be twofold, since the next time our competitors will still further reduce the price.

Let us hope the movement lately inaugurated, born of desperation, may herald the dawn of an era of success and stability in the job printing business. Knowledge only will accomplish this. With the coming together of the employing printers of Chicago and other cities there will be a ventilation of opinion that should be of record. Let us know what it wosts us to do business, and dare to acknowledge it.

W. S. BURNHAM.

PRINTERS AND TELEGRAPHIC OWNERSHIP.

To the Editor: NEW YORK, May 9, 1894.

The proposal which is sub judice, emanating from printers' raternities and by them submitted to other trade organizations throughout the states, to put pressure upon the government to assume control of the telegraphs, is worthy of all the attention it is receiving. Financial stress, Hawaiian politics, the tariff,



COVER STAMP DESIGN — BY WILL H. BRADLEY.

etc., threw its consideration into the background for some months, but its interests will not be neglected. Typographical Union No. 6 sent a circular to various trade unions some time ago asking their influence and backing for the proposal. The replies were quite encouraging and showed a widespread sympathy with the projected change, while Assemblyman $\Lambda mos\ J$. Cummings has undertaken to give it his earnest efforts and countenance. The movement has received attention, further



A DREAMER - BY H. R. HEATON

more, owing to the prevailing stillness of printing machinery, and the displacement of manual typesetting by that done by mechanical operators. So far as are concerned, however, the idle compositors, it is to be hoped that the stagnation of their trade will move, like a dissolving cloud, before the date is fixed for government to own the telegraphs. The idleness of the craft, however, has its force in pleading for the proposed transfer of ownership, but there are other points of recommendation to anyone who will consider the question. There is every reason to believe that various cities and smaller communities in the states would sustain the publication of one or more additional newspapers if the government owned the telegraphs - that is, if it abstained from in any way constituting the privilege into a "ring" or "corner." This is, to all intents and purposes, what the Western Union developed into long ago. It has its "pet" news associations which it fondles with the instincts of a full-grown monopoly; "everybody" knows this. It proposes excessive rates to newspapers outside of its favored news associations, and in that way has killed many a good, promising newspaper, besides preventing the inception and inauguration of others. This "policy" has evidently an injurious effect upon the growth of the printing industry in the States, in binding employés on the one hand, as well as hampering the interests affecting the spread of intelligence on the other. This is one of those cases, so common, where a company obtains, under sinister circumstances, privileges in its charter not anticipated by those granting the charter, through one loophole or another. Brooklyn and Jersey City, as examples, both populous cities, are without morning dailies, largely through the monopolistic favoritism referred to. They both provide evening issues, in spite of New York city's adjacency. New York can and does overrun these cities with its evening issues, just as it does with its morning journals. But most of your readers know the difference, as a rule, between the cost of telegraphic news as between a morning and an evening paper, even in circumstances where both have the favor of the Western Union on their side.

Where this favoritism is wanting—as would be the case with a new, enterprising morning paper issued in these cities, for example—the fear of failure is transcendent. And yet, in political circles, events of recent history show that Brooklyn and Jersey City need direction and suggestion such as fearless, unhampered, local morning papers, well backed, would probably supply. I could mention other cities with ease, in which also an independent paper—that is an "untied" paper, one swinging free of both political sides—would clear the atmosphere like a thunderstorm-does in material affairs; but one need not be invidious, and my topic does not depend upon this phase of the subject. In educational affairs a free field is one

of the first necessities; and the forwarding of self-interested motives alone by a private monopoly which holds in its hands, every hour of every day, large public interests is so plainly abused as to be a subject of public comment.

Some of your readers know of John Nugent's case, at San Francisco; how he struggled to revive the Herald of that city when it lost ground through daring to advocate right against wrong. His plant was in order, staff engaged, premises rented, etc., when he applied for telegraphic service at the same rate as that paid by other papers. The telegraph company referred the matter to the local Press Association, which "stood on its hind legs," to the manor born, and refused to favor the Herald's fellowship. The telegraph company took its orders, and the Herald remained an outsider. The consequence was that its owner paid anywhere between five and ten times its legitimate price for its telegraphic news. Thus it stood for a year or so, after spending money like spilt

milk, when it came to a standstill. This "victory" over an outsider displaced many hands, and, worse still, enabled the Association papers to insist on a reduced scale of wages from the local union, not long after the Herald's suspension. Thus does one evil influence another when "might is right." Dozens of newspapers, west and south, have failed in bygone days under somewhat similar circumstances and largely from the same cause - one that no republic should perpetuate under any pretext. It is said Mr. Pulitzer paid a sum way up in the hundred thousands for the poor newspaper property he has since made so much out of just because it had its news franchise. And now he employs considerably over two hundred hands, while he has dragged upward - almost literally "by the hair of the head" - other newspapers, which could not afford to look on at his novel method without trying to keep up. And this is not a question of bread and butter merely, but of union progressiveness. But it is not right that others who might and would venture into the field of journalism in some of its many shapes should be prevented by the cornering processes adopted, for instance, toward Mr. Nugent and others. If the government does buy the telegraphs it will probably be wise enough to handle them in a manner permitting no harassing of legitimate interests for either gain or vindictiveness.

Since the foregoing was written, thousands of names have been appended to petitions in favor of the proposal, from various trades, interests and districts throughout the states, which were some days since "handed" in at the federal capitol. But alas! petitions have, in themselves, little influence at Washington. They are too impersonal, and receive scant consideration from contemporary senators, who, in some instances, are too plutocratic to look at them. Mr. Randall, chairman of the International Typographical Union committee having the bill - or bills, for there are two on the subject, the Raynor and the McGuire bills - in charge, secured May 4 for a hearing on the subject by the House Committee on Postoffices and Postroads, after much trouble and time. The subject was advocated in clear, convincing terms; and it was asked that either bill be reported to the House, even should the committee be unfavorable to the proposal. Of course, the committee is to consider the whole matter. I am told, however, either bill has very little chance of coming up this session; that the interests in favor of the Western Union and against the measure are like a wall of brass - in various instances moneyed interests, and that probably not half a dozen senators are for it. This is discouraging; but a combined intention on the part of the electors can do much, and citizens who appreciate their privileges should communicate with their representatives on the subject, and have it disposed of before the November elections.

J. MCALISTER.



A SUMMER EVENING.

THE LAY OF THE HEAD-LINE.

BY T. B. RUSSELL.

It was the bold compositor,
With "ad" both rich and rare,
Aud he hath sought the highest floor
To set the head-line fair.

A head-live fair he forth would hold, That none its charms might miss. And so he set the words full bold And

Spaced Them Out

Like

To him the amateur he spake,

And boastful words spake he:

"Oh, I will fashion the boldest 'ad'
That ever man did see."

That ever man did see."

He took the proof into his lair,

The shears and gum also.

He carved that head-line clear and fair

Full soou the ad-swith spied the deed, And scorufully he said:

"He who, me seems, this 'ad' would read Must stand upon his head! Ho! take me types, compositor,

With all the speed ye may, And set the head-line up once more,

But

Up This Way.

But when the man of years was come,

That selfsame place into, He sought uo shear, he sought no gum, But seized the peucil blue.

He spake no word, he gave no sign, He made nor fume nor fuss, But marked that fair and bold head-line

"Plain two-line pica, thus."

-Printers' Ink.

A TYPOGRAPHICAL REFORM.

An occasional correspondent in Lyun, Massachusetts, of Printers' Ink, calls attention to a departure from old-time methods of composition introduced by the fortnightly Liberry, of New York. In ordinary composition the lines are made to observe a uniformity of length by adjusting the space between the words of a line along its entire length. This work requires the skilled workmanship of an experienced compositor, and the labor of justifying is computed as representing a considerable percentage of the cost of composition. By the Liberry system all attempts at justification are abolished, and when the compositor finds, in approaching the end of a line, that another word or syllable cannot be inserted he fills in the line with quads. The original and perfect spacing is not disturbed. Here is a samule:

> Does the absence of this straight edge ever disturb anybody? Let the reader answer the question for himself by taking down a volume of Shukespeare or any other poet, examining the pages, and asking himself whether the ragged edge at the right had ever in the least offended him. Not one ever in a hundred thousand will answer very constant of the control of the

A column thus set gives the reader an impression that he is looking at blank verse; but no one finds the reading at all inconvenient. From an economic standpoint this method of composition means the saving of labor. It is simply the method now made pretty familiar to everyone by the typewriter, which is compelled to use it from the limitations of its nossibilities.

NEWSPAPER ARTISTS - G. A. COFFIN.

BY F. PENN.

IF the question is asked, What makes a marine artist? a variety of answers may be given. Some belong to one school and some to another. The study of marine painting has to its devotees a peculiar fascination that never leaves them. Sailing or steaming is a never-ending pleasure, and the impressions

or steaming is a never-ending pleasure, and treceived are soon transferred to paper or canvas, or treasured up for future use. The subject of this sketch,

or canvas, or treasured up for future use. The subject of this sketch, Mr. G. A. Coffin, was born in Pittsburgh, and while very young moved to Pairhaven, Massachusetts, where for some years he lived along the coast, and managed to do his share of boating. Sometimes it was a Marblehead dory or fishing boat, sometimes it was a raft, but it did not matter much to him what style the craft might be, so long as it.



would float. After a few years of this life, Mr. Cofin moved to Chicago, and shortly after took a three years' run through the West. Returning to Chicago, he opened an office, and soon built up a profitable business in drawing for wood engravers. Lithographic designing and water color work followed, and finally newspaper illustrating claimed his attention. During all these years the love of marine drawing had but waited a chance for development. From time to time he had made sketches for show cards and other steamship advertising, and occasionally a few book illustrations gave him an opportunity to show what he could do in this branch of art.

For the past three years he has been connected with the Chicago *Tribune*, and in that time he has finished a great deal of good marine drawing. Thoroughly familiar with the



"A BUSY DAY AT THE MOUTH OF THE RIVER." - G. A. COFFIN.

detail of rigging, build, etc., of steam or sailing vessels, he has always drawn his work intelligently, and never put in sails or rigging for mere effect. His newspaper work has, of course, been somewhat varied, and some of his drawings have attracted a great deal of attention. During the World's Pair Mr. Coffin began the use of Ross paper for newspaper illustration, and has continued its use until papers throughout the country, and especially in New York, have adopted it. In this and in other mediums he is equally at home, as will be observed from the examples of widely different styles of work in connection with this article. The "Man Overboard" is a reproduction of a large Guach drawing recently exhibited at the "Black and White" exhibition of the Chicago . Society of Artists and now in the collection of Mr. Van Benthuysen.



THE GEORGE W. CHILDS MEMORIAL TREE.

N his way west to attend the dedication of the Childs-Drexel Home for Union Printers, at Colorado Springs, in May, 1892, the late Mr. George W. Childs was entertained for a number of days in Chicago by the Press Club, the Typographical Union, and by the proprietors of several of the daily papers. One part of the entertainment carried out at that time was considered such a matter of sentiment and of so little moment that it did not then receive the attention that it really deserved. This was the planting of a lime tree by Mr. Childs on the Wooded Island opposite the Horticultural building, in the World's Fair grounds. This tree is hardy and strong today, and as it is the only memorial tree planted on the Exposition grounds, the matter is of interest not only to those acquainted with Mr. Childs, but to others who visited the Fair.

On Thursday afternoon, May 5, 1892, a party, escorted by Moses P. Handy, chief of the department of publicity and promotion, and D. H. Burnham, director of works of the World's Columbian Exposition, took a special car on the Illinois Central Railroad to the Fair grounds. Among those in the party were: George W. Childs, Cyrus H. McCormick, Eugene Field, A. G. Beaunisne, H. G. Selfridge, Leslie Carter, S. S. Rogers, R. A. Waller, Daniel H. Burnham, William Penn Nixon, A. C. Wilkie, A. H. Yount, R. A. Keves, S. R. Wells, George E. Plumbe, Melville E. Stone, F. J. V. Skiff, M. P. Handy, Sol Smith Russell, Slason Thompson, and others. Jackson Park was reached about 4 o'clock, and after the party had made a tour of the grounds it assembled on the west side of the wooded island, where "Uncle John" Thorpe, chief of floriculture of the Fair, had the hole dug ready for the planting. The tree, which was of good size, was placed in position, and Mr. Childs with a brand new shovel filled in the earth about its roots. Mr. Thorpe has kept the shovel as a memento of the philanthropist's visit. The illustration (page 216) shows the scene at the planting, the view being taken from the west side, the immense arches of the Manufactures building appearing in the background. The other view (page 217) presents the tree as it appeared about a month ago, and was taken from the opposite side looking toward the Horticultural building.

The picture of the "Manitou" is from a water color made for the owners of the boat, the details being worked out with exquisite fineness, and the large picture of a "Summer Evening" is painted just the opposite in every respect. Most of it is painted with a palette knife, the only brush marks being placed on the boat and line in the foreground. This sketch is thoroughly in touch with the impressionist school. "A Busy Day at the Mouth of the River," is a daintily finished water color belonging to a private collection in Chicago, while "Hauling in the Gill Net" was published in a recent number of the Chicago Tribune. It is this wide range of work that keeps the artist from deteriorating. Few men work or study harder than Mr. Coffin. Working all day with the pen, he goes home and rests himself by working with the brush, and thus keeps his work broad and free from the littleness that



"HAULING IN THE GILL NET."-G. A. COFFIN

hampers so many of our good men, who work in one way only. His constant effort is to paint and draw nature as he sees it.

From the attention his work has attracted, it would seem but a question of a few years before his work will be much sought for, and if hard study and a genuine love of his art will compel success, he may feel pretty sure of succeeding.

"No BETTER study could be offered the young printer - and indeed many old ones could study the specimens with profit," is the expression of a purchaser of bill-head specimens Nos. 1 and 2, recently issued by The Inland Printer Company. Portfolio No. 1 or No. 2 will be mailed to any address, postpaid, at 25 cents each. A few copies yet remain unsold.

Reported especially for THE INLAND PRINTER

CITY AND COUNTY PRINTING.

BY A. J. SCHWEIZER

Y way of introduction, and for the information of the readers of THE INLAND PRINTER outside of St. Paul, Minnesota, it is well to state that previous to June, 1893, the city authorities of St. Paul, and the county authorities of

Ramsey county, each advertised for bids for job printing and bookbinding once a year, and the firm to whom the work was awarded did the work for one year in each instance from the time the

awards were made. Since June, 1893, a new system has been adopted, that is, samples of the work required, together with specifications, are laid up on the first and fifteenth of every month by the city authorities, and on the first and third Monday of every month by the county authorities, and bids received thereon. The lowest bidder on each individual



How the printers fared under this new system of bidding may readily be seen from the following paper read before a meeting of the typothetæ of St. Paul, on April 12:

GENTLEMEN OF THE TYPOTHETE, - Your committee on programme for this evening requested me to read a paper before this meeting and suggested as a subject,

"CITY AND COUNTY PRINTING."

This is a very timely subject indeed, and one in which you are all equally interested. While I would have preferred that this subject be

treated by one more capable than myself, I will endeavor to show to those of you who bid on the city and county printing under the present system, how ridiculous the prices are for which some of the bidders agree to do this work, and to those of you who do not bid at all, I want to show where you are letting work go past your doors which can be secured at fair price, if you will only make some efforts and help build up the typothetæ, by getting every employing printer to become a member thereof, and, this once accom-plished, adopt some method by which this work can be equally distributed among the different offices of the city at living prices, without conflicting with any of the city ordinances or laws of the state. Will say, however, before proceeding any further ou this subject, that nothing can be accomplished in this matter, unless all offices are represented in our organization and the members agree to abide by any rules which may be adopted to govern the bidding on this work.

The city council adopted the present method of receiving bids for printing and binding about July, 1893, and the county commissioners received the first bids under the present system on August 24. 1802. Since that time bids have been received twice a month regularly by both branches of our local government, and at none of these instances was there any lack of willing lambs to walk up to the altar of "the powers that be," to be sacrificed, for a sacrifice it has been in every instance where you got a job, for there certainly was no profit in it.

At our last meeting, Mr. N. R. Curtis had some

comparative estimates to present, and in that instance the bidders did not know that their bids would be made public, and consequently some of them bid lower than they would have done otherwise. In the bidding for city and county printing, the various bids are not only open for inspection, but are usually published by the daily papers, and the bidders all know this, and yet the prices vary more for this work than they did in Mr. Curtis' "little private scheme." For your information I will quote a few prices which have been submitted during the last seven mouths for the different classes of work :

PRINTING.

100 Licenses - No. 1, \$4.60; No. 2, \$4.45; No. 3, \$3.50; No. 4, \$3.35; No. 5, 2,000 Blanks - W-sheet, 24-lb folio, printed on both sides - No. 1, So.50;

No. 2, \$8; No. 3, \$7.50; No. 4, \$7.25; No. 5, \$7.19; No. 6, \$4.60.

1,000 Blanks - 1/6-sheet, 24-fb folio, ruled and printed - No. 1, \$5.50; No. 2, \$5; No. 3, \$4.65; No. 4, \$3.84; No. 5, \$3.50; No. 6, \$2.80.

1,000 Blanks - 1/4-sheet, 28-lb royal, ruled and printed - No. 1, \$6.25; No. 2, \$5.95; No. 3, \$5.75; No. 4, \$4.92; No. 5, \$4.25; No. 6, \$2.95.

1,000 Blanks - 1/2-sheet, 24-lb folio - No. 1, \$3.75; No. 2, \$2.90; No. 3, \$2.75; No. 4, \$2.50; No. 5, \$2.25; No. 6, \$2; No. 7, \$1.65.

300 Blanks -- 1/8-sheet, 24-lb folio -- No. 1, \$2; No. 2, \$1.75; No. 3, \$1.15; No. 4, \$1; No. 5, 75 cents.

3,500 Checks - 7 books, 500 in each, 3 ou page, 1/2-bound, perforated both ways and numbered in duplicate, lettered on back and embossed label on side, No. 16 pure linen stock - No. 1, \$24.95; No. 2, \$23.75; No. 3, \$17.25; No. 4, \$16.75; No. 5, \$15.75; No. 6, \$13.50; No. 7, \$11.75.

Court Calendar - 132 pages, size of page 51/2 by 81/2 inches, 225 copies - No. 1, \$145; No. 2, \$134.75; No. 3, \$127; No. 4, \$95; No. 5, \$78.50; No. 6, \$75. Of late the bids on the court calendar vary all the way from \$55 to \$100. BINDING.

Eight Canvas Covers with Russia Corners for Demy Books - No. 1, \$13; No. 2, \$12; No. 3, \$10; No. 4, \$9; No. 5 \$6.

Oue Full-Bound Record Book, of 610 pages, on 40-th Weston's Double Cap - No. 1, \$15.50; No. 2, \$8.75; No. 3, \$7.50; No. 4, \$7.25. One Full-Bound Record Book, of 600 pages, ou 80-lb Weston's Double Cap

-- No. 1, \$29.50; No. 2, \$26.25; No. 3, \$25.75; No. 4, \$17.50. Three Full-Bound Books, of 700 pages each, ou 40-lb Westou's Medium -

No. 1, \$74; No. 2, \$56.50; No. 3, \$55; No. 4, \$51.75; No. 5, \$44 Two Full-Bound Books, of 900 leaves each, on 40-lb Weston's Double Cap - No. 1, \$57.75; No. 2, \$53.50; No. 3, \$40.25; No. 4, \$39.50.

Eighteen 3/-Bound Books, 50 leaves to each, on Weston's Paper - No. 1, \$72; No. 2, \$64.75; No. 3, \$36.

LITHOGRAPHING.

3,000 Letter-Heads -- No. 1, \$45; No. 2, \$24; No. 3, \$16.25; No. 4, \$15.

As will be seen from the above figures, there is a difference of one hundred per cent and more, in almost every instance, between the lowest and the highest bidder, which goes to show that there is something radically wrong somewhere.

Would also state that Nos. 1, 2, 3, etc., are not always the same firms in each case.

These are only a few instances of how this bidding is carried on, and certainly does not speak well for the frateruity In view of this, how are we to expect business men to come to anyone of us, get our price on a job and leave the order for it, without going any further for estimates, when they know that they can save from fifty to one

"MAN OVERBOARD,"-G. A. COFFIN.

hundred per cent by making the rounds of the different printing establishments in the city? They will simply not leave the order, but make the rounds.

What is the cause of this great variance of prices for the same class of work?

It is simply the fact that the printers have uo uniform basis from which to figure the first cost for any part of the work to be performed.

For instance, where one man will figure composition at 60 cents per 1,000 ems, as cost price, another will figure 30 cents. One will figure presswork at \$1 per 1,000 impressions, another will figure 50 ceuts, etc. The above bids plainly bear out this statement, for the difference does certainly not arise in the cost of stock.

Take, for instance, the price that the court calendar has been done for of late. I remember very distinctly the remarks made by the highest bidder before the committee ou printing when this work was let the first time, and went at \$75, his bid being \$145.

"Why, gentlemen," said he, "that firm will lose money on the job, it positively cannot be done without loss for less than \$145," and the very next time bids were received for the same job "Mr. High Bidder" puts in a bid for \$65 and has since taken the job for \$55. "Consistency, thou art a jewel!"

Here is another case of consistency: This same firm bid \$11.75 for 3,500 checks, seven books of \$500 cach, bound in half cloth, three ou page, numbered in duplicate and perforated two ways, and \$11.50 for 2,000 checks in four books—a difference of 25 cents between a job of \$500 in seven books and of 2,000 in four books, the work on both jobs being identical.

There are many just such instances which came to my notice during the last seven mouths, while the bidding for this work was going ou, but the ones mentioned will amply suffice to give you an idea what intelligent (2) bids are being made.

In looking over the county auditor's reports for the years of 1883, 180, 503 and 1892. If find that the county paid out \$9_8, 98_2, =-call if \$9_6,000 = for printing and binding during these four years, or \$9_60,000 per anum, and during the seven months in which the new system of bidding has been in vogue, in 1882 and 1894, \$5_012.20 was paid out for the same work, which means that the county printing for our year under the new system will amount to \$1_600 or 180, a reduction of skty per cent, or \$5_600, in the city work we fare about the same, or worse, or in other words from \$5_6000 to they cannot come to any agreement among themselves as to living prices for this work.

A year or so ago, when the county printing was let in bulk for the last time, a scale of prices had been agreed upon by a committee from your body and the expert printer, from which bidders were to offer discounts, and the firm offering the largest discount was to receive the order.

The bids received varied all the way from forty-five to ninety per cent discount from the adopted scale, and when the work was wawried to the firm offering a discount of niuety per cent, the general cry went up that the work could not be done at that price without a heavy loss, and today you offer to do the same work at a discount of one hundred per cent, and pay a bosus besides to get an order.

Who is to blame for this? No one but ourselves. We might just as well be receiving a good fair price for this work if we could only come to some agreement on this matter.

The ouly way to accomplish this — in my opinion — is to get thoroughly organized, and then adopt some method which shall govern bidders on this class of work, as before stated.

A standing committee of three could be appointed, whose duty it would be to make prices on all the work to be done, and divide it among the different offices por rata, according to the size of the plant. This committee, to be selected by the bidders, should consist of one member who is thoroughly familiar with hookbending doal slitedis connected therewith, one thoroughly posted on composition, presswork and stock, and one with a general knowledge of the business, including lithographing.

I would suggest that this matter be taken up for discussion, if not at this meeting, at the succeeding one; but, above all, see that every employing printer becomes a member of the typothete, and if this cannot be done, get them to work in accord with you, for there is no reason, that I cau see, why the printers of our city causot get a fair price for this work, on which they extrainly have no foreign commeltion to fear.

In conclusion, I wish to state that neither the experts or the committees on printing of either branches of our local government would be a barrier in our getting fair prices for this work; in fact, they would be pleased to have the printers receive more for their work than they are at present receiving.

I hope, gentlemen, you will not let this matter drop here, but take it up now and do not stop working on it until you have reached the desired end

PATENT FACTS REGARDING CHALK PLATE ENGRAVING.

The following is the text of a circular issued by the Hoke Engraving Plate Company, of 304 North Third street, St. Louis, Missouri, upon which a notation is made in our editorial columns in this issue:

Owing to the fact that in the past irresponsible parties have attempted to manufacture and sell engraving plates, laftinging our patent, we desire to warn the public against such, and post all users of engraving plates as to the status and force of our patent, and beg to inform them that me the the status and have the sole right to manufacture plates of every classification of the plates and barries and the status of t

Our patent has been pronounced good and valid by the United States Court after years of litigation, during which every effort was made to break it down, and in one case we received a decree for \$18,000, the largest sum ever awarded in a patent suit in this district.

The claims of our patent are very broad and take in all available materials for a practical plate. The first claim, putting it simply, covers an engraving plate, having a base plate with a hard, smooth upper surface,

covered with a soft friable coating of earthy particles, bouded to the base plate and to each other with any soluble bond; or speaking directly with relation to facts, the patent covers any engraving plate of the kind in view, except it be bonded with line, cement or plaster of parts. Since it is impossible to make a practical engraving plate, bonded by these substances, it is plan that our patent covers the ground completely.

Chemical analysis easily discloses the manner in which a plate is bouded.

Please note carefully, that the mere leaving out of a particular earth or

bond, or the addition of a new material does not prevent infringement of our patent or relieve from liability to us; that the law holds the user of an infringing article equally guilty with the manufacturer or seller; that it is equally a violation of law to make a patented article, either for sale or for nersonal use

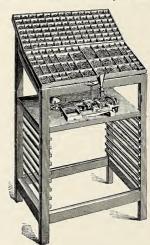
There are no exceptions to these rules, and we propose to prosecute every infringer of our patent to the full extent of the law.

Our plates are warranted perfect and bear our name and trade-mark

A NEW TYPESETTER - THE UNIVERSAL.

A NEW machine just placed upon the market, called the Universal Typesetter, has several features to recommend it, among which might be mentioned its low cost, small space occupied and no change required in type, material, etc., used in hand composition. The object is to facilitate rather than to revolutionize existing methods.

It is used in connection with a printer's case of the ordinary make, and is placed on a support directly under the top case, and has a funnel attached which comes up even with case;



into this the compositor drops the letters, using both hands in the operation, and facing the case in the ordinary manner.

As it matters not whether the letters are wrong side up or face about when dropped into the funnel, and as both hands are brought into service, the work is greatly facilitated. The funnel is large at the mouth, converging at the lower end, so that as each letter passes through, it takes its place upright in a groove; here it encounters a pair of metal fingers, which turn if if the upside down; a little further on it encounters another set of fingers, which release it when the nicks are turned the proper way. The fingers, or clamps, remain inactive if the letters have dropped in the right position. After running this gauntlet, the letters enter that section of the groove from which they finally emerge, line by line, upon the galley.

A bell is arranged to ring when the line is within two or three ems of being filled, so that the compositor can complete or divide word, as may be necessary, when a gauge attached to the machine indicates the number of spaces required to justify



line, which are thrown into the funnel and take their place at end of line, and are transferred when galley is filled. The line then automatically advances one step in the galley, not diverting the compositor's attention from his copy.

This typesetter has many features to recommend it, and has numerous advantages over the large and expensive machines, which can only be afforded by offices having large quantities of bookwork.

It is claimed for this machine that it adds enormously to the capacity of the compositor; does not disturb present arrangement of any printing office; brings into requisition the type



now in use, not requiring the casting of special fonts; does not break or injure the type; and leaves, in case of accident to the machine, the same facilities which the compositor now has.

Practical tests may be made at slight expense, which will especially interest owners of small offices and publishers of country weeklies, as a machine can be rented a year for less than \$2 a week, or purchased outright for \$300.

A THIEF broke into a West Side house early the other morning and found himself in the music room. Hearing footsteps approaching he took refuge behind a screen. From 8 to 9 the eldest daughter had a singing lesson. From 9 to 10 o'clock the second daughter took a piano lesson. From 10 to II o'clock the eldest son had a violin lesson. From II to 12 the other son had a lesson on the flute. At 12:15 all the brothers and sisters assembled and studied an ear-splitting piece for voice, piano, violin and flute. The thief staggered out from behind the screen at 12:45, and, falling at their feet, cried, "For mercy's sake, have me arrested!"

CIRCULARS IN CONNECTION WITH THE I. T. U. AND I. P. P. U.

TO ORGANIZED LABOR.

HALL OF AKRON PRESSMEN'S UNION, No. 42, I. P. P. U. AKRON, Ohio, May 1, 189

Akron I. P. P. Union, No. 42, calls the attention of organized labor, and especially to umons affiliated to the I. T. U. throughout the country to the following resolutions, which speak for themselves

PITTSBURGH, Pa., April 25, 1894.

" To W. B. Prescott, President I. T. U .. Having learned that the I. P. P. U. Pressmen of Akron are on a strike, and that Second Vice-President McFarland has been in that city, and has expressed himself as being in favor of filling the positions of the I. P. P. U. шен engaged in that strike, and also made the assertion in the presence of witnesses, that he could fill said positious within sixty hours with I. T. U. pressmen.

"The said news coming to the knowledge of our union, a special meeting was called and the following resolutions were unauimonsly adopted:

Resolved, That as union pressmen we most emphatically condemn and protest against any such action of our second vice-president, and would most earnestly urge that you, as president, go to the limit of your power in stopping any further interference in the Akron pressuren's trouble.

" WILLIAM MILLER.

" JOSEPH JACKSON, " PAUL LUSTIG

"Committee Pressuren's Union, No. 13, I. T. U.

'Sealed with the seal of I. T. U. Pressmen's Union, No. 13.

P. S .- We would most respectfully call your attention to the action of the executive officers of the I. P. P. U. during our late strike, during which time, if you remember correctly, they never failed to call off any member of said organization.

Onr union has also received similar communicatious from other unions throughout the country, and we would ask labor organizations, especially those affiliated with the I. T. U., to keep their eyes upon the actions of Second Vice-President McFarland

INTERNATIONAL TYPOGRAPHICAL UNION.

OFFICE OF SECOND VICE PRESIDENT.

AKRON, Ohio, May 1, 1894

To the Members of the International Typographical Union, and to the Pressmen allied to said Body in particular .

GENTLEMEN,- Having been criticised by the Pittsburgh Pressmen's Union for my action in attempting to establish a union nuder the jurisdiction of the International Typographical Union in this city, I desire to place before you the following facts:

April 16 I received from President Prescott a telegram, of which the following is an excerpt: "We will probably have an opportunity to fill Akron office. What do you think? Answer quick." I immediately wired my answer to the effect that we should take advantage of any opportunity to do so. Afterward I received from the president a telegram, from which the following is quoted : " You can handle Akron matter,

I arrived at Akron April 18 and remained until the 20th, when I returned to Washington. I fully investigated, by inquiries among the pressmen, printers and employés of the Werner Company, and also disinterested citizens, and found the following state of facts to exist, namely:

Previous to two years ago the Werner Company had been employing pressmen and feeders without previously consulting its employés. About that time a pressman was employed who did not have a card, and who came from a non-union town - Canton, Ohio - and had never held a card. These people went to him and requested that he make application. He informed them that he would consider the matter. They proceeded to the office of the manager and informed him that if the man did not make application for membership in their body by 3 o'clock, they would walk out at 3 o'clock; which they did, this man going out with them. They then proceeded to their hall and elected and received the non-uniouist to membership. They remained out about two weeks, and, notwithstanding the fact that they struck against the employment of this man, they returned to work permitting three pressmen and several feeders to work without being members of their organization, and who had seceded from said organization, and have worked continuously with them since, until the present

Mr. Arthur Schofield, a foreman of the Werner Company, and Richard Birmingham (the secretary of the local union), also an employé of the same, refused to go out, and were summarily expelled. They appealed from the decision of the local union, and said decision is supposed to be still pending. Notwithstanding this fact, however, they were both received back into the union some three days before the present strike. So much for International Printing Pressmen's Union union principle. time Mr. Werner stated that he would prefer to deal with the International Typographical Union, and had solicited and received a copy of the International Typographical Union Constitution, and, I have been informed, corresponded, either directly or indirectly, with Messrs. Prescott and McClevey relative to the matter.

September 25, 1893, owing to the general depression in the printing business, Mr. Werner called into his office the foremen of the several departments and informed them that owing to the financial stringency he was compelled to make a reduction of ten per cent throughout the



A PERSONAL INTERVIEW. (Copyright, A. N. Kellogg Company.) No. 1 .- Our Representative.

hundred people not in any way interested in the pressmen's demands. The following day the bookbinders.

printers, pressmen and feeders held a consultation, at which the binders and printers requested the pressmen to recede from their demands until the return of Mr. Werner. Their answer was an emphatic "No! we have commenced this fight and will keep it on all summer.



No. 3 .- "The best-read papers in the World!

works. The foremen decided to submit the matter to their respective unions, resulting as follows:

The local typographical union cuspended their scale for an indefinite period : the bookbinders union for three months afterward amending it to six months: the local pressmen's organization to gether with the feeders' accepted the reduction for six months: at the expiration of six months they made a demand upon the superintendent for a restoration of the ten per cent. The superintendent requested them to delay their demand until Mr. Werner, the arbiter in the case, returned, which would be within a couple of weeks, as he was in California. on a business trip; instead of complying with his request, they peremptorily demanded an answer by 3 P.M. The superintendent, being informed that that meant an entire cessation of work in the building, closed the doors at 12 o'clock, noon, thereby throw ing out of employment some seven



organization that had treated the company as they have and were responcible to none but themselves

April 23, P.M., I received at Washington a telegram from "The Werner" saying: "Engage for us ten or fifteen pressmen at sixteen dollars per week, also twenty-five feeders at nine dollars." I answered that I could not, I believed, get pressmen for sixteen dollars. The next day, 24th, I received a telegram as follows: "Seventeen is satisfactory for first-class men. Can you be here Wednesday? Will pay expense." I answered that I would go to Akron and see Mr. Werner, the president, and left Washington that morning, arriving at Akron 25th ult.

Mr. Werner plainly and bluntly informed me that they would never again employ the members of the local so-called union as such and that if the organization I represented wanted the pressroom we could have it; that he preferred to have the press and composing rooms under the same general organization as tending to promote harmony and discipline. These resolutions and statements were borne out by Mr. Berry, and also by the company's attorney, Mr. Sieber, with the further ultimatum that in case we refused the composing room would be closed down immediately. and when the works opened up again it would strictly be as an open shop; or, to be plain, a "rat" shop.

The local typographical uniou, No. 182, contains about forty-six members, about oue-half or more being in the employ of this company. The pressmen, being in the numerical ascendency, have been oppressive and obnoxiously demoustrative toward the printers in the office, where their duties are such as to bring them into constant contact. They have used an extended vocabulary of invective and abuse toward the printers here and the I. T. U. in general and it is a fact that success to them here means that a goodly part of the printers will be compelled to change residence.

This so-called "I. P. P. U." is an organization of disgruntled seceders from the I. T. U. It is not recognized as a legitimate labor organization by the American Federation, the standard authority on trades-union matters, or any national labor body in the world. It has been founded upon treason and perpetuated by ratting, lying, chicanery and deceit. It has no standing whatever in the labor world, respected by none, damned by many; and, by reason of the peculiar talents of a larger portion of its membership, is feared

They have ratted I. T. U. pressmen without stint in New York city, Omaha, Tacoma, Chicago, and many other places. They have undertaken to declare the Werner plant unfair, but they are today, and have been for more than a week, working Werner plates on the presses of the "Beacon" book and job office, this city, and in offices in Cleveland, Chicago and elsewhere, knowing them to be such. Their history, brief though it is, is replete with acts of unfairness and a bitter enmity toward the L. T. U., amounting to open and aggressive warfare, which we have not heretofore resented or

Forbearance ceases to be a virtue, and after a thorough review of the facts in the present case I determined to act, by virtue of my authority conveyed in Section 3, Article VI:

"The second vice-president, in addition to his other duties, shall decide all questions that may arise between pressmen and their union, subject to the approval of the executive council, calling into consultation such pressman as may be selected by the local union involved, making him a member of the council for the time being. He shall have charge of the organization of pressmen's unions, personally organizing the same, or, in case where



was readily complied with. After a full and unbiased investiga tion I returned to Washington, not have ing fully determined upon what course I should pursue in the matter, and not having seen the president of the company, Mr. Werner, but was informed by Mr

Berry, the company's treasurer, that he did not believe the company would ever again recognize the local so-called I. P. P. U.; that they would prefer to deal with the I. T. U., and have the works under its domination, as being the more conservative and responsible, and with its strike and lockout, arbitration and allied trades laws less trouble and misunderstanding was to be feared than at the hands of an



No. 4 .- "What could possibly constitute a better advertising medium?"

tive trades and its man-

dates must be obeyed at

all times and under all

circumstances '



No. 5 .- "This question of price needs careful con sideration ' Aud establish a pressmen's union under the

jurisdiction of the International Typographical Union, at Akron, and prevent the entire destructiou of unionism in that city. The pressrooms of the Werner Company are the largest in the world. A part of the presses are now being run, and meu who bring International Typographical Union cards are running them at a scale of \$1 per week above the scale paid the late International Printing Pressmen's body. The cards are, for the present, deposited in the local typographical union, and an International Typograph ical Union pressmen's union and an allied printing trades council

will be established as soon as practicable, or this will be au 'unfair' town as far as the International Typographical Union is concerned At a special meeting of Akron Typographical Union, held Sunday, April 29, the following resolutions were unanimously indorsed and ordered published in the three local papers, two Cleveland

papers, and the Pittsburgh Times: 'The so-called Printing Pressmen's organization have been circulating rumors to the effect that Akron Typographical Union have shown sympathy toward them, and as nothing can be further from the truth, we wish to place ourselves on record, therefore, be it

"Resolved, That Akron Typographical Union, No. 182, while it sympathizes with all bona fide labor organizations, as they are all trying to better their conditions, we distinctly assert that we have not, now or never, had any official dealings with a body calling themselves the Printing Pressmen's Union; that we never, as a body, gave them any sympathy in their late difficulty with the Werner Company: and be it further

Resolved. That as the so-called Printing Pressmen's Union is not recognized by the American Federation of Labor or by the Knights of Labor, which are the authority on trades-nuionism in this country, it has no standing in the labor circle; and be it also

Resolved, That Akron Typographical Union, No. 182, does hereby indorse the action of Mr. H. C. McFarland, second vice-president of the International Typographical Union, in his endeavor to organize a bona fide printing pressmen's union in this city, and that it will assist him in every way within its power."

The above is a brief, truthful and concise statement of the facts in the Akron case. Good uuion pressmen will be furnished steady employment at \$17 per week. Living cheap. Fraternally, H. C. MCFARLAND

HALL OF AKRON PRINTING PRESSMEN'S UNION, No. 42

AKRON, Ohio, May 10, 1894 To the Members of the International Typographical Union, and especially

to Pressmen allied to said Body: GENTLEMEN, - A four-page circular has been placed in our hands which we are led to believe has been sent to every I. T. U. union in the country, said circular giving Mr. H. C. McFarland's side of the story in regard to his action in the trouble between the Akron Printing Pressmen and Feeders' Unions and the Werner Printing Company, and believing you to be men with sound union principles, we beg leave to present to your body our side of the story before you take any action in the matter, and then when you have heard both sides, judge for yourselves if we have not done what is right and just in upholding our union and true union principles. Of the telegrams between Mr. McFarland and Mr. Prescott we know uothing about, further than to say that we cannot believe Mr. Prescott guilty of such action which will cast discredit upon the whole rank and file of the L T II

Now, as regards Mr. McFarland's actions. He says he arrived in Akron April 18. True. Further, he fully investigated by inquiries among the pressmen - lie No. 1. Mr. McFarlaud did not come near any of the press men employed in the Werner Company, but held a star session with three of the compositors, men who we thought were our best friends, in the back room of a saloon, and there planned out one of the most damnable pieces of rascality that any man could devise, of which we shall refer to later

Now, as regards our trouble with the Werner Company. As Mr. McFarland states in his circular to you, Mr. Werner called auto his office the fore men of the several departments, and informed them that owing to the financial stringency he was compelled to make a reduction of ten per cent thoughout the works. The foremen of the pressroom said they could only speak for themselves, but would lay the matter before the union, which they accordingly did at a special meeting called for that purpose; at this meeting the union decided to suspend their scale for six months. Now note the difference in our statements: On March 19 our executive committee was instructed to notify Mr. Werner who was then in the city, that the time expired on March 25, which was accordingly done, and Mr. Werner replied to it, stating that he could not raise any person's wages at that time, and that the union was not in his employ, but that if his employés wished to deal with him individually they could do so, as he

would deal with individuals only and not with any union. We then notified our international officers of what had transpired and we then waited upon the superintendent and board of directors who had control in the absence of Mr. Werner, the president of the company; they told our committee they could do nothing unless we made a final demand, as Mr. Weruer was in California; we then gave the company till 3 o'clock, April 9, to decide. So you may see by this that Mr. Werner and his assistants had over twenty days' notice to decide this matter, but they did not want to restore the ten per cent, but to use Mr. Berry's own words to our committee, they were contemplating another cut of ten per cent. The company's auswer to our demands was the lockout inaugurated by the company at noon on April 9.

The lockout was made against the pressmen and feeders, although the whole establishment was alike locked out, as they expected that the other departments would have taken the same steps, as they were interested in the pressmen's demands to the same extent as the pressmen themselves were, Mr. McFarland to the contrary notwithstanding.

Mr. McFarland then states that the bookbinders. printers, pressmen and feeders held a consultationfalse again. The bookbinders asked for a committee conference, and only a committee conference was held, and as the other departments had made no demand for the restoration of the ten per cent cut, they thought it best for them to return

to work until such time as they felt able to make the demand. They are still, up to date, working under the ten per cent cut, and virtually without

Now comes Mr McFarland's unprincipled action. As soon as he learned that we were out for a restor-

ation of our old scale, he comes to Akron and hires himself as foreman, thereby ratting himself, although he at the same time held the position of assistant foreman in the G. P. O. at Washington. He then makes a contract with the Werner Company to supply them with men to fill our places, which he proceeds to do, in conjunction with Mr. Barney Nolan and Kelly, all of whom were expelled members of Chicago I. T. U. Pressmen's Union, No. 3, and Feeders' Union; also Ander son, expelled for ratting in Pittsburgh. So far they have succeeded in bringing in about thirty-five or forty men, most of whom have received cards at the instance of Mr. McFarland. These cards do not bear the seal of any union, which we can prove on affidavit. Some of the persons receiving these cards have never worked upon a printing press in their life. We have already induced about twenty-five of these men to leave town. So much for McFarland & Co's union principles. Now comes the capping climax of the whole

No. 6 .- "Cigar? Yes,

thank you."



No. 7 .- "Very much obliged for the order '



affair. On Sunday, April 29, a special meeting of I. T. U. No. 182 was called and a committee appointed to draft resolutions indorsing McFarland's action, to be reported on at their next regular meeting. The following day the resolutious as per McFarlaud's circular were printed in the daily papers, the same having never received the vote or approval of No. 182. Tuesday evening, May 1, was the regular meeting of No. 182, but so strong was the feeling of the majority of the members against the resolutions that the meeting adjourned without a vote being taken and the resolutions still stand in abeyance. Mr. McFarland has been endeavoring to make this a fight between the I. T. U. and the I. P. P. U., and is using methods that no true union man, no man with principle, would adopt, that of filling the shop with rats. In fact it does not need a card to get a position in the works. Is that "saving the shop to the I. T. U."? Gentlemen, we ask you as men, as union men, to take immediate action in this matter, and if things are not as we represent to you, then fill our places at once with the I. T. U. This is a fight between labor and capital and not between labor unions, We have the support and sympathy of every labor organization in this city, and throughout the country wherever this matter is properly known, and unless McFarland is not immediately called off and censured it will be a blow to labor organizations and the I. T. U. in particular, from which they will not soon recover.

McFarland is simply here to feather his own nest, and not for the benefit of or the love he has for unionism. His whole circular is a parcel of falsehoods; he dare not come out openly and meet us in our union; we have challenged him through the papers to meet us and

state one case where we have allowed our men to rat. His statements in regard to New York city, Omaha, Tacoma and Chicago are false and cannot be proven by him or any of his followers.

Again, he says the pressmen, being in the numerical ascendency, have been obnoxiously demoustrative and oppressive toward the printers employed in the office. This assertion is most damnably false, as no better feeling existed in any city in the Union than that between the I. T. U. aud I. P. P. U.; both unions sitting in social equality in the Central Labor Union here, and the best of feeling still exists, excepting in the case of two or three pothonse politicians, who would sacrifice their union and its principles for the sake of office. Now, brother unionists, what we ask of you is to do your duty fearlessly, be men, and do not be misled by the statements of people who are working in the interest of capital. If our international officers are at war with each other, let that battle be fought on neutral grounds, and not retard the efforts of good union men to better their condition; by so doing we will sooner come to a better understand ing, and a more united and friendlier organization will spring up which will force capitalists to recognize us all as men worthy of our calling, but with such petty fights as this going on it will only tend to disorganize our unions and bring us under the coutrol of capital. These fights are the capitalists' harvest, and the death knell of nuiouism, therefore, we say to you, oue and all, do your duty, call off this man McFarland. Remember the stand we took in the Pittsburgh strike when we never failed to call off any member of our organization who

went there for the purpose of ratting. By doing your duty and listening to the voice of conscieuce, the sooner will a better feeling be brought about between the two organizations.

Every member of our union is determined to stand firm in this fight for right and justice. There is no faltering in our ranks. We are in to win, no matter what the cost. The eyes of the capitalist, the heart-throbs of every labor organization is on this fight, therefore, we again beg of you to do your duty, keep all union men away, take no notice of promises, as they have never been kept by the Werner Company and will undoubtedly be broken in this case.

The following statement and affidavit speaks for itself, and will she to you the methods taken by McFarland to fill the Werner works with rats and not I. T. U. men

West Thomas street, Chicago, Illinois, and that he holds Certificate of Membership No. 32,850, International Typographical Uniou, by mistake in the name of W. Sweitzer, his stepfather.

"That said certificate, without his solicitation, was given to him Edward S. Wheed, at Chicago, in the State of Illiuois, on the 30th day of April, A. D. 1894, by the officers of said International Typographical Union, without inquiry, probation or initiation.

" Sworn to before me by the said Edward S. Wheed, and by him sub-

scribed in my presence this 8th day of May, A. D. 1894. " WILLIAM H. SANFORD, Notary Public.

" [Notarial Seal.] " Summit County, Ohio.

Hoping you will give this due consideration, we remain, Yours fraternally,

THE AKRON P. P. U., No. 42, and F., No. 4.

HINTS ON HALF-TONE.

BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

A New York photo-engraver inquires how to make half-tone negatives from a vignetted wash drawing, and leave the whites without a tint on them. He says he could improve his position if he knew how to do this, and, therefore, does not want his name published.

This is a question that has puzzled photo-engravers since half-tone was first thought of. It is too intricate a subject to be explained in a paragraph here, and may be worth an extended article later

James T. Boyd, of Toronto, Ontario, asks how to touch up photographs for half-tone. The simplest way is to rub over the surface of the photograph with a tuft of cotton wool moistened



LIBRARY AND READING ROOM, UNION PRINTERS' HOME, COLORADO SPRINGS

with a solution of white wax in sulphuric ether-a piece of wax the size of a pea in an ounce of ether will be sufficient. The ether evaporates quickly, leaving a surface on which India ink or Chinese white can be applied with a brush.

X Y Z, Atlanta, Georgia, says he cannot get half-tone plates without circular markings on them, though his chemicals work clean on other kinds of negatives. His trouble is due entirely to markings on the screen plate not visible to the eye. If he will breathe on the screen he will find the markings he complains of. The screen should be thoroughly polished with chamois skin before being put in the dark slide, and the thoroughness of this polishing can only be determined by breathing on the glass of the screen, and examining its surface by reflected light before the breath is dry on it.

STEPS INTO JOURNALISM.

This bright little book, whose contents are modestly claimed by its author to be simply "helps and hints for young writers," is as interesting to the veteran newspaperman as to the tyro. Indeed, its many excellences commend it to everyone connected, however remotely, with publishing. Newspaper work has a peculiar fascination, and the pleasant style and instructive character of Mr. Shuman's book has earned for it very general approval. Price, \$1.25. Can be ordered through The Inland Printer Company.

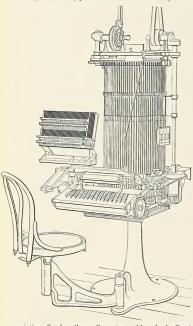


"THE SPRINGTIME OF YOUTH."

Half-tone engraving from photograph, by FRANKLIN ENGRAVING AND ELECTROTYPING CO., Formerly A, Zeese & Co., 341-351 Deathorn street, Chicago. Duplicate plates for sale.

THE THORNE TYPESETTING MACHINE.

THERE can be no question as to the fact that printers and publishers generally are now thoroughly alive to the importance of the problem of typesetting by machinery. The rapid introduction of typesetting machines during the past year has awakened the most conservative, or one might say the most lethargic. No one state or section and no special line of offices has absorbed all the machines put out, but they have gone into every part of the union and into every kind of



printing office from the small country weekly or book office to the largest of the metropolitan daily offices.

The careful, thorough-going printer or publisher has applied himself vigorously to the question of determining which is the best, which is the most practical, which is the biggest moneysaver, which is the simplest of the machines offered on the market today.

The manufacturers of the "Thorne" typesetting and distributing machine contend that not only have they the simplest machine in use today, but that having demonstrated its practicibility and profitableness of operation in the leading daily, weekly, magazine and book offices of the country (in many offices for several years past), it should not be classed among the experiments at accomplishing typesetting by machinery, but as a perfected machine, the simplest in construction and the most easily operated and controlled.

It does not require the services of a trained machinist to operate the Thorne machine, there being no delicate or difficult adjustments—no complex mechanism about its construction. The entire work of composition—setting, distributing and justifying—are done on the one simple, compact machine shown in the accompanying illustration. It needs to be understood, however, that the setting and distributing parts are independent of each other in so far as the distributing (which is automatic), can go on while the operator is calling out the type with the aid of the keyboard, or it can stop, and vice versa.

But as to the mechanism and method of operating the Thorne the printing public is already well informed and needs on detailed description. We will simply mention that several improvements or changes, in the direction of simplification, have been under since That IRLAMP PRINTER last treated of this machine. While having just as many keys and the same characters the keyboard has been compacted into much smaller and more convenient space, and the operating and justifying parts brought very close together. The machine requires less space by considerable than formerly, and less than any other in practical operation. The swinging stool attached to the base of the machine is so arranged with reference to the justifying apparatus that the operator can, after filling out the line, swing around quickly and easily into justifying position, thus accomplishing the work of both operator and justifier.

It is a little out of the ordinary to be informed that in the prevailing business depression the Thorne Company is considerable behind its orders, running over one hundred men in its splendidly equipped factory at Hartford, and part of the force working overline. Such is the case, however, and the company reports an even more promising outlook for orders in the near future.

Among the daily newspapers using the Thorne are the New York Evening Post, New York Mail and Express, American Press Association of New York, Hartford Post, Bridgeport Post, Portland (Me.) Press, New Haven Palladium, Atlanta Journal, Rome Tribune, Joliet News; Daily Sportsman, London, England; Daily Guardian, Manchester, England; Daily Times, Oxford, England; and among weekly newspapers and magazines we would mention the Christian Register, of Boston; New York Churchman; New York Evangelist; the Interior and the Ram's Horn, of Chicago; the North and West, of Minneapolis; the Forum, Current Literature, Short Stories, Romance, Arena, Atlantic Monthly, etc. Among the western establishments that have recently adopted the Thorne machine are the Daily Michigan Volksblatt, of Detroit, Mich.: Daily News, Mansfield, Ohio; Daily News, Norfolk, Neb.; J. C. Benedict, Chicago; Loomis & Onderdonk, Grand Rapids, Mich., etc.

The western office of the Thorne Typesetting Machine Company is at 139 Monroe street, Chicago, the factory and main office at Hartford, Conn.

WASH, CHEW.

Washington P. Chew, who twenty years ago was one of the best known tourists in the country, died on Monday, May 7, in Washington, D. C., of typhoid pneumonia, after an illness of one week. He was born at Havre de Grace, Maryland, about forty-five years ago, attended the public schools in Philadelphia for a time, went to Iowa (where he learned the printing business), and later participated in the construction of the Union Pacific Railroad as "proprietor" of a team of mules and a water wagon, under Carmichael & Brooks, contractors; then he took up the art preservative again, and for a number of years was a well-known compositor from the lakes to the gulf and from the Atlantic to the Pacific. For the past sixteen or seventeen years he has been employed in various departments of the government printing office, with the exception of a year spent on the Pacific coast in 1882. He was one of the best liked men in the business, and was a model of charity and benevolence, and possibly did not have an enemy in the world.

AWARDS IN ADVERTISEMENT COMPETITION.

NONSIDERATIONS of space prevent the publication in detail of the comments and suggestions accompanying the decisions of the gentlemen who consented to act as judges in the advertisement competition announced on page 38 of our issue of last April. In the advertising pages of this number will be found reproduced the three examples awarded first prizes. Sixty-eight designs were submitted in all. The entire list will be reproduced with the comments of several advertising experts, and issued in book form in a short time. Following are the awards:

FIRST PRIZE .- THE INLAND PRINTER for one year (or volume twelve bound in half russia).

No. 28. By D. M. Lord, of the Lord & Thomas Advertising Agency, Chicago. Compositor, George M. Applegate, with MacCrellish & Quigley, Trenton, New Jersey

No. 19. By C. F. David, of the C. F. David Advertising Agency, publishers Profitable Advertising. Compositor, Robert M. Hartley, Kansas City World.

No. 37. By C. E. Raymond, manager Chicago branch, J. Walter Thompson Advertising Agency. Compositor, C. Edward Lebtien, with MacCrellish & Quigley, Trenton, New Jersey.

SECOND PRIZE. THE INLAND PRINTER for six months or a copy of "Printers' Art."

No. 48. By D. M. Lord. Compositor, Preston Avera, Camden, Arkansas. No. 39. By C. E. Raymond. Compositor, C. L. Des Aul-

niers, with Porter Printing Company, Moline, Illinois. No. 20. By C. F. David. Compositor, Robert M. Hartley, Kansas City World.

THIRD PRIZE .- THE INLAND PRINTER for three months. No. 22. By D. M. Lord and by C. F. David. Compositor, C. E. Wilson, Battle Creek, Michigan.

No. 58. By C. E. Raymond. Compositor, Lou E. Parsons, with the Cherington Printing & Engraving Company, Columbus, Ohio.

RECENT TYPE DESIGNS.

NSTEAD of the usual column upon recent type designs which has appeared in our pages for some months past it is proposed from this time on to simply show lines of the new type faces and borders as they appear, without any particular criticism, but in its place suitable explanation regarding the specimens will be given.

The first we show is Quaint Roman No. 2, cast by the Central Typefoundry, of St. Louis, Missouri. This letter is somewhat like the Quaint Roman which was gotten out some time

Inland Printer for May

ago, and which met with much favor by the trade. A page of this series is shown in another part of this issue.

The Inland Typefoundry, of St. Louis, Missouri, show two new borders, one called the "Floret," and the other the "Fleur de Lis," the latter being made also in outline.



Barnhart Brothers & Spindler, Chicago, show a few specimens from their "Darktown Nine." There are ten characters in the series, each one quite grotesque. The other new production of this foundry is the "Cupid" ornaments, the series consisting of eleven characters. The uses to which these catchy little cuts may be put will readily suggest themselves to artistic printers.



The A. D. Farmer & Son Typefounding Company, New York and Chicago, have recently brought out a new size of their Stationer's Script series, which is designed to imitate copperplate engraving. The new size is twelve point, the others now on the market being eighteen, twenty-four and thirty-six point. Their Abbey Condensed is the companion series to the original Abbey, and is made at present in twelve,

Delicate Copperplate Effect Attained hire - 1894

Rambles through Melrose Abbey









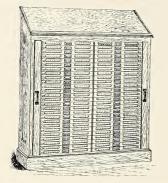


eighteen, twenty-four and thirty-six point. Other sizes are nearly ready. For floral border or decoration "Fancies," which can be worked in two colors, are new and very pretty, and give great scope to the tasty printer. The font includes tint grounds for bringing about proper color effects.

We hope in our next issue to present a number of new faces and borders which were not quite ready at the time of our going to press with this number.

SELF-INDEXING CUT AND ELECTRO CABINET.

HE illustration on the next page shows a new device for use in newspaper and printing offices, which will no doubt meet with much favor by the trade. It is the invention of Mr. Charles E. Bennett, of the Rockford Folder Company, Rockford, Illinois, and is simply a cabinet with drawers for cuts and electros, including an ingenious arrangement for instant reference in the form of an index largely automatic. Printers and proprietors of newspaper offices know how difficult it is to keep track of the different cuts which come into their hands, and are sent away from time to time. Many have a system of their own, but the majority of printers are careless in regard to this very important part of their business. By the device invented by Mr. Bennett you can tell exactly when the cut came into your possession, and when it was sent away, and there can be no question as to what has become of the cut. The cabinets are strongly built of oak, very neatly finished, and made in a variety of styles and sizes. The one shown in the illustration is intended to stand against the wall, and has an incline or galley top, a very useful style for the jobroom; others are made with a flat top, and some are intended for the center of the room, and are arranged to revolve. The characteristic feature of the system for filing cuts made possible by the use of this cabinet is the index, which is simple and convenient, and at the same time always



reliable. Every plate is checked in or out of the cabinet, a check from the drawer front being hung opposite the name of owner or cut, as indicated by a card in the index alongside. Each drawer has a card of record, all "ins" being entered, and all "outs" receipted for. By this simple system anyone in the ad. room or job office can at once find or locate any particular cut, and disputes as to the disposition of plates are avoided, as the proof is positive. Information as to the cost of these cabinets can be obtained by addressing Mr. Bennett as noted.

ADVERTISING NOTES.

BY J. F. A.

C. B. COTTRELL & SONS COMPANY, of printing press fame, are evidently believers in the Powers' style of advertising. I hear much admiring comment on their interesting circulars.

This Hill Cycle Manufacturing Company, manufacturers of the Fowler bicycles, have an interesting method of using their advertising space in the trade journals. The page is arranged to resemble as closely as possible the regular pages of the journal in which it appears and contains notes, comments, experiences and correspondence up to date, and all pertaining to the Fowler wheel.

I HAVE received the little pamphlet issued by the A. N. Kellogg Newspaper Company entitled, "A Personal Interview —Veni, Vidi, Vici." It is a model of good advertising and a study in natural posing. On another page of this journal appear the illustrations, by courtesy of the Kellogg Company. The photographs were made by Rockwood, I am told, and as the De Vinne Press is responsible for the letterpress, the result is—as usual.

I ENTERED a new office building the other day, and on the inner door I observed the legend, \[\begin{align*}{c} \begin{

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY WILLIAM I. KELLY.

TO CORRESPONDENTS.—Letters of inquiries for reply in this department should be mailed direct to Mr. William J. Kelly, 762a Greene avenue, Brooklyn, New York. The names and addresses of correspondents must be given on necessarily for publication, the merely to identify them If occasion should arise. No letters will be answered by mall which properly belong to this department.

COMPOSITION FOR EMBOSSING.—J. W., Cleveland, wants to know where he can get a ready-made composition for embossing on paper and cardboard. Answer.— Write to E. E. Britton, 522 North Ninth street, Camden, New Jersey.

A Reliable Book on Embossing.—G. A. Selby, Columbia, South Carolina, writes: "Where may I obtain a reliable book on the subject of embossing. I wish to attempt embossing on a small scale in our office." *Insuer.—The pamphlet on "Embossing from Zinc Plates," issued by The Inland Printer Company, will meet your requirements. Price, §1.

SIZE FOR GOLD-LAF LETTERING—D. E. S. & CO., Eaton, Ohio, say: "Please give us directions for gold-leaf lettering on books, single lines, what size to use and how applied." Answer—Take white of egg from shell; heat it well, and leave to settle. Apply size to leather or cloth with piece of fine muslin, using the size sparingly, but enough to cover the space you wish to letter evenly. After the size has "set" a minute or so, lay the gold-leaf on it, and impress the lettering on the gold-leaf. The stamp or lettering must be made quite tho before use on the leaf, so as to "cook" the sizing and thereby hold the gold-leaf. Rub off, carefully, the surplus leaf and size marks.

TESTING QUALITY OF INKS .- I. S., Cheltenham, England, wants to know "how to test the quality of inks without putting them on the machine, and how to prevent formation of skin on inks." Answer .- Some detail of the quality of an ink may be arrived at without trying it on the printing press, such as its degree of fineness in trituration; its fullness of body; its working or distributing qualities; but in no other way than by actual trial on the machine and on paper can its real character be decided upon. Inks made with long varnishes dry much quicker than those compounded in short varnish, and, with due care and a little thin varnish or glycerine poured in on the top, they may be kept fresh for a considerable time. All ink receptacles should be kept as tightly closed as possible to exclude dry atmosphere. Inks stored in a cool, dry place will retain their vigor and freshness longer than if exposed on airy shelves.

Cause of Bad Presswork .- Foreman, Chicago, has sent a copy of a large octavo monthly, requesting an opinion on the cause of the inferior appearance of the presswork on the publication. This inquiry comes from the foreman of the composing room of the establishment doing the composition and presswork, who thinks the half-tone cuts are not as effective as they should be; he also adds, that when he expostulated with the pressman as to the cause of the poor appearance of the illustrations, he was told, in reply, that half-tone cuts would not stand more than three overlays. Answer .- The general workmanship on this publication is fairly good -that is the reading matter portion. The paper used is of supercalendered quality, of dull color and harsh finish, making it undesirable stock indeed. To add to the other difficulties from which the pressman evidently suffered, the electro of the half-tone title design, on first page, is not a good one; while the black ink used is unsuitable for half-tone work, especially so because of the character of the paper worked. The fault lies in the ink used, for it is evident that it was too strong (long) to leave the solids in the form so that the color would be impressed fully on the paper. The color has been carried a trifle too full; but the pressman has doubtless done this in order to secure his color on the solids, oblivious of the secret causes which were handicaping his efforts. It is difficult to do fine work with inferior

facilities in any case; and while the cuts in the publication before us could have been improved by better overlaying (for we fail to see little, if any, on them), we hesitate to go further into an opinion on the other causes why this morthly does not enmante from the pressroom in better shape. We trust it is not a case of a four-roller press being compelled to run with two rollers instead of the four designed for such work.

TREATING INKS FOR HALF-TONE CUTS .- O. R., Pittsburgh, Pennsylvania, writes: "I would like very much to hear from some good authority the best way for treating inks for halftone cuts on enameled book paper. That is a point I have not seen in any paper; and that is a great trouble to pressmen who do not understand this." Answer .- We apprehend that our correspondent has been troubled because of spotty blemishes appearing on his presswork when using "coated" papers, and that this has prompted his query. The leading manufacturers of printing inks (whose names regularly appear in The Inland PRINTER) have given great consideration to this matter, and now supply various grades of black and colored inks for halftone printing on enameled book paper. It is a fact, nevertheless, that spurious inks are often foisted upon inexperienced persons, by irresponsible makers, as the "proper thing" for half-tone work. Half-tone illustrations, or any other kind of illustrations, cannot be properly printed on enameled paper with long-bodied inks; that is, inks made up with thick or tacky varnish, especially resin oil varnish. A good ink for any kind of cuts or type matter to be printed on coated paper should be full-bodied in color and short in texture. Such a quality of ink will work smooth and sharp on well enameled paper without "picking" up particles of the coating. When it will not meet these requirements then the fault lies in the coating on the paper, and is accounted for in this way, namely, that the size used in the coating matter has become unfit to hold the base on the paper by reason of decomposition through over-age. Large quantities of such stock are daily foisted on the trade, and printers are made the victims of the deception. Of course, there are a few manufacturers of coated book papers who test their products before being shipped from the mills, and any one of these can be relied upon to furnish a reliable article when the price is met by the purchaser. Too many printers, however, look only to the quantity and price they can secure from a paper house when making up a competitive estimate, and, necessarily, they get the worst going, as well as the extra trouble and loss when printing. If a half-tone ink proves too tacky-strong in body-for the stock in hand, mix in a small quantity of vaseline to shorten it; let it be well incorporated with the ink. Should a large quantity of ink be required for the job, take about one-eighth part of soft book or news ink and mix it in with the strong ink, when it will be found to work without picking off the coating. A very small quantity of No. o varnish will often prove satisfactory. Care must be taken, however, in adding a reducer of any kind to an ink, as it detracts from its color. The competent pressman should be prepared to meet emergencies as they arise in cases of this kind, and if he will make a test of the strength of the coating on the paper before going on with the printing, by wetting with the tongue the points of his thumb and forefinger and strongly pressing a sheet of the paper between them, then releasing the paper slowly, he may be able to satisfy himself of the strength or weakness of the coating by the quantity of coating matter that adheres to them, which will be apparent after drying a few moments later.

Mrs. Thomas E. Benneuet, the newly appointed public printer, has made a reduction in the government printing office staff. Among the chiefs of divisions who have resigned are: Messrs. Ransey, Cottie, Pearson, Kennedy, Heck, Pisher and Craig, and L. C. Hay. The latter has taken a position as superintendent of the new Syracuse paper, of which Ex-Public Printer Palmer is to be editor.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY A. L. BARR.

THE PRACTICAL ELECTROPLATER.—The "Practical Electroplater," a treatise on electrotyping and electroplating, by Martin Brunor, is a work which should be in every electrotyper's or electroplater's shop. It is a handsome book bound in half morocco, containing 295 pages. Price, \$10 net. Can be purchased through The Inland Printer Company.

Low Prices, Inferior Work.—F. F. V., Chicago, says:
"I am willing to pay a good price for high grade elector for bookwork, but I find it difficult to get such work at any reasonable price. One founder tells me that the workmen have to execute all work speedily, each having a special duty. The shops are therefore in the bonds of a system that makes if extremely difficult to discriminate in favor of any particular job. What are your views on this? Is the case hopeless?

Answer.—Von are not the first to complain of inferior work; in fact, it has become a general complaint by people who wish to do fine printing. It is partly the customer's fault, but I believe it is time to send out a general alarm on this subject. I will take it up more fully in July issue.

MARING PERPECT ELECTROS FROM SLIGHTLY CRACKED WOOD CUTS.—P. L., Chicago, asys: "I hear it asserted that good and perfect electros can be made from wood cuts, although the wood is marred by fine crucks which would show if printed from. If this is correct, will you explain how it is done?" Answer. —A first class electrotype molder and finisher can improve on a defective wood cut, but the trouble with most foundries is, they try to do work with boys and see how cheap they can do work instead of having first-class workmen. The results are, that instead of improving on the original they make it much more inferior. You ask, how is it done? It is done by getting a first-class mold and after it is backed the finisher engraves the defective parts, thus making the cut almost perfect.

READV-MADE STERROTYFER'S PASTE.—P. R., St. Louis, Missouri, asks: "Where can I purchase a good stereotyper's paste ready made?" Answer.—There are several firms that make stereotype paste, but it is needless to buy paste, when for a few cents you can make it in a few minutes. Take I pound of corn starch, ½ pound of flour and I ounce of glue, and add 4 quarts of water, and after mixing well let it stand until next day so that the glue will be well dissolved, then boil until it looks like corn starch pudding, and, after cooling, if it is too thick, add sufficient water to thin the amount intended for immediate use, then strain through fine sever and you will have first-class stereotype paste. To keep it from souring, put in a little alum before boiling. If you are in a hurry to use paste, place the glue in warm water and after it is dissolved you can boil immediately, but it works better to let it stand over night.

DIFFICULTIES WITH STEREO PLATES ON NEWSPAPERS,-J. C. P. writes: "I am a stereotyper on a daily paper and am having trouble with plates, at least the paper does not look right and the pressman says it is the plates. We have a Potter outfit; it is only three years old. I don't claim to be an expert on newspaper work. If it was flat work I would be all right. I try in every way to remedy it, but no matter what I do it does not seem to better it any. It may be in plates, but I cannot see how it can be. Will you please give your opinion? Answer. - There is only one thing lacking, in either the pressroom or stereotype room, and probably both, and that is practical experience, and you are getting that now. It is impossible for any man to tell what the trouble is without being on the ground. You are not the only man in that predicament and that is why I advise beginners to go serve their apprenticeship under some good man so as to know what to do in just such cases. We would like to assist you out of your difficulty, but it is impossible. It may be in your molds or metal, or casting box or shaver, or it may be the pressman's fault. Experts who have had to straighten out several papers have each time found it was some simple thing that caused the trouble. Our advice is for you to get some experienced man to straighten you out as your difficulties will be apt to increase unless it is remedied soon.

TRANSFERRING ON WAX .- I. C., Colorado, savs: "I am experimenting with the wax process, an account of which was published some time ago in The Inland Printer. Will you kindly explain how to make a transfer on the wax : are the lines drawn first and then plumbagoed, and the type pressed in? How is blacklead put in solution for this purpose?" Answer. - Take the original drawing and blue the back, lay it face up on a brass plate that has been copper-faced and waxed. Take a tracing point, or if you have no point, take a sharp leadpencil and trace all lines. Then remove drawing and engrave the tracings to plate, being careful not to cut into it, but equally certain to get down to it. Now, take line of type and after placing between two brass leads and tying with a cord, press into wax. Then blacklead mold well, and after a little practice you will be able to make good engravings. There are points made especially for this work and also holders made for holding the type, but the finest of work can be done without

DIFFICULTY OF ELECTROTYPING FROM WHITE AND COPPER FACED TYPE .- S. R., Montreal, P. Q., writes: "I am told that I should never send a form with white and copper faced type mixed in it to the electrotypers, as the plate will be imperfect. Why is this, if true? Answer .- There is no reason why copper faced type and white type should not make a good job, provided both white and copper type are type high, that is, 92-100 of an inch. Copper-faced type is liable to be higher than white metal type, but if this is the case it is a defect in the making of the type. I asked a typefounder what was the exact height of type in hundredths, as I wanted to be certain that I was right, and he was not able to tell me. This aroused my curiosity to see how many more managers of foundries had no more knowledge of their own business. I then went to two others and they were as ignorant as the first; in fact, one of them claimed that no two foundries

made type the same height. I hope I found all the ignorant managers, but if the typefoundries do not know the exact height type should be made it is no wonder there is trouble when white and copper faced type are mixed. This, however, is no worse than mixing old and new type.

E. CAMPBRIL, Bridgeport, Conn.

— I have been very much interested in the subject of stereotyping as contained in the latest numbers of THE INLAND PRINTER, and the article in the February number on the "Secrets of the Trade" comes its register all right. I do not believe that there are very many

secrets in the trade that are worth possessing. Success will come to the workman who is quick to observe effects, and is willing to learn by experience. Success in stereotyping is made up of a number of little "wrinkles," or manipulations, which combined in the aggregate produce good results – results that may be obtained by any sensible, observing mechanic. It appears to me that most of the workmen in this branch of our trade who fortify themselves behind this wall of "Secrets of the Trade" are men who work only on newspaper plates, to my mind the simplest and most mechanical of work, for on most newspapers, especially outside of the larger cities, "every-thing goes," Would their secrets () stand by them on job

and rule work to be run on hard paper with hard "packing"? Up to about a year and a half ago I knew nothing about stereotyping except what I had read and what little I had observed as a visitor in places where it was done. I was deeply interested in the work, and I read and observed, every chance I had, and about a year ago I interested the firm enough to put in a cheap outfit, and I agreed to work it or "bust" in the attempt. To what extent I have succeeded I will leave you to judge from the samples inclosed. Of course, I had about eighteen vears' experience as an all-around printer-which is not exactly like one newspaper platemaker I have heard of who worked at bricklaying before he went on the paper, and yet I do not know but what he may have "secrets." I for one am still willing to learn anything that will aid me in doing good jobwork, and am ready to be convinced of the superiority of any particular kind of paper, paste, brush or casting. The paste I use is made as follows: 2 pounds wheat flour, I pound laundry starch, I ounce ground glue soaked in cold water, water quantum suf., placed in a tin bucket and cooked by a steam jet. After cooking, add a few drops of oil of cloves. When I want to make up some paper I take a sufficient amount of this stiff paste and thin in this way: I take the proper quantity of powdered whiting and mix it quite thin with cold water, let stand a few minutes to allow the grit to settle, then decant it carefully into the basin of paste, mix thoroughly and run through sieve. After my matrix is dry and powdered with talc, I lay it back again on the hot form and gently plane down, which gives a fine, smooth polish to the face of the type. I use wood furniture in lock-up, and dry in not quicker time than fifteen or twenty minutes, and I have yet to find a type that has grown.

THREE ASBURY PARK HOTELS.

As the time for the convening of the National Editorial Association at Asbury Park draws near, interest in that famous resort and its surroundings grows apace. It is essentially a city of hotels, and The INLAND PRINTER presents herewith illustrations and brief descriptions of three of the most famed of the hostleries at the resort, the Hotel Brunswick, Sunset Hall and the Coleman House. The first-named



HOTEL BRUNSWICE

is the most recently built of the three, having been opened to the public June 8, 1888. It is situated on the corner of Fourth avenue and Kingsley street, being almost directly on the beach and adjoining the auditorium where will take place the deliberations of the association. Almost every room in the hotel commands a view of the tossing waves of the ocean, and one of the chief pleasures of a day at the seaside is that of being able to sit at one's window in the evening and enjoy the pleasant breezes that blow in from the sea. The Brunswick's large and well-lighted lobby, with its every appearance of richness and comfort, is a most fitting greeting to the tired and dasty travelers. Bright Wilton carpets, plate

mirrors with accompanying rich appointments, crystal chandeliers and side brackets, a well selected array of engravings and photographs upon the walls and comfortable and commodious lounging chairs contribute to its attractiveness. Ladies' and gentlemen's reception rooms are to be found upon the first floor, and at the ocean end of the hotel is the ladies' barlor, in



SUNSET HALL

itself a picture of loveliness. The rooms of the hotel are so arranged that they may be used singly or en suite. Private dining rooms are also provided. One of its features is its lavatories, which are complete in every detail. The Clearest of artesian water is to be had in abundance. The dining room is spacious, well-lighted, and its appointments are in keeping with the furnishings of the other parts of the hotel. Elaborate menus and thoroughly ample culinary facilities leave nothing to be desired in this direction. The center of Fourth avenue, which is two hundred feet wide at the ocean end, is adorned with flower beds, fountains, etc., and in addition to these, potted plants in large, ornamental iron vases unite to form a circle of perfume and beauty around the outside of the broad piazzas which surround the hotel.

Sunset Hall, which is to be seen in the background of the

second illustration, is one of the oldest at the Park, and its popularity rests upon such a sound basis that no matter how active may be its competition, no inroads upon its clientage are noticeable. Its location is admirable, being near Kingsley street on Fourth avenue, probably the most prominent thoroughfare in the residence district, and within but a few steps of the beach. Famous Sunset Lake, with its boating and fishing advantages, comes invitingly up to the very door of the hotel in the rear, and an early morning "pull" upon its placid waters is a sure antidote for a deficient appetite. The beach pavilion and bathing grounds of the ocean are right at hand, and just around the corner is the convention

hall of the editorial association. Fourth avenue, with its flowers and fountains, is directly in front of the hotel, and broad piazzas lined with potted plants and vines make casy and pleasant resting places for the weary. The sleeping rooms are airy, spacious and comfortable, and their construction and furnishing give evidence of a desire to make their occupancy a pleasure. The dining room is commodious and cheerful, and the table of a marked superiority. The best modern improvements are provided, including lavatories, gas, electric bells, telegraph, telephone, artesian water, etc. The names of many people much talked about are to be found upon the pages of the registers at Sunset Hall, and notably of those prominent in literary fields.

The Coleman House is the only hotel at the park occupying an entire square. It is situated at the junction of the ocean and Wesley lake and commands an unobstructed view of both. It is at the very focus and center of summer activity at the resort, being at the busiest point on the famous board walk and in view of the main bathing grounds of Asbury Park and Ocean Grove. Wesley Lake, with its hundreds of Chinese lanternlighted boats, presents a nightly panorama of never-to-be-forgotten beauty, reminding one of Venetian scenes. The hotel is situated upon grounds so spacious that while the busy life of the resort is spread out before the guests, they are sufficiently removed to avoid active contact and annoyance from the crowds which at the height of the season throng the promenades and driveways. A large ballroom and amusement hall is maintained exclusively for the use of the guests, and it is the only one isolated from the main building of the hotel. There is dancing every evening and regular "hops" are given twice a week, and germans, fancy balls, etc., at frequent intervals. Excellent bowling alleys, a well-equipped billiard hall and a splendid tennis court fronting the ocean afford entertainment for those athletically inclined. The dining-room service and appointments are of the greatest excellence. The orchestra, which gives parlor concerts daily, and the master of ceremonies are at the service of the guests of the house exclusively. The management intends that the Coleman shall not be excelled by any other hotel upon the New Jersey coast, and the proof of the success of its efforts is to be found in the select patronage which is yearly accorded it.

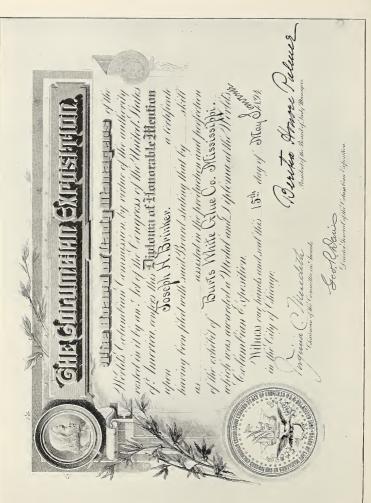
Dancing parties, balls and social festivities of all kinds will be daily in evidence at each of the hotels, and these combined with every anusement that can be desired in other directions will tend to make the time spent at Asbury Park pass very outckly indeed.

Vyrian Grey, the London journalist, dubbed "The Prince of Tramps," who is traveling 14,000 miles afoot on a wager of \$10,000, arrived at Dayton, Ohio, May 12, and was the guest of Mayor McMillen, at the Hotel Dickey. Mr. Grey is a corre-



COLEMAN HOUSE.

spondent of the London Press Association and London Daily Tellograph, and intends to make the trip from London to Monterey, Mexico, and return, by March 7 next, having started on his eventful journey February 6. Since leaving the metropolis he has tramped an average of thirty miles a day and at the time of his arrival in Dayton was eight days ahead of his itinerary, as calculated by himself. It is also stipulated that he return with \$5,000, which he will endeavor to earn on his return trip by lecturing. He was accompanied by a Bavarian bloodhound.



FACSIMILE OF DIPLOMA OF HONORABLE MENTION.
Conferred on artisaus by the Board of Lady Managers of the World's Columbian Exposition.

Quaint Roman

No. 2 Series.

ORIGINATED BY THE CENTRAL TYPE FOUNDRY, ST. LOUIS, MO.

6A 8a

JUNE

ROSE

24-Point Quaint Roman No. 2

85.00

REFRESHING Mountain Scene Grand River

14A. 16a.

12-Point Quaint Roman No. 2.

88.95

PURCHASE CAST STEEL

FURNACES

ORIGINATORS AND DISTRIBUTORS

Retailers of Gossip Possible and Impossible

Traducine People Who Are Absent

Latest Show Printing House Equipments

4A, 5a

48-Point Quaint Roman No. 2

\$11.00

SECURITIES Mushroom Plants

84.100

18-Point Quaint Roman No. 2

84.50

\$9.00

SILVER MONEY

CHANGE OF GOVERNMENT Splendid Assortments Wonderful Machinery Sold

MONDAY Consents

Designer

14A, 18a. 10-Point Quaint Roman No. 2.

SIGH NO MORE, LADIES.

Sigh no more, ladies, sigh no more; Men were deceivers ever: One foot in sea, and one on shore. To one thing constant never:

Then sigh not so, But let them do.

And be you blithe and bonny.

For sale by all Foundries and Branches of the American Type Founders' Co.

JOHNSON & SERIES

PATENTED JUNE 7 1892

3 A, 5 a

60 POINT JOHNSON.

\$9,60

Rapturous Expeditions

3 A, 6 s

48 POINT JOHNSO

\$7.60

Discover Mountain Caverns

4 A, 8 a.

6 POINT JOHNSON.

\$6,20

Magnificent Landscapes Unrestrained Admiration

5 A, 10 a

30 POINT JOHNSON

\$0.70

Divertisement that Conquers

Drowsiness and Lassitude

64 123

\$5.05

. . . .

. . .

\$4-35

SPRING गृताPS Resume with Pleasure 1234567890 PERAMBULATING

Through Valleys and Glades
Amidst Pretty Flowers
1234567890

ALL COMPLETE WITH FIGURES

Manufactured by the MAC KELLAR, SMITHS & JORDAN FOUNDRY, Philadelphia.

For sale by all Foundries and Branches of the American Type Founders' Company.

Archaic Series

PATENTED MARCH 6, 1888.

\$6.00

COURTEOUS MANNERS Behavior of Gentlemen

8 A. 14 a.

7 A, 10 a.

30 POINT ARCHAIC

\$5.00

CONTENTED REPTILES Basking in Warm Sunshine

10 A. 18 a.

24 POINT ARCHAIC.

\$4.25

POWERFUL STEAM ENGINES Gigantic Hardworking Laborers Locomotives Rushing Forward

14 A 26 a

18 POINT ARCHAIC.

\$3.75

12 POINT ARCHAIC. MARVELLOUS ECCENTRICITY

Fashion's Apron Strings Enslave Children

Following Bell-Wethers

Inability to Untie the Gordian Knot

\$3,10

EMINENT PHYSICIAN Treatment Decidedly Successful Always Practical

30 A, 50 a.

9 POINT ARCHAIC.

\$2.90

36 A, 70 a. 6 POINT ARCHAIC.

IMPORTANT SOCIETY ANNOUNCEMENT Elegant Display of Improvements in Waggling Bustles Practically Illustrated To-day Moving Figures Exhibiting at our Salesroom

1234567890

MESSIEURS ENROBE, GARNISH AND WEARWELL

Dispensers of Fig Leaves Announce Themselves Prepared to Furnish the Public with Garbadines Galligaskins, Smockfrocks, Wraprascals Chlamys, Mantillas, Castors, Kerchiefs and Moccasins

1234567890

ALL COMPLETE WITH FIGURES

Manufactured by the MAC KELLAR, SMITHS & JORDAN FOUNDRY, Philadelphia.

For sale by all Foundries and Branches of the American Type Founders' Company,

The Henry O. Thepard Co.

Iteel Plate & Letter Press Printers.

Embossers.

- Blank Book Manufacturers -

212-214 Montee Street, Chicago

SHEPARD SCRIPT.

THE NATIONAL TYPE FOUNDRY 188 MONROE STREET, CHICAGO. WM. P. FISHER, MANAGER.

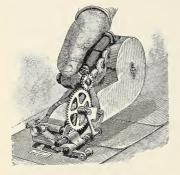


SPRING.

Half-tone engraving from photograph, by
A. ZEESE & SONS,
300-306 Dearborn street, Chicago.
Duplicate plates for sale.

AN IMPROVED MAILING MACHINE-THE HORTON.

With most newspaper publishers it is now the practice, the in mailing papers, to paste upon the wrapper a small printed label giving the name and address of the subscriber, generally accompanied by the date, in small characters, at which the subscription expires. The entire subscription list of the paper is in this manner put in type, which is kept standing on galleys in a miniature printing office, where changes and additions may be conveniently made on the receipt of each payment from an old subscriber, the change of an address, or the



enrollment of new subscribers, the system thus constituting also an ideal method of bookkeeping. From proofsheets taken previous to each mailing day, the narrow columns of addresses are pasted together to form a continuous roll or web, to be placed in a hand-operated machine, such as shown in the accompanying illustration, which automatically pastes and cuts off each single address slip, pressing it down in place upon the wrapper, by simply raising and lowering the machine. Our subscribers have for many years been familiar with this form of printed address. The improved mailer represented in the engraving has been patented by Mr. James A. Horton, of Greenfield, Massachusetts. We have given it a thorough trial, and it works well. Although principally made of sheet metal it is exceptionally light. The address roll is held upon a removable shaft in the large circular end of the casing, and in advance of it is a removable rectangular paste holder or receptacle, on the upper edges of which are guide clips by which the paper ribbon or web is guided over a distributing roller whose lower side dips in the paste, there being in front of the holder two paper-feeding rollers actuated by gear wheels by means of a thumb roller at the forward end of the handle piece. The feed is positive, and the slip is perfectly guided and thoroughly pasted, the machine being held naturally and easily in either hand. On the bottom plate is a knife holder block in which is held a cutter blade, a novel mechanism supporting and giving a swinging movement to a similar upper cutting blade adjustably clamped upon the knife bar, the knives having two cutting surfaces which can be easily sharpened. A rocking plate is adapted by its gravity and the force of a spring to swing downward below the bottom plate, elevating the knife bar as the machine is lifted by the operator, while the downward pressure of the plate on the wrapper of a newspaper causes the knife bar and cutter plate to swing downwardly, severing the label slip with a shearing action. By means of adjustable springs the tension of the knives can be regulated as they become dulled. The machine is well adapted for easy and rapid operation, and excellent provision is made for the ready adjustment of its working parts to maintain them in good operative condition.—Scientific American.

REVIEW OF SPECIMENS RECEIVED.

FROM Will Eskew, La Porte, Indiana, comes a package of letterheads, note-heads, cards, etc., composition and presswork on which are fairly up to the average on that class of work.

HENDERSON & DE PEU, Jacksonville, Illinois, are candidates for the title of "artistic" printers. A four-page circular submitted shows taste in design and execution, the first page being especially worthy of favorable comment.

TUCKER & DWINELL, Middletown, Ohio, submit for criticism business card in three colors. It would look better if the background was in a pale color—gray, pink, or any other light tint. The strong color nsed destroys the effect intended to be produced.

The catalogue of the first annual black and white exhibition of the Peoria Society of Artists contains a number of very clever designs in penaud-ink and wash. The presswork on the pamphlet is creditable, but the composition is poor, numbers of seemingly inexcusable and glaring errors being noticeable.

Froat Richard Wilson, the Examiner office, Sherbrooke, P. Q., we received a few specimens of work which are creditable samples of color printing. As an engraver Mr. Wilson is to be commended, for he has produced a very neat tint block with the aid of a jackknife only. The composition on bill-heads is good, the rullework designs being very neat,

W. H. Brsack, "The Printer," Muncie, Indiana, is on the right track, the does fine printing—literally—the samples furnished being somewhat above the average. Composition display is admirable, presswork is excel-lent, and stock, arrangement of colors, etc., are evidences of taste and artistic discernment. We will be pleased to see more of your productions, Mr. Besack.

EDWARD I. SMITH, manager of the private printing office of A. J. Wilkinson 8. Co., Boston, Masschnests, forwards a large package of his work, which shows the varied nature of the productions of the house in which he is employed. It is well up to the average of general commercial work. Composition is good and presswork fair, both being done by Mr. Smith himself.

We are in receipt of a thirty-two page catalogue from the Bowker. Fertilizer Company, of Boston and New York, which is an excellent specimen of good printing. The numerous shalf-tones of vegetables, fruit, etc., are so nicely worked that the articles illustrated appear to stand out in bold relief. The literary portion of the catalogue is also entertaining and instructive.

THE Constitution and By-Laws, with list of members, of the Richmond County Country Chib, Issued from the Birmingham Press, Broadway and Fallous street, New York, is a misque booklet of twenty-eight pages, 48 to be funches, inclosed in a semil-actival causes over with the name of the ciab printed in red ink in odd-style caps, at the top of the front page. It is gotten members, which we can be a superficient of the country of the printed in red ink in odd-style caps, at the top of the front page. It is gotten ments. One peculiarity about it is the arrangement of the names of members, which, we think is an excellent idea, and we give herewith an example:

H. Eugene. Alexander.

H. Fugeue Alexander.
Frederick E. Clarke, M.D.
William H. Davidge.
Maj. D. P. Heap, U. S. A.
James Mortimer Montgomery.
Jefferson Scales, M.D.
Clarence Whitmau.

The advantage of such an arrangement of names is readily apparent. The book is a good specimen of the printer's art.

W. H. Barnarn, superintendent of printing and supply department of the Hartford Fire Insurance Company, Hartford, Councelent, forwards a pamphet of fifty-six pages with handsomely embossed cover, emitted "A fit of History." The composition and presswork are exceedingly good, and the work on the cover surpasses much of the embosing that comes under on motice. It is a handsome piece of stationery and printing.

WILLIAM G. JOHNSTON & CO., Pittsburgh, Pennsylvania, have "Some Things That Are Up to Date" in the line of printing and stationery. They have forwarded a few specimens of work which show that they are not anxious to be left behind in the race for fame and fortune. The copies of the "Trade-Mark" and the "Flard Times Supplement to the Trade-Mark" are evidences that if good printing will bring trade they are in line to get it.

ALBERT SCHOLL, Daily News office, Chillicothe, Chio, Grewards programme of a misster electricationnel by the Chillicothe Elliss. It consists of thirty-two pages on enameled stock inclosed in a cover of translucent carlboard, printed in bronze blue and photo-brown this, with yellow littled background. The composition, which is the work of albert printed to the coverage of the co by John R. Putuam, shows a keen appreciation of humor, and is excellently well rendered. The whole is neatly finished and tied with white silk cord. All counceted with getting up the programme are to be commended for their taste and ability.

A PACKAGE of artistic printing reaches us from Charles L. Rambo, with H. Ferkler, Chestnut street, Philadelphia, Pennsylvania. The general character of his typographic designs is unique, and we reproduce oue



of them (of course, very much reduced in size) for the benefit of our readers. All of Mr. Rambo's work bears evidence of originality and care in execution.

We have previously commented favorably on the work of the American printing House, Philadelphia, Penusylvania, and now exknowledge rejected of a package of their work that is, if possible, seperior to anything heretofore received. Some samples of half-tone printing in three colors are very artistic productions, and the effect is heightened by their being printed on flat-invfaced enameted paper, which is an improvement on the highly calendered surface of enameted appears for this class of work.

"Or Special Importance" is the title of a pamphlet of forty-four pages and cover, issued by the Travelers' Insurance Company, of Hartford, Connecticut. It was designed and executed by Theodore Herzer, with the Case, Lockwood & Brainerd Company, of Hartford, and is every creditable production. On each of the even pages is a different design in Themse rate, border and type, which speak volumes as to Mr. Herzer's ability as an art printer. The presswork and finish of the pamphlet are admirable.

G. A. CHRISTIR, presuman, with the Andover Press, Andover, Massachesets, forwards as ample of his work in the shape of a portfolio of the faculty of Phillips Academy, Andover. The portraits of the professors are each prince of the professors and the faculty of the professors and the work is remarkably clear, the lights and shadow being artistically treated, and the professors are considered as the professor of the professor and the marking a valuable souwerit. Mr. Christie is to be commended on the satisfictory result of his labor.

THE M. Walker Pumping Works, Fenton, Michigan, send a thirty-two-page and cover pamphlet, 6 by a linches, which they state is "the work of one man throughout, from cutting the paper , to press feeding making his initials from patter teather," etc. We congratulate the mean "on the result of his efforts. It is as next a catalogue as any firm could decire to issue, and the difficulties under which the "one man" habored, as stated in the letter accompanying the sample, go to prove that he is both a good composition and an excellent pressman.

A PACKABE of general commercial work from W. T. Sawle & Co. Welfand, Ontario, is far from reaching the average standard set by us for good work. Perhaps miligriting circumstances may be plended on behalf of the Gordon press, which is described in accompanying letter as being "fift for the hell-hox," but we would advise Messrs, Sawle & Co. to get a new press. The composition on many of the jobs might be greatly improved, the use of "pointers," card ornaments, etc., being wildly induged in. The maker-endy on much of the work is poor, impression being uneven, and other defects exist which cannot be charged up to the old press.

SPECIMENS were also received from the following: Fred R. Putnam, Boonville, New York. The Clark-Brition Printing Company, Cleveland, Boonville, New York. The Clark-Brition Printing Company, Cleveland, this printing design and the property of the property

WE are compelled, for want of space, to hold over for a future issue the review of a large number of specimens received during the past month.

BOOKS, BROCHURES AND PERIODICALS.

F. TENNYSON NEELY, Chicago, has recently issued "The Man In Black," a novel which has met with great success in England, written by Stanley J. Weyman.

A COMPLETE collection of the poems and songs of the late Ben King, the "Michigan Bard," is announced for publication, under the auspices of a committee of the Chicago Press Club. Two editions will be issued, a subscription edition, price, \$1.50, and an edition de luxe of one hundred numbered copies at \$5. The editor is Mr. Nixon Waterman, Chicago Press Club.

THE Gaspey-Otto-Saur method of teaching modern languages has acquired a universal reputation. From the publisher, Julius Groos, Heidelberg, Germany, we have received copies of the text-books, which are neat specimens of bookmaking, and low-priced. They are the most modern, philosophical and thorough of the text-books on modern languages.

FUNK & WAGNALIS COMPANY have recently issued a book of forty-three brief sermons to children entitled, "Five Minute Object Sermons to Children," by Sylvanus Stall, D.D. In the preface the author says: "We have sought that variety which is necessary to maintain continued interest in the minds of young persons. Without being desultory, we have sought variety, and while desiring to avoid all that might seem sensational, we have sought that which was new and impressive. We have preferred helpful variety, rather than startling innovation. Our aim has been to be child-like, but not childish."



MUSIC PORTFOLIO COVER DESIGN. BY WILL H. BRADLEY.

OF INTEREST TO THE CRAFT.

J. L. WILCOX, a Galesburg, Illinois, printer, is about to apply for patent on a new and greatly improved fine work press, which he calls an artotype press.

E. C. Jonks, of Cincinnati, Ohio, has issued a little pocket reference book for printers, which contains much matter of value to those in the printing trade, including diagrams of imposition, valuable tables and other things that printers ought to know about. It is advertised in our "Want Column".

UNDER date of May I, our Paris correspondent writes: "The fusion between the non-syndicated and the syndicated printers of Paris may be considered as made. All difficulties having been removed, nothing now remains but to take the formal vote to sanction the union, when the 2,600 typographers will be one, instead of a divided body, and hence a power, not only for mutual support but for common action. Too much praise cannot be given to the negotiators on both sides, who by

their tact and perseverance have accomplished so desired a result. And the members themselves are to be complimented on their good sense by preferring fusion to confusion."

Wir regret to learn from the British and Colonial Printer and Sationer of the suspension of our handsome exchange, the British Printer. The business of the publishers, Raithly, Lawrence & Co., Limited, of Leicester and London, is in liquidation. Mismanagement is the cause assigned; according to the statement of the Stationer very loose business methods were followed. As "The De Montfort Press" the firm was noted for the excellence of its work.

This diplomas of honorable mention which Mrs. Potter Palmer was instrumental in securing for designers, inventors, and expert artisans, who assisted in the production and perfection of exhibits winning prizes at the World's Pair, are now ready and are being issued as rapidly as the necessarily tedious operation of signing the documents will permit. The opposition of Mr. John Boyd Thacher narrowly escaped depriving those meriting these diplomas of this certificate of their skill and taste. By Mrs. Palmer's energy and tact the measure was carried to a successful issue. On another page will be found a facsimile of the diploma, slightly reduced from the original.

On Saturday, May 12, the birthday anniversary of George W. Childs, Typographical Union No. 2, of Philadelphia, Pennsylvania, held memorial services in the Chestnut Street Opera House, in that city. A large audience filled the spacious auditorium. President George Chance, of No. 2, made the introductory address. He said, in part: "For some years it has been the custom of the printers of Philadelphia and other sections of the country to meet on Mr. Childs' birthday to congratulate one another upon the fact that such a man lived. Today we are gathered to express in a public manner our sorrow at his loss, and to commemorate the virtues of a man whose deeds were those of peace and charity. He led no conquering armies; he had originated no great work to stamp him as a statesman; no poem survives him to link his name with the great writers of our language. No, his name is endeared to us by ties more binding than those forged by the warrior, earned by the statesman or won by the poet. We honor his memory for the love he had for his fellow-man." Among the speakers were: Col. A. K. McClure, the Rev. William N. McVicar, D. D., James M. Beck, Jacob Gläser, and Dr. Beckley. The affair was given under the direct supervision of the officers of the union, who were seated upon the stage, and included George Chance, president; H. H. Miller, vice-president; William J. Sloan, recording secretary; William J. Bollman, financial secretary; James Welsh, treasurer; James H. Clarke, doorkeeper; Owen A. Duffie, Laurence M. Meyer, and Henry H. Savage, trustees, and the George W. Childs Monument Committee, composed of George Chance, chairman; Jacob Gläser, treasurer; W. J. Grouchy, secretary; John T. Evans, B. D. Woolman, Ralph Di Martino, James Kelly, Robert L. Tatem, Louis Ficarrotta, John B. Leonard, J. H. Clarke, David C. Doak, John W. Keating, Charles H. Heckert, J. P. Gallen, S. W. Hosking, J. A. Churchill, Thomas Gravell, S. J. Adams, David McGlensey, and Thomas P. Donovan. The orchestra of the Chestnut Street Opera House, under the leadership of Simon Hassler, opened the programme by the playing of the beautiful "Reverie," by Verdi. On the stage, inclosed in a golden frame and draped in royal purple, was a large crayon picture of Mr. Childs leaning over the shoulder of Mr. Drexel, and in the lobby of the theater were the framed and engrossed resolutions of New York Typographical Union, No. 6.

"ADVERTISEMENT COMPOSITION, CRITTICISM AND COM-MENT" is the title of a sequel to the little book of "Ninety Ideas on Advertising." This sequel consists of sixty-eight specimens of advertising, with the comments and criticisms of advertising experts on the character and style of display, Price, 25 cents. The Inland Printer Company, Chicago.

NEWSPAPER GOSSIP.

The Morning News, Galesburg, Illinois, has moved into the building with the Brotherhood Steam Print.

THE Daily Republican, of Joliet, Illinois, has recently put in a new Cox Duplex printing press and folder, besides making other additions and improvements to its plant.

THE New York Recorder says "the dead woman sprang from a window." The Recorder's western contemporaries are pleased to note that dead people are livelier in Gotham than elsewhere.

NEWSBOY (at the top of his voice) — "Git de Lawyer' Merikin! De A. Pe-Yay paper?"

Rival Newsboy (still louder) — "Git de Columbium! Full explosure o' de Aypee A!" — Tribune.

C. E. BARCOCK, who has successfully conducted the Windsor (N. Y.) Standard for sixteen years, has sold the paper to W. D. Osgood, a practical printer and a gentleman capable of carrying along the good work established by his predecessor.

THE Chicago Exening Post notes that New York papers deem it worthy of remark that a woman fell down in a pool of water and "hurried away still in her wet clothes," and inquires how New York women usually hurry away under those circumstances.

THE Gazette, of West Union, Iowa, with its issue of May 4, began "all home print," and is, therefore, the only paper in the county claiming that distinction. Mr. C. H. Talmadge is to be congratulated on the quality of the paper in every respect.

In a humble little home in San Diego lives Cyprian Clay, a nephew of Henry Clay, who makes a living by peddling notions. His father, John, moved from Virginia to New Orleans, where he married a beautiful creole, and where Cyprian was born and learned to be a printer. He has been married twice and has one daughter surviving, aged 57. His eldest boy was once editor of the Jackson/lile (III). Courier.

THE Chicago Tribune notes that W. R. Allison, senior editor of the Ohio Press, printed at Steubenville, recently celebrated his seventy-sixth birthday and at the same time his fifty-fourth year in actual journalism. Two of his Ohio friends and contemporaries, who also began their editorial careers substantially about the same time with Mr. Allison, Mr. Lecky Harper, of Mount Vernon, Ohio, and Mr. Joseph Medill, of the Chicago Tribune, are also still in the editorial harness.

ON May 12, at Mexico City, Mexico, the government announced that the printing offices of La Republica, the widely-known daily newspaper recently confiscated because of its opposition tendencies to President Diaz' administration, was to be sold at public auction and the proceeds retained by the national treasury. The editor of the paper and other employés are serving terms of imprisonment for writing and printing what were considered libelous articles against the government.

A DISPATCH from Syracuse, New York, dated May 11, states that Frank W. Palmer, late public printer at Washington, had arrived in Syracuse with the intention of undertaking the editorial and general management of a new morning republican paper to be established in that city. In addition it was stated that the morning franchise in the Associated Press for the city of Syracuse had been secured for the new paper, and that the only thing that remained before the signing of the contract was to determine the name of the paper.

THE Kansas City (Missouri) Star will occupy its new building on or about September 18 next. The site, on the corner of Grand avenue and Eleventh street, Kansas City, is being prepared for the new structure, which promises to be one of the best equipped in the West. The management has contracted with R. Hoe & Co, for the building of three of the latest improved perfecting presses to be delivered, placed and

ready for business on September 10, in the Star's new building. The three presses will cost \$105,000, and their combined capacity will be 72,000 twelve-page papers per hour, cut, folded and pasted.

DURING the World's Fair term the newspaper men of Chicago were pleased to meet many of their ilk from all parts of the world. Among the visitors was the bright and energetic business manager of the Dundee Contrier and Dundee Weekly News. From these enterprising papers we now receive a neat and prettily printed itinerary of a tour round the world by two lady correspondents connected with the staff of those journals. Miss F. Marie Imandt, L. L. A., M. J. I., and Miss Bessie Maxwell, are the names of the travelers. Their letters are brezy and interesting, and doubtless edifying to the worthy citizens of "Bonnie Dundee."

An action was begun in the superior court at San Francisco, California, on May 2, that will probably result in radical changes in the management of two of San Francisco's leading daily newspapers. George K. Pitch, surviving partner of the late Loring Fickering and the late James W. Simonton, in the ownership of the Daily Morning Call and the Daily Evening Bulletin, has fled a petition praying for the appointment of a receiver. He asks that the receiver so appointed be ordered to sell the Call property and ten days subsequently to sell the Bulletin to the highest bidder for cash. It is said that strained relations between Mr. Fitch and R. A. Carothers, who represents the Pickering interests, is the cause of Mr. Fitch's application.

CHICAGO NOTES.

UNDER this head in our last issue in mentioning the Whiting Paper Company, the name of the manager was given as F. J. Campbell. Mr. F. J. Clampitt is the manager.

A CIRCULAR mailed to the trade under date of May I, giving full particulars of the new engraving firm of A. Zeese & Sons, 300 to 306 Dearborn street, was aptly headed "A perfect plant"

KNIGHT, LEONARD & Co. have removed their printing establishment to 194 to 202 South Canal street, but still retain an office on the South Side, at 188 Dearborn street, in the Howland block.

Mr. Frank H. Hall, late Chicago manager of the American Press Association and formerly manager of the Cincinnati office of the same company, is now associate western manager for the Thorne Typesetting machine, 139 Monroe street.

The Hoeny-Allen Printing Company is the name of a new concern recently started at 3149 Cottage Grove avenue. The proprietors, P. G. Hoeny and W. V. Allen, propose to do the better class of work and get prices that are right for such goods.

JAMES ROWE, Chicago's machinist, has recently patented a benzine can that is said to beat anything now on the market. It is simple, nearly indestructible and cannot tip over, besides being furnished at a low price. He hopes soon to have a supply ready for the trade.

THE Chicago Herald has created the office of Superintendent of Engraving. Mr. Charles A. Gray, an artist whose work has appeared in THE INLAND PRINTER at intervals, and who has recently issued a useful pamphlet on newspaper illustrating, has been appointed to the position.

PAUL SHNIEDEWEND & Co., general machinists and dealers in printing machinery, have removed from 345 East Forty-fourth street to 195 and 197 South Canal street. They do repairing and rebuilding of printing machinery and make a specialty of putting tapeless delivery to tape presses.

On the evening of May 22, Chicago Typographical Union, No. 16, gave an entertainment at Central Music Hall, the proceeds to go to a fund for the benefit of such of the union's membership that have suffered from loss of employment during the prevailing depression. An excellent programme was rendered to a highly appreciative audience. We are pleased to learn that the affair was a financial as well as an artistic success.

THE Chicago Workman is the title of a new weekly which is meeting with much favor. It is neatly and cleanly printed, and ably conducted. Mr. W. S. Timblin is the editor. A very interesting feature of the paper is the "gossip of the chapels," the contributors to which furnish spicy, though somewhat personal items.

Frank Barityur, formerly representing the Johnson Peerless Works, at 202 South Clark street, has removed to room 606, New York Life building, corner La Salle and Monroe streets, where he will represent the Globe Manufacturing Company, of Palmyra, New York, builders of Peerless job presses and paper cutters and the Ben-Franklin-Gordon job press; also the National Machine Company, of Hartford, Connecticut, who now build the new Universal printing, embossing, stamping, box cutting and creasing presses.

THE George W. Childs Memorial Tree at the World's Fair grounds, illustrations of which are shown in the forepart of this issue, should have an engraved tablet to mark and distinguish it for care and preservation. The management of THE INLAND PINITER invites subscribers to contribute to procuring a stone tablet for this purpose and starts the fund with \$10 to its credit. Contributions will be acknowledged and the names of contributors will be published each month. Send all moneys for this purpose to the Inland Printer Company.

The amouncement on May 3 that the controlling interest of the Chicago Inter Ocean had been sold by Mr. H. H. Kohlsaat to Mr. William Penn Nixon and others, was received with much surprise. A lack of unanimity in the conduct of the paper was the cause of the change. It was a business transaction, amicable on both sides. The price paid was in the neighborhood of \$100,000. Mr. R. S. Pedel, the well-known publisher, is one of the stockholders under the new arrangement. Mr. Nixon will be in the future, as in the past, the director of the paper. It is rumored that typesetting machines will be given another trial in The Inter Ocean composing room shortly.

M. F. BINGHAM, of Samuel Bingham's Sons, is negotiating a ninety-nine-year lease of the property at 233, 235 and 237 Randolph street. This has a sixty-foot frontage, faces south, and lies between Franklin and Market streets, having a depth of 180 feet. Mr. Bingham proposes to erect a seven-story building at a cost of \$100,000, to be used for light manufacturing purposes. The rental is understood to be \$7,500 a year or five per cent on a \$150,000 valuation, and establishes a value of \$2,500 a front foot and about \$14 per square foot on the property. Two two-story buildings and one one-story building now occupy the ground. The buildings are old and regarded nearly valueless. Mr. Bingham needed more space for his roller manufacturing business and decided he might as well build an entirely new building while about it. Turnbull & Postle are the architects who planned the new building. It is intended to surpass any building devoted to light manufacturing on the South Side. The negotiations will be finished, it is hoped, in time to allow construction to begin in July. By next October the building is to be ready for tenants.

THE INLAND PRINTER has been the means of awakening the newspaper press to the exceeding folly of the interpretation put upon the law relating to World's Fair diplomas and medals by the Attorney-General. Under the ruling of the Treasury Department and the instruction given the secret service operatives some thirty thousand of the leading business houses of the United States are liable to fine and their principals to imprisonment in the penitentiary for a term of years. Almost without exception all exhibitors at the World's Fair have published representations of diplomas or medals which they have won.

"Hasty legislation" may be an excuse for the law, but in the face of the explanations made, as to its intent, it would seem that its interpretation was being foolishly strained. Believing that exhibitors would find other uses for their diplomas and medals than hanging the one up in their partor and locking the other in their safe, Mr. George R. Davis was waited on by Mr. C. F. Whitmarsh, secretary of The Inland Printer Company, who conveyed to him a full explanation of the outrageous character of the measure as applied by the secret service. In consequence of this Mr. Davis is now in Washington arranging to have the law amended.

TRADE NOTES.

THE Grand Rapids (Mich.) Engraving Company have removed from the Eagle building to the William Alden Smith block

HOWARD CHALLEN, publisher of advertising and subscription record books, has removed from 10 Spruce street to 165 Broadway, New York.

THE Hoole Machine and Engraving Works, manufacturers of paging and numbering machines, bookbinders' tools, materials and machinery, have removed from 46 Centre street to 83 Reade street, New York.

Mr. A. B. Morse, for years the president of the A. B. Morse Printing Company, of St. Joseph, Michigan, has severed his connection with that company and started another printing concern in the same town.

PRINTERS in the West can purchase the celebrated Brown & Carver paper cutting machines, made by the Oswego Machine Works, of the Standard Typefoundry, 200 Clark street, Chicago, who have been appointed selling agents for these cutters.

Wr acknowledge receipt of pamphlet issued by the Sanders Engraving Company, 400 North Third street, St. Louis, Missouri, showing specimens of half-tone and line engravings, a neatly printed work with examples of excellent half-tones, and inclosed in a handsomely embossed cover.

THE Printers' Quarterly, published by the Iuland Typefoundry of St. Louis, has made its appearance. It is a ueatly printed sheet, and the composition is excellent. The "standard line" unit set type has many advantages over ordinary type, and the way it is shown in this paper will give printers generally a good opiniou of it.

A PAMPHLET giving copies of the awards received at the World's Fair on the machines exhibited in the section represented by Montague & Fuller has just been issued. The full text of the award, accompanied by a picture of each machine, is shown. All calters at the exhibit who left their addresse, will receive one of these books, and others interested can obtain same by addressing the firm either at New York or Chicago.

PRINTERS often desire to furnish a customer with a handsome stock certificate, school district bond, check, or some work of that kind a little finer than what can be produced with the limited facilities at hand. No better plan can be found than to get lithographed ones all ready for printers' use. The Goes Lithographing Company, Chicago, whose advertisement appears on page 201, supply these, and will furnish samples on application.

THE Nashua Card and Glazed Paper Company, of Nashua, New Hampshire, have just gotten out three specimen books showing the various papers and cardboards manufactured by them, which certainly deserve the attention of the trade. One of the books shows the enameled papers made with any desired finish, but most of the goods in this line put out by this firm are made with a high finish. The tinted enameled papers made in a number of handsome shades are something that ought to meet the needs of many printers. The second catalogue contains a fine line of surface coated papers, friction glazed, embossed, leatherette and other special papers. The third catalogue contains the various cardboards, from the thin chinas to the heaviest weddings and calendar boards.

PERCIVAL S. PEASE & COMPANY have succeeded E. B. Pease in the business of dealing in paper, type, link and printers' furnishings, 115 Jefferson avenue, Detroit, Michigan, Mr. E. B. Pease has withdrawn from active participation in the basiness, but still has an interest. The active management of the company will be in the hands of his son, who is now the head of the firm. They are agents for Marder, Luse & Company Foundry, Ault & Wiborg inks, and the Whiting Paper Company's papers.

Nor satisfied with regular advertising alone, and with such adjuncts as paper weights foot rules and circulars, George H. Benedict & Co., engravers, 175 Clark street, Chicago, are now sending to prospective customers a checkerboard, upon the margin of which appears: "If you are interested in the game which this represents glue the sheet on a card or board and send eight two-cent stamps to Benedict, Engraver, Chicago, for a full set of thirty embossed checkers." Mr. Benedict says he will be glad to send to all readers of THE INLAND PRINTER, who mention that magazine, one of the boards and a set of checkers for one-half that number of stamps. Send four stamps and get this game.

In a circular recently gotten out by the Newton Copper Type Company, 14 Frankfort street, New York, the many advantages to be derived from having type copper-faced are enumerated. The most important of these are that the life of the type is doubled, a sharper impression is obtained, the forms wash cleaner and less ink is used. While the copper-facing been in existence for more than forty years, the rapid increase in its business of late would seem to indicate that many people are just being made aware of its merits. Those of our readers who desire further information on the subject should communicate with the firm at the address given above.

WE are informed by Mr. W. S. Scudder, manager of the Monoline Machine Company, a notice of which appeared in the January, 1894, issue of The ISLAND PRINTER, that this firm is fast getting the mechanical end of their business in good running order, and hope before long to have machines upon the market. The operators' reports show a daily average which is fully up to the average of other machines of the same class. The speed at which the machine is now being run is about 4,500 cms per hour, which is a very good showing considering the fact that the machine used is only the second of its kind ever built. Information regarding the company can be obtained by addressing Mr. Scudder, at 98 Temple building, Montreal, Canada.

BUSINESS NOTICES.

A PERFECT FLAT - OPENING BLANK BOOK - THE LEWIS & IRWIN PATENT.

A cheap flat-opening blank book has been in demand for years by blank-book makers. The most urgent requirement has been an avoidance of stubs, to thereby widen the books from the standard sizes. The manufacturer of blank books has been averse to putting in special or extra machinery to make flat-opening books, and equally averse to any system making it necessary to have part of the work done outside of the bindery. How to get a perfect, simple and inexpensive flat-opening book has been the problem. Has been, we say, for that problem is solved by the Lewis & Irwin patent. The application of this system is safe in the hands of any binder, as there is no opportunity to make a mistake. Be the binder ever so careless, the results are the same by this patent—a perfect flat-opening

book. It is simplicity itself, giving the action of the stub book, but without the objectionable and inconvenient stubs. A peculiar feature of the patent is that the more indifferently a book is forwarded in the old-fashioned system of making it open flat the better will it be under the application of the Lewis & Irwin patent. Admittedly a first-class mechanic can make the old-fashioned book to open flat enough for anyone, provided it has been sewed properly, otherwise the result will not be satisfactory. By the system under consideration, absolute certainty of results is assured - there is no "missing it today and hitting it tomorrow." It is impossible to miss. It is much easier to sew a blank book tight than it is to sew it loose, as every binder knows, and the Lewis-Irwin patent permits the sewer to sew the book as tightly as can be - giving perfect and absolute flatness of opening

The average bookbinder, in addition to other carelessness, is not particular enough about the size of his springback. This, if not made properly on the old-fashioned book, either "pinches" or "sags," accordingly as it is too small or too large. The bookbinder has no cause to regret such carelessness if he uses the device of Lewis & Irwin. Such mishaps have no effect on the book. The flat-opening feature prevails over all obstacles. To sum up the many points of superiority of the Lewis & Irwin blank book : expert binders who have examined it declare it to be the book of the time and that its adoption will be general, as its merits will commend it to every intelligent manufacturer. One of the Chicago manufacturers of this book is The Henry O. Shepard Company, the only house receiving a prize for blankbook work at the Columbian Exposition, and the acceptance of this flat-opening system by a house so celebrated is certainly an emphatic indorsement of its merit. In addition the system is in use by seventy-two blank-book makers throughout the United States.

For the purchase of city, county, state or shop rights address Lewis & Irwin, Quincy, Illinois.

STOP THE LEAK.

The cost of making forms ready is alarming in offices where old-style machinery is used. A pressman frequently spends two hours in building up a job before it is ready to run, and then another hour is consumed in remedying the slur common to nearly all old pattern presses. A possible daily product on a half-medium of 10,000 impressions is easily reduced to 7,000. A press of modern make, like the No. 8 Golding Jobber, with a capacity of 1,800 per hour, can be made ready in not exceeding thirty minutes for an average form, with slurring absolutely unknown. Is it not to the advantage of printers to supply their offices with such modern machinery and increase the production at least 8,000 per day? Send to Messrs. Golding & Co., at Boston, Philadelphia or Chicago, whose presses received the highest award at the World's Fair, for illustrated descriptive catalogue.

A CORRECTION.

We have received the following letter from Harrisburg regarding the item respecting the use of homing pigeons printed in our May issue :

To the Editor : HARRISBURG, Pa., May 10, 1894 I have read the notice of the pigeon messengers which appeared on page 146 in the May number of your journal. We think it is important that an error which appears in the notice should be corrected. The error occurs in your description of the machine we manufactured for the firm of Messrs. W. E. Spangehl & Sons. It was one of our new "L" ruling machines, but not a quadruple ruling machine. The machine was not built for ruling two ways on two sides at one feeding, but two ways on one side at one feeding, for use on all classes of bill-head or one-side work. We have already built for the Messrs. Liebenroth, Von Auw & Co., extensive blank book manufacturers of New York, three quadruple "L" machines. These turn out a vast amount of paper, faint-lined and down-liued ou both sides at one feeding. You will see that the single "L" machine and the quadruple "L" machine are two separate and distinct things. Theu, where you state " on which may be used oue, two or three strikers, pen underlifts and one or more faint-line beams," you tell the facts of the case, yet in the words following you do not couvey a correct idea, i. e., "or the devices may be left off, as required." It should have stated, or either of these devices may be left off if not required. As a rule we do not construct these machines with more than a single striker for each side of the paper, though in some cases we use two strikers for each side of the sheet, and generally but one faint-line beam is used for each side of the paper. It is not quite fair to Messrs, Liebenroth, Von Auw & Co. that the Messrs. Spangehl should be credited with the first of our complete quadruple machines; neither is it quite fair toward the Messrs. Spangehl to say that they have purchased one of these machines, for they are not catering to a class of business that would cause them to need a device of this kind, but are doing a large amount of one-side, two-way ruling.

THE W. O. HICKOK MANUFACTURING COMPANY.

Per L. S. BIGELOW, General Manager and Secretary.

CHEMICAL SAFETY PAPER COMPANY.

It is a matter of interest to the printing trade and to steel and copper plate engravers that it will soon be possible for them to obtain an absolute safety paper. This new product will be known as the "Perfect Safety Paper," and is manufactured by the Chemical Safety Paper Company, 570 Calumet Building, 189 La Salle street, Chicago. The paper has been tested by several well-known chemists and experts, and has been pronounced exactly what its name implies - an absolutely perfect safety paper - free from the objections raised against many of the so-called "safety" papers now in use. As it is impossible to remove the writing by means of acids or alkalies without detection, and as no erasure can be made successfully with a knife. the paper is especially suited for use on tickets, passes, checks, drafts, express orders, legal documents, etc. Mr. B. B. Anderson, the president of the company, would be glad to correspond with interested parties and furnish samples of this new paper.

WANT ADVERTISEMENTS.

We will receive special wan advertisements for THE INLAND FRINTER at a miform price of 25 cents per line, ten words to the line. Price invariate the price invariate in the price in the

COMPOUNDING OF ENGLISH WORDS—A most useful years for authors, printers, teachers, telegraphers, stenographers, printers, teachers, telegraphers, stenographers, the printers and the printers of the printers

DIAGRAMS OF IMPOSITION - This is a little pamphlet DIAGRAMS OF INFOSTION — Ims is a fittle philippined the priving over fifty different schemes for imposing forms, and is sometimed to the priving over fifty different schemes for imposition, possess. First edition, eight pages, containing all the forms of imposition, postpaid, earlies, new edition, which is the same as the other except it contains in addition a number of cuts, initials, etc., consisting of thirty-two pages, price to cents, postpaid. Address Tills INLAND PRIVING CO.

ENGLISH COMPOUND WORDS AND PHRASES -A ref-Cerence list with statement of principles and rules. By F. Horace Teall. Compiled from a list of common compounds selected by the author in preparing the Standard dictionary; price, \$2.50. Sent, postpaid, to any address on receipt of price. Address THE INLAND PRINTER CO.

EVERY EMPLOYING PRINTER should possess "Nichols" Leverfect order and Record Book." one of the most useful record books for printers running offices of moderate size that has ever been published. It serves both as an order book and a journal, no journalizing being necessary, making a short method of bookseeping. Orders once entered in cases and the properties of the properties of the properties of the properties. Sent by mail, postpaid, on receipt of price, \$3. Address THE INLAND PRINTER CO., Chicago.

FOR SALE - Eighth Medium Cleveland Gordon Press, never been used. All complete, with steam fixtures, at a bargain. Address "CLEVELAND," care INLAND PRINTER.

FOR SALE — Established, paying job and newspaper office in Minneapolis. All-around printer with \$1,500 wanted as purchaser. Address " MILLER," care INLAND PRINTER.

FOR SALE—Neatest printing office in Seattle, Washington Great Northern Railroad and headquarters of many local Tailroads and deadquarters of many local Tailroads and about \$5.000: everything new point system: electric power; sh and do No. Scordons; their uno fusions \$5.150 talks it. This is an opportunity hard to duplicate. Reason for selling, going into publishing business exclusively. Address—BARGARI, care INLAND FRATERS.

FOR SALE—THE INLAND PRINTER—Vols. I, II, III, IV, T VII, complete, unbound; Vol. V, No. 2 only missing; Nos. 1 and 2 of Vol. VI; Nos. 4 and 5 of Vol. IV—all in first-class order. Make offer Address "S. K. P.," care INLAND PRINTER. NINETY IDEAS ON ADVERTISEMENT COMPOSITION

—Kery printer should have this handy little pumphlet, showing sined fifth of the printer should have the shandy little pumphlet, showing sined fifth of the printer of the sin regard to correct composition. Only 25 cents, by mail, postpaid. Address THE INLAND PRINTER CO., Chicago.

PHOTO-ENGRAVING, ETCHING AND LITHOGRAPHY-PHOLO-ENGRAVING, EICHING AND LITHOGRAPHY—
Photographers and engravers should purchase a comprehensive and
practical manual pertaining to photo-engraving, photo-etching and photocontains 180 pages; is substantially bound in cloth; size, 6½ by 8½ inches;
fully illustrated. Seut, postpaid, to any address in United States or Canada
or receipt of price, §3. Address THE INLAND PRINTER CO., Cheago,

PHOTOGRAPHY FOR HALF-TONE ENGRAVING - A pamphlet of 16 pages, giving instructions in regard to half-tone engraving by the enamel process, by a practical worker in this branch of the business. Sent by mail, postpaid, on receipt of price, 25 cents. Address THE INLAND PRINTER CO., Chicago.

PRACTICAL job printer (union) of sixteen years' experience wants situation in a first-class office, city or country; good press notices from twelve journals; strictly sober and reliable. Address WILI, ESKEW, care INLAND PRINTER.

PRINTERS in every city, employed or unemployed, can earn extra money. For particulars, address E. C. JONES, Box 343, Cinciunati, Ohio.

PRINTERS' SOAP Grayburn's Printers' Soap counteracts the whitens the hands; made to meet the wants of printers. Send 50 cent for a sample box. GRAYBURN & CO., Pittsburgh, Pennsylvania.

STEPS INTO JOURNALISM —Country editors, reporters or condition writers in any case should purchase a copy of this little book of the little book of the little book of the little book of the little by its author, feldwin L. Shuman, in the Chautauquan assembly; price, \$1.28, bound in cloth. Sent, postpaid, to any address on receipt of price. Address THE INLAMD PRINTER CO., Chicago.

THE PRINTER'S ART—As an example of fine printing and as a practical instructor in art it cannot be surpassed. It is use a publication that we can recommend for its practicability and good tast, and its suggestiveness to the printer; contains 173 pages; 8 by 8 inches, oblong; price, postpaid, in paper cover, \$1; in cloth, \$1.50. Address THE IXLAMD PRINTER CO., Chiese.

VIEWS IN THE PRINTERS' HOME—These are genuine photographs mounted on cardboard, 8 by 10 inches, not half-tone prints. Complete set of thirteen views sent, postpaid, to any address in the United States or Canada on receipt of \$1.75. Address THE INLAND PRINTER CO., Chicago

WANTED — A genius in grotesque and artistic designing of small advertisements, handbills, labels, business cards and novelties for window advertising, for printing in one or more colors. With application send, if possible, samples of work done. AMERICAN TAG COMPANY, 265-285 Dearborn street, Chicago.

WANTED—All printers desiring to excel in their art should purchase "MacKellar's American Frinter". A standard work containing practical directions for managing all departments of the printing office, as well as complete instructions for apprentices. It gives several to authors, etc.; 3% pages: bound in cloth. Sent to any address on receipt of price, \$12.1. Address THE INVARD PRINTER CO., Chicago.

WANTED—A position as manager or superintendent in a first-class printing and publishing house, with or without newspaper. Has large experience; identified with one of the largest houses in the country; size of place not so much of interest as character of house. Can give best of reference. Address "X," care INLAND PRINTER.

WANTED — Apprentices to purchase "Book of Instruction in Med Expraving," a work containing full information in regard to gold assisted substantial production of the production of the substantial instruction and illustrations; forty-eight pages; price, by mail, post-paid, queents. Address THE INJAND PREFIXER CO., Chicago

WANTED—By a large publishing house, an artist in pen-and-ink and wash drawings; one who is fairly experienced, and whose education and training specially qualifies for illustrating religious publications. Address, with full particulars, "G. B. R.," care INLAND

DRINTERS' Ready Reference and Diagrams of Imposition, price 75 cents, can be obtained FREE. For particulars, add: JONES, Box 343, Cincinnati, Ohio.

WANTED—By an all-around book and job compositor, a permanent position in a growing, progressive office. Up-to-date, reads proof, and competent to conduct an office on paying principles; steady and reliable; East preferred. Address "PROGRESS," care INLAND

WANTED - Position as superintendent or assistant, or would take charge of composing room or pressroom. Address care INLAND PRINTER.

WANTED — Situation by first-class, all-around printer; good job man; long experience. Address "L. S.." Box 186, Albia, Iowa.

WANTED — Printers to purchase "Specimens of Letterpress Printing," an English water containing fort-pipel factors of high grade specimens in black and colors, and printed in excellent style, Aperican printers can get many ideas and suggestion as to arrange the specimens of the principle of the

WANTED — Position in large pressroom under instructions; six or seven years' experience; no amateur. Address "A. R. G.," caré Inland Pennera.

WANTED - Situation by good, steady job compositor; temperate; union; have held foremanship. Address "T. C.," care INLAND PRINTER.

WANTED - To correspond with firm who desires services of Winter to take charge; can estimate, buy stock, superintend men, and printer to take charge; can estimate, buy stock, superintend men, and printer; can make money for first-class house; write me and be convinced. Address "M. H.," care INLAND PRINTER.

WHITE'S MULTI-COLOR CHART-This book contains WHITE'S MULLI-COLOR CHARI — INS DOOR COMMINS ascentify three specimens of cover papers of various colors, shades ablie and brown. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. No printer should be without one; price 50 cents. Sent by mail, postpaid. Address THE INLAND PRINTER (CO, Chicago.

A DAY-You can make it; no capital necessary; best advertising specialty out; sample, plan and instructions of St. PEKIN ADVERTISING COMPANY, Pekin, Illinois.

FREE 16-page Illustrated Book giving dates OLD 60 National Coin Company, 53 K State street, Boston, Mass

SEND 50 cents for the "Young Job Printer," the most popular instruction book for printers ever pub-lished; new edition just out. S. M. WEATHERLY, 115 Quincy street, Chicago.

. A NEW TOOL FOR BENDING BRASS RULE THE MODE OF OPERATION IS SIMPLE, Price, \$2.00,

Postpaid. Full Instructions with each

Bender.

ELITE RULE BENDER

You can easily learn the Art of Rule Bending ELITE MFG. CO., Marshall, Mich. Hints on Rule Bending, 10s.



Received the Highest Award at the World's Columbian Expesition.

Send for Catalogue to W. N. DURANT, MILWAUKEE, WIS.

PATENTS.

Patents procured in the United States and in all Foreign Countries, inions furnished as to scope and validity of Patents. Careful attention to examinations as to patentability of inventions. Patents relating to the Printing Interests a specialty. Address

FRANKLIN H. HOUGH, Attorney-at-Law and Solicitor of Patents. 925 F STREET, WASHINGTON, D. C.

ST. LOUIS OR. 41% & PINE STS. ST. LOUIS. M

EREOTYPING ---THE PAPIER MACHE PROCESS.

BY C. S. PARTRIDGE,

Superintendent of Stereotyping for A. N. Kellogg Newspaper Company.

Superminded of Steeropying for A. N. Rulegy Actingage Company.

A BOOK FOR STREOTPERS, LICETORYPERS, PRINTERS, INVERTORS, MAD ALL WHO ARE INTERECTED IN THE HISTORY

FAMILIES IN the Only book devoted exclusively to Papier Mache Stereotyping of Which has ever been published, and is an exhaustive treatise of the subject, containing fifty engiving of modern machinery and applications of the containing fifty engiving of modern machinery and applicate, including Cold Process Stereotyping, instructions for operating the Rolling Machiner, Paste Recipes, Metal Formulas, Hints for the Protection Stereotyping Machinery, Instructions for Grinding Took, etc., etc., and a Complete list of unexpired patients pertaining to Stereotyping Machinery, Instructions for Grinding Took, etc., etc., and a Machinery, Including number of patient, dated issue and man of Inventor.

On Humanitana, Price, pastiguid, \$1,50.

Address all orders to THE INLAND PRINTER CO., 214 Monroe St., Chicago.



You may never know just how good or how bad the advertisements are that you set up unless you carefully study the work of others.

You can get more ideas from a fifteen minutes' careful study of

Ninety Ideas on

Advertisement

Composition

than in as many days of ordinary work. Unless you know all about the setting up of an advertisement—and we don't believe you de—you cannot afford to be without this valuable little book.

Bound in Paper, 25c.

Send all Orders to The Inland Printer Co.

214 Monroe St., Chicago.

FIRST PRIZE-G. M. Applegate. "A striking advertisement Would be quite as effective without the border lines underneath "Ninety Ideas!"" - D. M. Lord.

YOU may never know just how good or how bad the advertisements are that you set up unless you carefully study the work of others

You Get more ideas from a ... fifteen minutes' ... careful study of

Ninety Ideas ...

vertisement

Composition

many days of ordinary

Bound in Paper, 96 Pages,

lintess you know all about the setting up of an adver-tisement—and we don't be-lieve you do—you cannot afford to be without this valuable little book.

The Inland Printer Company

214 Monroe St., Chicago

FIRST PRIZE-C. E. Lebtien. "It tells its story equally well to the slow or quick reader."- Homer W. Hedge,

May never know just how good or how bad the advertisements are that you set up unless you carefully study the work of others.

NINETY IDFAS ON ADVERTISEMENT COMPOSITION.

CAN CET MORE IDEAS

from a 15-minutes' careful study of

"Ninety Ideas on Advertisement Composition"

und in Paper 25 CENTS.

Send all Orders

LAND PRINTER CO 214 Monroe Street, CHICAGO

than in as many days of ordinary work. Unless you know all about the setting up of an advertisement-and we don't believe you do-

YOU CANNOT AFFORD TO BE WITHOUT THIS VALUABLE LITTLE BOOK.

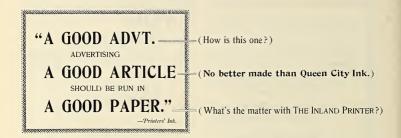
FIRST PRIZE—R. M. Hartley. "Might be set up much better so far as type is concerned."—C. F. David.

Advertisement Composition Criticism

and Comment.

THE examples shown on this page superior advertisement composition, the awards in which will be found on another page of this magazine. The little book "Ninety Ideas" having been received with much favor and the edition being almost exhausted, the specimens submitted in the present contest (sixtyeight in all) will be issued in book form in a few days. It will be an improvement on the former book, inasmuch as very liberal criticisms of the specimens by a number of well-known gentlemen connected with the science of advertising will be incorporated therein. There will be no re-issue of the book "Ninety Ideas," of which a few copies yet remain unsold. "Advertisement Composition, Criticism and Comment" will be issued in a limited edition. Price, 25 cents.

> THE INLAND PRINTER CO. Chicago.



TRUE AS GOSPEL

Every word of it, and don't let us fail to impress upon your mind, when looking for a GOOD ARTICLE, the fact that

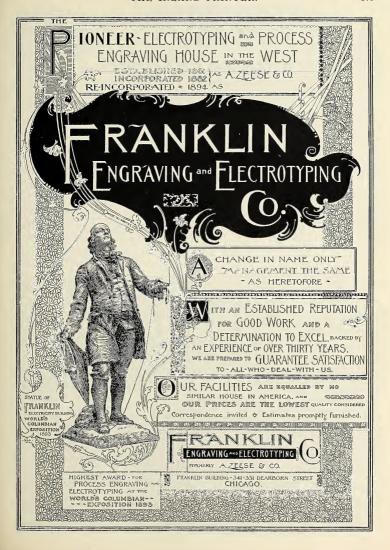
QUEEN CITY PRINTING INKS

Are of superior excellence. We are just as sure that we have the goods you want (if you do not wish to meet with disappointments, delays and dissatisfaction) as we are that night follows day.

Can we not induce you to buy A GOOD ARTICLE? Send for our Specimens, anyway.

The Queen City Printing Ink Co. CHICAGO: CINCINNATI.

347 Dearborn Street.



THE TERRY

Requisites for Good Work:

19th Century Ideas, Skilled Workmen, Modern Equipment. (We have all this.)

DESIGNERS, ILLUSTRATORS, ENGRAVERS.

ENGRAVING CO.

(INCOMPORATED.)

By every known method for Letterpress Printing.

COLUMBUS, OHIO.

Write for Catalogue and Prices.

(See specimen plate, page 226.)

Designing and Building

... of special ...

MACHINERY

Printers, Binders, Electrotypers.

SECOND-HAND MACHINERY FOR SALE.

REPAIRS PROMPTLY ATTENDED TO.

JAMES ROWE,

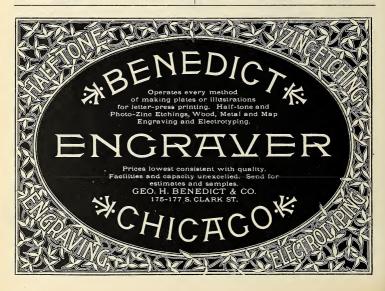
GENERAL MACHINIST,

148=154 Monroe St. CHICAGO.

To Our Subscribers:

YOUR LAST!

This is your last number of The Inland Printer unless you renew, if the date on your address tab reads June, '94. Look the matter up and renew at once if you do not wish to miss any numbers.







The Gnameled Book ...

Used on this edition of THE INLAND PRINTER

IS FURNISHED BY



GEO. H. TAYLOR & CO.

207 & 209 MONROE ST., CHICAGO,

Who carry a full line of these Goods. They are made by .

The Western Coated Paper and Card Co. ···CHICAGO···

A. ZEESE, PRESIDENT.

JOS. H. BARNETT, SECRETARY,



CATH ROK-Keeping, When you can learn it at home, within 100 hours' study, without the aid of a teacher, from GOODWIN'S IMPROVED BOOKKEEPING and Business Manual and Business Manual.

I team—a te science of bookkerping from your work in test than one weeking three different sets of books. What I see whether and more keeping three different sets of books. What I need from you'r work in so short a time cost a friend of mine \$600.00 over a year's time "—Thota. TANTISI, Skowbegan, Mer, Mar 30, 1850. 'You fillustrate what I never saw in any other work of the kind—declared bookkeeping"—E, H. Witden, bookkeeper for Pratt & Inman,

This worth \$500.00 1"—N. TOMNEY, Vermillion Bay, Ont. credit your book with having effected an increase in my salary from to \$137.50 a nonth—a clear gain of \$867.00 in one year on that ment of \$5.001"—L. R. PARKER, bookkeeper for William Axer & Co., Ebyers, Brenham, Teasa, July 52, 1852.

Size of book, 7½ x 10½ inches; pages, 293; printed in red and black; richly bound. 40,714 copies sold, and 4,039 testimonials received, up to Monday, March 19, 1894. Price, \$3.00. Sixteenth edition published August, 1893.

"Without the aid of a teacher I studied your book Just eight weeks, sent my work to you for examination, and acceeded in obtaining your set of books, and immediately took control of a set of double-entry books for this firm, whose receipts during itsp were about 51,0000. I am now under me. It is said—and I do not think exaggerated—that I have the largest set of books in Indianapolis. The above surely stand as self-evident own of the control of the cont

Address all orders to

The Inland Printer Co. 214 Monroe Street, Chicago.



THERE ARE Printing Inks and Printing Inks.

But when you get through experimenting,
come back, as everybody does, to the old
reliable goods of

GEO. MATHER'S SONS COMPANY, 29 ROSE STREET, NEW YORK. 106 PEARL STREET, BOSTON, MASS.

Elegant and Original Drawings

for correct reproduction must not be made too minute, or the lines will run into solid blacks. To try the reduction that drawings will stand

Every Printer and Artist

should have a Reducing Glass. You need not consult the engraver as to how small you can make a cut—the glass will tell you.



(unmounted) mailed to any address on receipt of

35 cents.

In a box securely packed.

THE INLAND PRINTER CO.
212-214 Monroe St., = CHICAGO.







"HELP ME OVER."

Half-tone engraving by
DESCUP & WEST ENGRAVING CO.,
911 Filbert street,
Philadelphia. Duplicate plates for sale.

See advertisement opposite.



Wash drawing by Joseph P. Birren,

VIEW IN THE FIELD COLUMBIAN MUSEUM, JACKSON PARK, CHICAGO.

FRONTISPIECE, THE INLAND PRINTER, JULY, 1894.

Half-tone engraving by GEORGE H. BENEDICT & CO., 175 Clark street, Chicago.





is evident from the appearance of the advertising pages of most periodicals that a large majority of those who are induced to buy space do not fully apprehend the opportunity for promoting trade which it affords them. What is the evidence? It is the fact

that after buying the space which passes under the eye of thousands of desirable and possible customers every month or week, as the case may be, less effort is put forth by the owner to attract those eyes, and through them make a lasting impression upon the brain, than in any other department of his business. At the factory the economy of manufacturing is carefully watched. No opportunity for lessening the cost, improving the product or obtaining an advantage over a competitor is allowed to slip by. A sharp lookout guards against waste and extravagance, and errors of judgment are quickly remedied. In marketing the product none but the best salesmen are secured, and every facility is freely afforded them, with little regard to expense, to win the favor of all possible customers whom they are able to meet personally. An elaborate catalogue and price list of goods is issued, which, in cases where it is purely a catalogue, provides a convenience to customers already obtained, rather than a means of securing new ones, but which is always a judicious feature of the selling department. same manufacturer "uses" a half-page or so in sundry trade papers - sometimes voluntarily because the company appropriated a certain amount for "advertising," sometimes by the earnest persuasion of a representative of the journals.

At this point he exhibits the first symptom of failure to apprehend the value of proper attention to this department of business development. It is the failure

to carefully discriminate in buying the space. He is just as likely to make a mistake when he sets out to expend an "appropriation" as when he reluctantly yields to the solicitor's persuasion. It is his fault if he contracts for space in a journal which circulates principally as a "sample copy" among advertisers whose names are found in other papers or magazines. Under no circumstances can space so bought yield profitably, therefore, it will be assumed that the space referred to in this article is a part of a technical journal like The Inland Printers, or genuine periodical; at least, one which has the confidence of a discriminating public.

Returning to the manufacturer who wisely conducts factory and selling department, we find him, as he says, "using liberal space in a number of good journals." He considers himself an advertiser. Ask him if it "pays" to advertise, he will tell you "Guess not, but our competitors advertise and we have to in self-defense." You will find that he spent a whole hour (!) in preparing "copy" for the first paper that got his ad., and proofs of this one were sent to the other papers as "copy" along with a begrudged electrotype or two. You will find that he felt relieved when the copy was mailed and the space filled. Change? No, indeed! "Keep it standing the year round—just advertise to keep our name before the public."

Think you that this man properly appreciates the opportunity for interesting thousands upon thousands of possible customers whom his salesmen rarely, if ever, see? Yet he is a type of the majority of men who buy space in periodicals, fill it, let it stand and think they are advertisers.

To employ speechless men, hang from their necks a display card, specifying name, business and location and pay their way into the presence of trade and expect it to result in orders for goods, would not be a greater absurdity. The opportunity to develop a business by the proper use of advertising space is simply tremendous, but it is the exception rather than the rule that business men avail themselves of this opportunity.

Were a delegation of employing printers to visit a typefoundry or printing press manufacturer, how attentively they would be shown through the various departments. This and that feature would be explained and nothing would be allowed to interrupt or stand in the way of doing and saying anything calculated to win the favor of these men. If it were known that they would make the round of this and all factories of a similar character once each month or every week, particular pains would be taken to make them familiar with some special exhibit of ingenuity rather than to make a hurried inspection of the entire establishment, as would be natural when receiving the delegation upon a single visit. An educative process would be inaugurated and as much time would be spent upon the inspection of some phase of superiority or advantageous improvement as would be consumed in a run through the whole shop during an unrepeated visit.

The opportunities for business advancement afforded in this way may be justly compared, as to character, with opportunities afforded by advertising in such space as I have indicated. In the one case they are eagerly grasped; in the other, for the most part, overlooked or neglected.

Cases might be cited in which an owner of space has improved the opportunity and found this way of "talking" to the trade exceedingly profitable. It has taken time and money to do it, of course, but it has been rightly considered as one of the most inexpensive methods to acquaint the people whose trade is desired with facts which develop a preference and fix in the mind points which may be decisive when a purchase is contemplated.

The time will come when all men capable of successfully promoting a business will estimate the opportunities in advertising. Not because the readers of periodicals will at any future time constitute better ground for telling; not that they will be more diligent readers or more ready to receive instruction; but because their eyes will be open and they will read "failure," "loss," "extravagance" all over the faces of their own or other so-called advertisements in journals "in self-defense because our competitors are there," or left without change or other attention just to "keep our name before the public"; and they will read "good investment," "profit" "success" all over the face of real advertisements made interesting and entertaining by the same kind of zeal and energy that would prompt a manufacturer of type or printing presses to entertain possible customers in his factory. A great stride will have been made toward such a consummation when the fact is recognized, first, that methods for interesting and convincing desirable customers through an advertisement vary according to the character of the property to be sold, just as methods vary in personal contact with prospective customers. Also, that it requires a high order of ability, not to say a special

faculty, to apply the varying methods in either of the departments mentioned.

It is not the purpose of this article to suggest or advise as to ways and means for improving advertising opportunities; if it serves to even slightly increase the already awakening interest in the matter discussed, I am sure that "ways and means" will be developed.

Written for THE INLAND PRINTER.

THE POINT SYSTEM IN TYPEFOUNDING.

BY R. COUPLAND HARDING.



OMF. headway is just beginning to be made in the fundamental idea underlying all labor saving improvements in typography—that each individual type, having three dimensions, should have each of those dimensions in a recognized

proportion to one common standard measure. As one of those who have, in season and out of season, for more than seven years past, advocated a systematic scheme of typometric unity, it is with no little gratification that I see the idea, so long treated by manufacturers as a printer's "fad," coming more and more into practical effect. Since the first article of this series was written, I have received, from two different quarters, prospectus and specimens, anticipating some of the points raised in this paper. Having, however, dealt with them very fully as long ago as the year 1887, I will scarcely be suspected of deriving in any way from these sources my present suggestions, more especially as they are not in either case fully carried into effect. The printer of the next generation will scarcely be able to credit the fact that for four centuries after the invention of movable type, printers were compelled to deal with material adjusted on endless variety of standards, and often to no standard at all; and that at the cost of incalculable drudgery, loss of time, and waste of material, the compositors were compelled to adjust, as accurately as they might, the heterogeneous and incommensurable bodies and "sets" supplied by the typefounder, which might far more easily have been cast at first to a rational scheme of mathematical proportions.

It is true that at the outset a difficulty has to be faced. The first question is: Shall the scheme of proprotion be geometrical or arithmetical? The artist, the author, the booklover—all but the practical printer—will answer at once: The geometrical, of course. It is the only perfect scheme. By no other means can a just gradation both of size and proportion be attained.

True, answers the compositor. But do you see what this implies? Type composition is a process of simple addition. The whole of our work consists in the aggregation of units of a definite magnitude. We

have what we call a "measure" - the standard width of our page or columns. It is necessary that these should be to a common and regular standard. Given a geometrical increase in the size of bodies, doubling, say, in every seven steps, and at the same time a uniform proportion of "set," we have absolutely no fixed standard - every page and every column must bear a fractional relation to every other. We can understand a type differing in the proportion of one-half, one-fourth, one-sixth, one-twelfth or any other aliquot part, from its neighbor; we can, with a reasonable proportion of justifiers made to these regular fractions, at once adjust one size to another - but what can we do when the unit of each size differs, say, 12.2462+ per cent from its fellow? Who is to cast a series of leads ascending by geometrical progression, to justify minion with brevier, brevier with bourgeois, and so on? or who could recognize such measures even if supplied? We can understand a brevier running 108 lines to the foot, and have no difficulty in justifying it with a pica which equals seventy-two lines to the foot. But what can we do with a pica 71.271+ and a brevier 113.137+? No one could remember such proportions; no one could make any practical use of them. The very nature of our work demands that we deal with commensurable units, in the simplest possible proportions. On the basis of arithmetical progression, and especially on a duodecimal system, we have this advantage. Geometrical progression at once brings us among the incommensurables

As the readers of The Inland Printer are aware, an attempt (the only attempt, so far as I know) was made by a great American firm to introduce a system of geometrical proportions of bodies. It was brought out in 1822, and has had a trial of seventy years. Beautiful as it undoubtedly was in theory, it met with no general acceptance, and has lately been definitely abandoned. I have no doubt that the firm who tried the scheme, and who have invested large sums in borders, etc., engraved and cast to their own special bodies, have suffered loss by their long persistence in a scheme which had so many drawbacks in practical use.

In investigating this subject seven years ago, after collating many tables, the writer found, a little to his surprise, that every systematic scheme now in use, English, American or Continental, was based originally on the national duodecimal standard of the inch and foot, and was a continuation in miniature of the same system. The old scientific measure of the "line" (12 inch) corresponded with the nonpareil of Fournier, who, in 1737, devised the first "interchangeable" system - in all essential details precisely the same as the American point system of today. After his death Didot modified it, as regarded the unit of measurement, by adopting the "royal" foot of France, about one-twelfth larger than the English foot, as his standard. This difference of about one-twelfth represents the discrepancy existing to the present time between the foreign "Cicero" (= two-line emerald in English

phraseology, and two-line minionette in American) and "pica." The body is used by English-speaking printers almost exclusively for combination borders. These being nearly all at first of French, and afterward of German origin, were necessarily east to the standard body for which they were designed.

It may seem late to complain of the standard adopted by the American founders for the point system, them, but it was a serious mistake to depart from the inch-and-foot national standard. As originally carried out by Marder, Luse & Co., the system was perfect in the first essential—it conformed to a recognized national standard. The vested interest of two large foundries in a nondescript body of pica ultimately prevailed, and an altogether arbitrary and irregular basis of 72.2892 ems to the foot was adopted as the basis. The English point system, as followed by Caslon and the Patent Typefounding Company, takes seventy-two lines to the foot as its basis; and we have (in the former) a regular duodecimal series from the point, = $\frac{1}{2}$; inch, up to the standard fathom measure = 72 inches.

Somebody will probably here correct me: "You forget that the American point, and the German point



TITLE-PAGE DUSIGN BY WILL IN BRADLEY

2 A.

also, do conform to a national standard. They are based upon the great coming international system—the metric scheme, to which inches, feet and yards, degrees, hours and minutes—all effete duodecimal and sexagesimal systems—must soon give way." I have read something to this effect, but it is entirely fallacious. I know that some of the American founders assert that their point system is based on the metric system—everything is tested by "a steel rod 35 centimeters long." (Very likely it is.) I also find the leading German houses claim for conflicting standards approximating to the Didot point that they are based upon the meter. With all respect to these gentlemen, I submit that the claim, not in one case only, but in all, is sheer nonsense.

What is the essence of the vaunted metric system? Not its unit of measurement, certainly. That is founded on an admittedly erroneous geographic measure. It lies in its consistent use of the one decimal division in all measures of length, superficies and capacity. From the highest to the lowest, all values may be expressed in one series of figures, divided where required by the decimal point. All vulgar fractions, no matter how convenient, have to give way to this method. We must not write 1/2, but .5. A system of type standards based on this scheme must necessarily have a decimal fraction of the meter as its base, and be divided decimally. A duodecimal division of the meter would be absurd enough - it would be the old inch and foot in another form. Still more absurd would be the grafting on the beautiful decimal simplicity of the metric system such exceedingly vulgar fractions as 1881, \$88 and \$8. Yet these are the precise relations of three of these "metric" schemes, while the neater fraction 3%, on which the Berthold system is founded, is equally foreign to the metric system. In fact, the simple method by which one and all (save Berthold) of these gentlemen seem to have proceeded, has been to lay two totally incongruous scales side by side, mark off the first place at which two divisions appeared to coincide, note the coincidence, and then claim that one measure was based on the other !

The fact that such a claim is made, on such inadeque grounds, is proof of the general acknowledgment of my first principle—that the basis of measurement should be an aliquot part of a recognized national standard. Just here is where the American system falls short. And on this ground I doubt its permanence.

As I have already taken up a good deal of space, I must leave the further demonstration of this subject, as well as its specific application to the three dimensions of type, for another article.

Parks holds two picture shows, or salons, every year, in the Palace of Industry and in the old Fine Arts Gallery of the 1889 exhibition. It is generally admitted, the paintings are becoming inferior at every new show. It would be well in the opinion of some critics if both exhibitions opened a section for artistic printing, in the widest sense. It would draw, and help to keep up the declining ability of the brush and the palette. Written for The INLAND PRINTER.

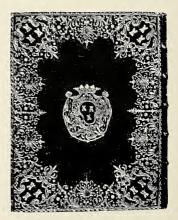
BOOKBINDING - CRAZY BOOK-COLLECTING. BY W. IRVING WAY.

DISGRUNTLED Frenchman, M. Bollioud-Mermet, Secretary to the Academy of Lyons when Louis XV was King, published anonymously, in 761, a little tract on Bibliomania, which has just been republished in an English dress by Messrs.

A. Duprat & Co., New York. As the author had not the courage of his opinions, perhaps his book hardly deserved the compliment of translation in English, yet it shares with his "Corruption de la Musique Française" the only merit possessed by the whole collection of a quite voluminous writer. Bollioud-Mermet was influenced by the age in which he lived. Born near the close of the Fourteenth Louis' reign he had the hard luck to live at a time when the tastes of his countrymen were controlled by a King's mistresses, and were more or less depraved. The Marquise de Pompadour, with

"Eyes that could melt as the dew,"

died in 1764—when her successor in the affections of the king, and her rival in Bibliomania, was still a Miss of tender years, and could scarcely read or write in 1771—while M. Bollioud-Mermet's essay saw the light



BINDING, WITH THE ARMS OF MADAME DE POMPADOUR

ten years earlier. The three daughters of Louis Quinze, who had come into the world through sanctified passages of generation, were "diligent and well-instructed

princesses" having less influence on their age, and are now "only known apart by the colors of the moroccos employed by Derome." Charles du Fay, a captain in the Guards in the latter part of the seventeenth century, "was fortunately fond of literature," we are told by Mr. Charles I. Elton, and a collector of History and Latin Poetry. To be sure, he knew "little Latin and less Greek," and his object was not so much to gather information as "to set up a museum of literary rarities." In 1725 his catalogue was published and was said to savor "more of bibliomania than scholarship."

Among other collectors of prominence during the first half of the eighteenth century were Count d'Hoym, whose "White Eagle of Poland appears upon no volume that is not among the best of its kind"; Charles d'Orleans, "whose collection of theology has never been surpassed"; and Paul Girardot de Prefond, "a timber-merchant, who fell into an apathetic state on retiring from active business," and was advised by his physician to collect a library. His library became renowned for its "superb bindings." It is these men and others of their ilk against whom Mermet vents his spleen. Not simply because they were not scholars, but because their mania for the best editions induced publishers to vie with each other in the production of beautiful and costly books the acquisition of which was beyond himself. Cochin, Eisen and Gravelot were the illustrators of the Boccaccio in five volumes that came out between 1757 and 1761. and Mermet "turned Philistine and denounced the pursuit in which he could no longer indulge," as the editor of his essay tells us. Very eloquent and very forcible would have been M. Mermet's plea if otherwise directed, but it failed to cool the ardor of a de Pompadour or a Du Barry in the collecting of books. To the latter there was excitement in emulation, and excitement was the breath of life to her. Her library, it is true, was made up mainly of cheap "remainders," but the whole assortment of about one thousand volumes. which had been hastily brought together, was as "hastily bound in rose morocco, elegantly gilt, and stamped with the arms of the noble house of Du Barry." The bill which she "owed her enterprising agent is still in existence," Mr. Lang also tells us, and her royal lover "observed with pride that, though Madame Pompadour had possessed a large library, that of Madame Du Barry was the better selected. Thanks to her new collection, the lady learned to read with fluency, but she never overcame the difficulties of spelling.'

So the hoarding of books, even in high places and among the illiterate, is not without its advantages; and the fascinating mania is pursued by the unlearned of today as vigorously and diligently as in the days immediately following the publication of Mermet's denunciation. We call it a "denunciation" because it is much more than a remonstrance. Mermet was bitter, and his bitterness lost its force by reason of

the very extravagance of his language. The men or women who must be at something, better not be turned away from such a harmless mania as that of collecting books they may not read. Whether read or not, they



BINDING, WITH THE ARMS OF LOUIS XV, EXECUTED IN THE PUREST STYLE OF THE EIGHTEENTH CENTURY. Sides richly ornamented with branches of foliage interlaced and forming compartments in which is the fleur-de-lys.

are not unprofitable possessions. There is much wisdom in the ''Book-Buyer's Plea '':

"And we all have our friends of the street,
Whom we pass with a nod and a glance;
Tho' 'tis only by chance that we meet,
Yet their smiles our day's pleasures enhance.

"So I've books on my shelf that will nod And smile, if they but catch my eye; We pass every day, 'twould be odd If I didn't smile in reply.''

And the finer they are the better our instruction, so that they be not too fine for use. If they are on good paper, with ample (not gaudy and inartistic) margins, and fitting dress, 'tis well. Maioli, and Grolier, and de Thou are known today chiefly because of the beautifully bound books they left behind them. Many very worthy persons of the past, whose present whereabouts is as uncertain as the neiges d'anlan, live in our memory by virtue of the books they owned. They are numbered with dead centuries, but their books are still with us. 'A little copy of Smart's Horace, on a fly-leaf of which Chauncey Bulkley, Vale College, wrote his

name in 1814, is on my shelf of old books, but Chauncey Bulkley is only a name. I would love more tenderly still my copy of Foscolo's "Essays on Petrarch" (Murray, 1823), in which Byron has written his name, if the noble lord had given it a respectable dress and posterity an example of his taste in such matters. The Bishop of Winchester did as much for my copy of Spencer, and the book is a choicer possession for it. Why does the Philistine rage against fine bindings? In many cases it is but appropriately housing a beautiful soul. The Japanese gentleman of culture carries his medicine in a delicately wrought and often elaborately finished little cabinet, a gem of art, while the medicine man of the Osages incases his talismanic fetich in a pocket of beadwork slavishly woven by the neat-handed Phyllis of his tribe. Then why should not the collector of books have the choicer gems of his "Sheraton shrine" protected by a dress of redolent crushed levant from the hand of a Cuzin, or a Cobden-Sanderson? La Bruyère's mot to the contrary notwithstanding, a case of books bound in good morocco does not "stink like a tannery."

Written for THE INLAND PRINTER.

THE FOLLY OF CHEAP HALF-TONE WORK.

BY S. H. HORGAN.*



HAT is the trouble with this half-tone cut that it inks up so gray on the press, and yet if color is increased on the rollers it clogs. I have lost a half-day in trying to make it ready." This is the question that most often puzzles the printer. If he will examine the surface of

the cut with a magnifying glass he will likely find small holes in the surface of the lines or dots. Or the zine or copper may contain fine scratches. Then the engraving is not sufficiently deep to obtain proper results in the presswork. It is the result of a "penny-wise and pound-foolish" policy that prevails among photo-engravers and their patrons. It is well to consider it now for the benefit of both parties; for both are to blame for it, and, besides, it is a vital question at the present stage in the photo-engraving business with many concerns.

In the majority of cases, trouble with half-tone cuts is the result of cheap engraving — that is, poor engraving, which is the dearest in the end, besides being never satisfactory.

It has been the bane of the photo-engraving business that it was begun by one who believed in cheap labor. He would take young men to "learn the business," obliging them to give their time for six months

to his service for nothing. After this term of probation was passed they were offered probably a few dollars per week in wages. After longer service, when their age and necessities demanded sufficient to live on, they were dismissed and their places filled by the beginners. Those who went out knew imperfectly but one portion of the business; but they joined with others and started in business in a small way, and did work at prices that were suicidal. Worse than that, they treated their employés as they themselves had been treated, and thus the evil spread and has been perpetuated. The country has been overrun with a horde of "half-baked" photo-engravers. Patrons of these establishments are unable to tell whether their work has the most skillful handling required in each depart-They do not know, for instance, that the proof sent with the cut has been skillfully touched up with india ink where the lines were broken or the dots were gone. The cheapness in the prices attracted them, and they should not complain, for their blocks are the result of unskilled and underpaid labor.

These statements will undoubtedly rub some photoengraving establishments on a very sore spot, but they cannot deny their truth. For their own protection it is time to call a halt in this method of doing business. The workers in the New York photo-engraving establishments have already taken this matter up in earnest. They are meeting weekly, have organized and will not allow a workman to join them who has not at least four years' practical experience in the business. Their purpose is to exact an apprenticeship system of some kind to this business. It is strange that employers have not heretofore insisted on some term of experience at this work as a basis for the amount to be paid for labor.

The business is just now regulating itself in this way: There are in New York at least five concerns, and in Chicago two, who have learned the necessity of skilled workmen in every department of the business. They are settling down to the methods of other lines of trade, and intend keeping good workmen when found, thus keeping up the quality of the work to the highest standard and their reputation as well.

Bank note engraving passed through this same ordeal some years ago. A figure and letter engraver went into partnership to cut steel and cut prices. The result was much inferior work. Good workmanship and good prices prevailed in the end, however, and that business is now entirely in the hands of reliable companies.

Now, if the users of half-tone or other photoengraving will deal only with concerns that place a high value upon their reputation; then, when ordering a piece of photo-engraving work, if they will send an exhibit of the kind of paper, ink and presswork that is to be used on the job and get the engraver's advice as to a suitable subject before proceeding, they will, by following his advice, obtain a maximum result, for, remember, ours is the

^{*}Note.—On another page of this issue Mr. Horgan conducts a department of notes and queries pertaining to process engraving, to which the attention of interested readers is respectfully directed.

art preservative. Here is a strange feature of business human nature that to help cure needs but to be better known. Men will shave, if possible, the small cost of a design and its engraving on a job that will cost hundreds of dollars to print. This will illustrate my meaning: I got up the design for the 13-em square cut ad. of a well-known patent medicine that has appeared in probably ten thousand papers in this country. Feeling the importance of having the best possible design for such a wide circulation, I employed a most skillful draftsman, and his charge was but \$8. When I mentioned this price to the shrewd patent medicine man, he said he could get a design that size for \$5. For the saving of \$3 he was willing to perpetrate a poor design on the public at a cost of thousands of dollars, and it took considerable talking to get him to sacrifice that \$3 for what he admitted was a superior design. In these days of artistic printing it is poor policy not to get the best designing and engraving obtainable.

Now, to the correspondents who want to learn halftone engraving from books or by mail I can offer but little encouragement. A half-tone cut must pass through so many processes, each containing so much detail, and as most of the steps in photo-engraving are affected by the very variable elements of light, heat and moisture, this adds to the difficulty of laying down rules for all climates and latitudes. Most helpful hints and formulæ can, however, be given and exchanged, and this is the purpose of The Inland Printer.

Written for THE INLAND PRINTER

SOME ITALIAN PRINTERS' MARKS.

III .- BY W. ROBERTS, EDITOR OF THE "BOOKWORM."



ROMINENT among the numerous examples of Italian Printers' Marks in white on a black ground, none are more simple or more carefully drawn than the half a dozen very similar examples which appear in one or other of the books issued by "Georgius de Arriva-

bensis Mantuanus." This typographer was printing at Venice from 1483 to 1515, sometimes alone and at others in partnership with Bernardinus Bergomensis and Paganinus de Paganinis. He appears to have first started a mark in 1489, in which year he used two sizes, one being the largest of the series. These marks appeared in Caracciolus: "Ale Landibus Tanctorum," described by Hain, No. 4,477, and an edition of Virgil's "Opera," which, though an uncommon book, is of no critical value. The latter work contains this printer's largest mark, which is curious in having, in the second example of the same year, the initials G. A. A., which Dr. Kristeller thinks may stand for "Georgius Arrivabenus, Arrivabenorum." The mark

here reproduced is the smallest of the series, and appeared in 1496 in Johannes Valensis: "Summa de regim Vitæ"; it is the example selected by Rothscholtz for reproduction in his "Thesaurus," in 1730, and is described in Hain under No. 7,446. When this



G. de Arrivabensis

printer died or retired in 1515, his business was continued by Cæsar de Arrivabenis Venetianus, who, it may be assumed, was a son of his predecessor, and who continued printing and publishing at Venice up to or about 1527. He used an almost exact copy of one of Georgius' Marks, as may be seen in the example in Diomedes: "De Metrica Ratione," 1522, where the initials G. A. occur. In 1518 he printed an edition of Boccaccio: "Fiammetta," which was unknown to

Distinctly original is the mark of another Venetian typographer, Simon de Gabis, who is also known under the cognomen of Bevilaqua Papiensis. He was printing at Venice from 1485 to 1518, and his books include several of great rarity and bibliographical interest. His marks were three in number, two of which have nothing of unusual interest, while the third, here reproduced, is one of the prettiest and most striking of the decorative marks used by the Venetian printers in the fifteenth century. It appears in an edition of Ovid's "Metamorphoses," 1493, and in Apuleius' "Asinus aurea," 1501, with the commentary of Beroaldi -- "qui primus critica ratione tractavit." In 1406 he published "Suetonius Tranquillus," with the commentary of Beroaldi and Sabellici, which when in fine condition is worth £20 to £30.

In describing the mark of Nicolaos Blastos Cretensis, my friend, Mr. Alfred W. Pollard, says that "the delicate tracery of this design is unsurpassed by any work of the time," and there can be no two opinions

on this subject. The general effect of this beautiful mark is very greatly enhanced by the fact that it was printed by Blastos in red ink. It occurs in the Commentary of Simplicius upon Aristotle, which was printed by Calliergos for Blastos in 1499, the lettering of the centerpiece being the publisher's name in Greek: NIKOAAF BAAFTOF. Blastos had wisdom enough to know that he could not better this



S. Bevilaqua.

mark, for it is the only one he at any time employed. The first article in this series included an example of one of the several marks used by Philipp Giunta at Florence, and we now reproduce one of the ten found in the books which bear the imprint of Lucas Antonius Giunta, who was at Venice from 1489 to 1536. Many of this distinguished printer's marks were printed in red. From a typographical point of view the books of Lucas Antonius Giunta are imprinted superior to those of Philipp; the former was both a printer and an engraver, and many of the illustrations which appear in the works he issued were executed by him. His



N. Blastos.

mark appeared in two books in 1493, the more notable being an edition of Virgil's works, printed by B. de Zanis. The marks sometimes occur on the title-page, and sometimes at the end of the volumes. The earliest appearance of the example here given is 1494, in Angelus: "Astrolabium Planum." The mark is a representation of the city of Florence, and a very considerable variation is observable in the minor details of the different examples, which point to

the fact that several artists must have had a fairly free hand in their composition for Giunta. The more effective examples are undoubtedly those printed in red.

Hertzog, or, as he called himself, Johannes Haman de Landoia, is an interesting printer of Venice, when he was exercising the art, chiefly for other printers and publishers, from 1489 to 1501. A large number of

Breviaries and Missals were printed by Hertzog for the English market. These books are for the most part extremely rare now. Two or three years ago Mr. Quaritch had a copy of the Sarum Missal, printed by Hertzog at Venice in 1494, the beauty of which was remarkable even in a class of books which come at the very head



L. A. Giun

of the monuments of the early printers. The example in question is printed in red and black, in double columns, and has a very large and beautiful arabesque border occurring five times; it has also several beautiful wood cut initials of large size printed in faint red lines, and some bars of printed music. Another exceedingly fine book printed by this typog-



Hostone

rapher is the Ptolemy of 1,496 executed for another printer, Regiomontanus—in which are to be found numerous diagrams, and beautiful wood cut initials. The artistic decoration of this book is undoubtedly fine, and there is very little room for doubting that the decoration was carried ont by the artist of Sarum Missal just referred to. Hertzog had four marks, two of which were printed in red and

two in black. The example here reproduced belongs to the latter section, and is decidedly the most graceful and carefully drawn of the series; it appeared in the year 1496, in the "Expositio" of Antonius de Bitonto. Although far from a thing of beauty, the mark of the brothers De Sabio, who were printing in Venice and at Verona from 1516 to 1536, is interesting from its distinctively novel character. It is the only instance in which the extremely unpoetic cabbage has been elevated into the rank of a printer's mark. The letters IO ANT stand for the head of the firm, Johannes Antonius, the five other brothers apparently taking a subordinate position, for on two of their three distinct



. A. and Fratres de

marks only these initials occur. The present writer is unable to offer any explanation of this curious mark, and Bigmore and Wymans' suggestion that the device is a punning one cannot be accepted. The example here reproduced is the largest of the three which these printers employed; it appears to have been used for the first time in 1521 in a work on "Anatomia" by Achillinus. The dragon in this

example is replaced in the two smaller marks by a serpent similarly coiled around the stem of the "Brasica" (sic).

The mark which brings this series of papers to a close is one of the dozen or thirteen used by Johannes Baptista and Melchoir Sessa, who were printing at Venice from 1489 to 1509 and 1505 to 1535, respectively. The first mark of the elder Sessa was a pretty example of the cross type, in red, which appeared in an edition of the Roman Missal, 1490. The cat-and-mouse example here reproduced occurs for the first time in 1490, in a book entitled "Fior di Vertu," of which there is a copy in the British Museum; it also occurs in an edition of Vallensis published in the same year. Both the Sessas appear to have "favoured" books relating to astrological and mathematical subjects, Melchoir publishing, in 1517, an edition of Hygimus' "Poeticon Astronomicon." which is well

known to book collectors, with its numerous large wood cuts of the signs of the zodiac, the planets and the constellations. The marks used by Johannes Baptista and Melchoir Sesa are in every example of the "Katze und Maus" type, badly drawn and rough in execution. A very fine ex-



I. B. Segs

ample, probably employed by one or other of the successors of Melchoir Sessa, is reproduced (from the example *penes me*) in the present writer's "Printers' Marks," where it occupies a whole page.

A sroav is told of a Washington woman who now makes her home in Colorado. With evidently no thought as to the curious sound of the combination if spoken quickly, she has called her oldest child Helen Virginia. Not long ago, upon a visit to Denver, she proudly brought her young daughter in to see an old friend. "What have you called your daughter?" queried the visitor. "Helen Virginia," was the compleaern reply of the mother. "Ah, and what do you call her in Colorado?" was the rather unexpected response. Written for THE INLAND PRINTER.

THE PROOFROOM. BY F. HORACE TEALL.



OMMONLY acknowledged theoretically, the relative importance of good proof-reading is often practically unrecognized. Doubtless few of those who employ readers will assent to this averment, and the reason for their non-assent is also the basis of the assertion.

Usually the proofroom is under the authority of a general foreman or superintendent, often not a good proofreader himself, and who must necessarily devote most of his time to other matters. If the foreman is really competent to read proof, he will manage to secure and keep a force of good readers with less trouble than those have who are not so well fitted to judge the work done.

When good work is to be done—and where is the man who avowedly does not desire good work?—accomplished workmen are required, not properly in any one department alone, but all through; and perhaps this fact is partly responsible for the notion, not uncommon, but in some instances erroneous and costly, that almost any intelligent person can read proof.

Few people realize fully the accomplishment and acuteness of perception necessary for the best proof-reading. He is the best reader who, in addition to mechanical experience and accuracy, has a comprehensive education and can apply it practically. Of course, we cannot expect our reader to know absolutely everything, but he should at least know enough to suspect error when there is evident occasion for suspicion, and challenge it for the author's attention when that is possible. He should have general information sufficient to enable him to correct absolute error when he cannot refer the matter to author or editor—a contingency frequently arising in newspaper-work.

Above all, the thoroughly accomplished proofreader will know enough not to make changes in what is written when he has no right to do so. He will often know that what is written cannot be right, and yet will have sense enough not to alter it without authorization. He will also have sense enough to assume a certain amount of authority on proper occasion, as in the case of an evident slip in the copy of work that has a set form. A good example is work like the definitions of verbs in the "Century Dictionary." In these definitions the word to is used only with the first clause. The good proofreader will have the word omitted even if it does happen to be in the copy, notwithstanding the strictest orders to follow copy; in fact, this is so plain a case that a very good compositor even would not set the word in the wrong place. Another forcible instance comes to hand at the

moment of writing, in a letter written by a New York proofreader, who mentions Assemblyman Amos J. Cummings. Mr. Cummings never was an assemblyman. He is a congressman, and chairman of one of the important Congress committees; moreover, he is one of our old-time New York compositors. When he was an editor on a New York paper another present congressman was reporting Brooklyn news for the same paper. Almost every Brooklyn item sent in at that time had, in the writing, parallel streets reported as crossing, or cross-streets as being parallel; and these errors were frequently corrected in the proofroom.

The proofreader who can and does make such corrections is much better for such work than one who merely catches typographical errors, even if he sometimes allows a wrong letter to pass in reading. Certainly a New York reader, especially a union man, should know better than to write of Assemblyman Cummings; and it would be well for all proofreaders to be sufficiently up in current affairs to correct the error, though it would not be fair to insist upon such correction as part of the reader's qualification.

The present difficulty will never cease until the money value of good proofreading is better recognized than it ever has been. At least one union in this country has always made a maximum weekly scale, and insisted upon classing readers with all other hands, at the same wages. Employers should insist upon paying as much over the union scale as they choose, and will always find it conducive to their interest to pay liberally for proofreading and demand first-class work.

If anyone is fortunate enough to have a first-class proofreader in his employ, he will be foolish to let that reader go, if money—within reasonable bounds— —will keep him. Fifty men may try to fill the place and fail before another really competent man is found.

A large proofroom should have its own foreman not merely a head reader, but one actually in authority, just as any foreman should be, and with higher pay than the other readers have, and also with the chief responsibility. The room must, of course, be subject to the general foreman with regard to many details, whether it has a separate foreman or not; but, whoever is in charge, the readers should not be too much restricted in small, formal matters. An extreme instance that will illustrate practically what is meant by this arose through strict orders not to change anything from copy, too literally obeyed. A letter was missing from a word always spelled the one way, and the reader queried its insertion. He was an ordinarily good reader, too, who certainly had not the natural habit of doing anything stupid.

Undoubtedly better work will be turned out where there is no possibility of such queries being made, for the necessity of making them, under orders, imposes upon the reader an unfair burden of useless watchfulness that inevitably rivets his attention where it is not needed, and draws it away from matters that demand the utmost care.



JULY FIFTH.



A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

Published Monthly by

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THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, sereotyping, bookhanding, and in the paper and stationery sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

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vance; sample copies, twenty cents each.

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Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers throughout the United States and Canada,

Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCov, 54 Farringdon Road, London, England.
ALEX. Cowan & Soss (LIMITED), General Agents, Melbourne, Sydney
and Adelaide, Australia, and Danedin, New Zealand.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany, Win benfilben jind and fall waitengan und Sautrage Aginetion betreffields ja tröften.

AN UNPROFITABLE CONTENTION.

THE INLAND PRINTER has been taken to task by one or two irresponsible writers for its position in regard to the unfortunate struggle now being waged between the International Typographical Union and the International Printing Pressmen's Union. An examination of the pages of this publication since its establishment to the present time, will convince any fair-minded reader that THE INLAND PRINTER has at all times and under all circumstances been the true and disinterested friend of the printer, compositor and pressman alike. True, there have been times when prejudice had largely taken the place of judgment, and

when we have felt called upon to use pretty strong language to remind certain persons that their conduct was not calculated to serve the best interests of the craft. Time, which rights all things, has invariably justified the position we have taken in such emergencies.

We have no hesitation now in saying that the present contention carried on between the international organizations representing the pressmen and compositors, is one of those cases which cannot be prolonged without exciting the suspicion that prejudice has again supplanted reason, or that personal spite is a stronger incentive with some persons than the interests of the organizations which they represent. Search where we may, we fail to discover any good reason for prolonging the strife.

An extended acquaintance with compositors and pressmen enables us to form a pretty accurate opinion as to how the membership at large regard these internal struggles. If left to a popular vote of both organizations, there is no question but that the verdict would be overwhelmingly in favor of a policy of friendly coöperation between the two unions. Can any of our critics show cause why we should advocate a continuance of animosity and ill-feeling?

RIGHTFUL PUBLICATION OF INJURIOUS MATTER.

YEWSPAPER publishers are considering very earnestly the problems of the libel law. Anxious like all good citizens to defend private rights, they believe that too zealous a regard for such rights leaves them open to the attacks of adventurers. Editors who have reason to believe that libel suits are instituted against them for purposes of blackmail should remember that malice is a necessary ingredient in slander and libel, and the declaration usually, though it is not necessary, charges the utterance or publication to have been malicious; but the word as thus used must be understood in its legal signification, for though, in its common acceptance, malice means ill will against a person, in its legal sense it means a wrongful act, done intentionally, without just cause or excuse; and, therefore, every utterance or publication, having the other qualities of slander or libel, if it be willful and unauthorized, is, in law, malicious. The term, privileged communication, comprehends all cases of communications made in good faith, in performance of a duty, or with a fair and reasonable purpose of protecting the interest of the party using the words. Hence, any evidence which shows a rightful occasion, and an authorized motive, removes the legal presumption of malice and constitutes a defense on the ground of privileged communications. The cases of privileged communications may be consequently arranged under three classes, in which it will be found that the elements of right and duty sometimes exist separately, and sometimes blended together.

Where a communication is required by the interest of the persons to whom it is made, and is reasonably called for, or warranted, by the relation in which the person making it stands to him; and still more, when the matter concerns the common interest of both; the matter is privileged. Of this nature are the cases, when the creditor in a continuing guaranty, having been requested by the surety to inform him of any defaults, communicated to him, and even in very opprobrious terms, information of dishonest dealings in the principal debtor; and where a party addressed a principal in regard to his agent's improper management of his affairs, the party himself also having an interest in the affair referred to; and where a communication was made by an agent to his principal in regard to the conduct of a third person connected with the business of the agency, and not going beyond it; and where a warning of the insolvency of another is given confidentially to a friend, or in answer to an inquiry. But the party informed must have some specific right to know; and hence, where an agent of an association of merchants who had formed themselves into such association with a view to ascertain the pecuniary condition of trades elsewhere - the customers of some of them - furnished a report, by a privately printed sheet, to all the members of the association, irrespective of the question whether they had an interest in the standing of such trades, it was held not privileged.

It seems to be established that a fair, candid and accurate report in the newspapers, in good faith, of the proceedings in a public court of justice, is not a libel; but the soundness of this principle has, in some cases, been doubted, and it is certainly to be applied with caution and strictness, and it is not applicable to a proceeding before a justice by way of preliminary inquiry. A report of legal proceedings, to be justifiable, must be fair, candid and true; a garbled or discolored account or one mixed up with comments or insinuations, or with a heading, which in effect render the publication a vehicle for slander, is not justifiable; and it must be full and impartial; for an ex parte account, as of the statement made by counsel of a party's conduct, is not privileged; and a plea of this privilege which alleges that the matter is "in substance" a true account, is bad on demurrer, for the report should be true and accurate in all respects. And, certainly, an editor is not at liberty to publish everything that is said in the course of a trial in a court of justice; he may publish a history of the trial, but is not at liberty to publish observations made by counsel injurious to the character of individuals; for though such observations, as made by counsel in court, would be privileged, the publication of them in the papers would not be; and if blasphemous or indecent matter be brought out on a trial, the publication of it in the newspapers would be indictable.

Literary criticism is also privileged from the character of libel. Every man who publishes a book commits himself to the judgment of the public, and anyone may comment on his performance. Criticisms, however, ridiculing upon books, or upon authors in

respect to their books, are not libels; but attacks upon the moral character of the writer, or upon his character, unconnected with his authorship, under the pretext of literary criticism, are not protected. And where a book, or other writing, upon a professional subject, is published - though fair, reasonable and temperate criticisms, even expressed through the medium of ridicule. are allowable - remarks intended, unfairly and malignantly, to injure the writer in his profession, by imputing ignorance of its principles, would be actionable. The editor of a public newspaper may fairly and candidly comment on any place or species of public entertainment; but it must be done fairly and without malice or view to injure or prejudice the proprietor in the eyes of the public. If so done, however severe the censure, the justice of it screens the editor from legal animadversion; but if it can be proved that the comment is unjust, is malevolent, or exceeding the bounds of fair opinion, it is a libel. And if it attacks the personal character of the exhibitor, it is libellous.

In an indictment for a libel, the malice, or malicious intent, required, is legal malice; which does not consist in personal hatred and ill will, but is the willful doing of an unlawful act. And the truth, of itself, is not a defense, and cannot be given in evidence; although the truth of the words is no justification in a criminal prosecution for a libel, yet the defendant may repel the charge by proving that the publication was for a justifiable purpose, and not malicious, nor with the intent to defame any man.

ECONOMY THAT DOES NOT ECONOMIZE.

WE are in receipt of a communication from a correspondent in Cleveland, Ohio, complaining of the harsh treatment accorded their employés by a well-known firm of printers of that city. It is but a repetition of the pretty thoroughly exploded theory still adhered to by a few employers, which leads to the delusion that every cut in the pay roll represents just so much profit to the firm interested. The only singular feature of this case is that an intelligent business man can be found in this age of widely diffused economic knowledge who believes that constant reductions of wages will increase the efficiency of his employés or add to the size of his bank account. A widespread business depression, such as we are now experiencing, is unquestionably a matter of the most serious moment to employers generally, but the doubtful expediency of recklessly cutting wages and cutting prices (and the cutting in both instances generally go hand in hand), will hardly prove a panacea for the ills confronting us.

An agreeable contrast to the narrow policy of the Cleveland firm is furnished by the conduct of the employing job printers of Chicago, who in a recently held conference concluded substantially that a cut in the wages of their employés, which went directly to the customer, would not add materially to the prosperity of the printing trade. This is the case in a nutshell, and had employers of mechanics and laborers throughout the United States recognized the same principle, it is doubtful if the business depression would have become so general and disastrous as is indicated by the present condition of affairs.

UNDER the management of Mr. J. C. Oswald, The Inland Printer has established an eastern office in the Clark building, corner of Ann street and Park Row, New York. The increasing favor with which The Inland Printers is being received by advertisers and subscribers has made this extension of its facilities to serve its patrons necessary. Mr. Oswald, who has had a wide and practical experience in the printing and newspaper business, extends a cordial invitation to present or prospective patrons to visit him. He will be pleased to wait upon anyone desiring to furnish information regarding new machinery or methods pertaining to the trade.

CGIC is certainly on the side of Typographical Union No. 16 in its effort to make a distinct line of demarkation between union and non-union offices. It is manifestly unfair for the typographical union to curtail the selection of employés by one employer and to give his competitor full latitude in that regard. It is a principle which The INLAND PRINTER has always contended for, and with which every fair-minded person will coincide, that the employing printer who pays the union scale throughout should not have "mixed" offices as competitors.

In another column of The Inland Printers the reader will find the first of a series of articles by Mr. W. Irving Way on the Binding of Books. It is not proposed to treat the subject exhaustively, but to touch upon its several sides in such wise as a layman may, and to accompany the articles with reproductions of examples, some of which are historical, some new, and all of which it is hoped may prove illustrative in themselves, as well as informing to our readers.

A BOOK that is issued in illuminated or pictorial wrappers when permanently bound should have such wrappers bound in as part of the book, and the wise collector sees that this is done. It therefore occurs to us to suggest to our subscribers the desirability of preserving THE ILAMAD PRINTER covers in as clean and perfect condition as possible, as without them the volumes bound will be neither as interesting nor as valuable as with them.

WF beg to call the attention of advertisement writers and compositors to the time allowed on the Evelyn Tint Block contest. The amouncement of the contest will be found in the editorial columns of the June issue. Every printer should make an effort to take a front rank in these trials of skill. BY the time the July issue of The Inland Printer is in the hands of readers the sixth annual convention of the International Printing Pressman's Union will be a matter of history. At the present time of writing, previous to the convention, there is a very general feeling that the caustic of experience has induced a more tolerant feeling between the organizations, and that overtures of peace will be made and accepted.

Written for The Inland Printer.

AMERICAN TYPOGRAPHICAL MAKE-READY.

NO. XV.-BY WILLIAM J. KELLY.*

O much more could be added to the list of "useful hints" which appeared in the preceding chapter, but which must now be curtailed to the limits of this essay, that I feel loth to omit the following few words as a prerequisite to success in making ready.

Test the Make-up and Registry of Forms .-Before proceeding to make ready a form of book pages, or a form that is to be worked and turned or backed by another, the pressman should run up an impression on a sheet of the paper for the job - first adjusting his gauges to the margins allowed for-then turn the sheet and back it up. In this way he will be able to know whether the form has been imposed correctly; that the furniture is of proper size between the pages; that the lock-up is uniform and straight, and that good register is assured. This precaution is also necessary where illustrations appear in a different color than the text; plain or fancy colored border pages backing each other; titles, etc.; and all work to be printed in two or more colors. In all cases where forms of several colors are sent to press, let the pressman run through a sufficient number of "register sheets," with which to try the register of each color, before lifting the form from the press, which should be at the conclusion of the run-off of the first color, When register has been struck - and this is imperative at the beginning of a job - the guides, and all auxiliaries thereto, must be left undisturbed until the form has been run off. I have known of so many exceptions to this injunction that I deem it of the greatest importance to impress it upon the mind of the reader.

COMPOSITION ROLLERS.

The roller is the great indispensable to printing. It is as the prepared bow to the violin, whose magic touch sets all in unison. It follows, therefore, that if the roller is so important an adjunct to the printing press, it should be a good one, and be wisely treated, both in press and out of it. Indeed, it is not economy to have any other than the best. Of what use can it be to have skilled pressmen, exact machines and faultless material coupled with inferior rollers? None whatever. The composition now used in some rollers may

^{*}Note.—On another page of this issue Mr. Kelly conducts a department of questions and answers, experience and practical detail. Pressmer and others interested in presswork will find in this department a congenial corner for the ventilation of theories and exchange of helpful advice.

cost a few cents a pound more than that used in making inferior rollers; but it is saving time, wages and money to get the former, besides adding to the merit of the presswork thereby. In short, it pays to get the very best rollers to be had; indeed, I consider it a loss to an office, in various ways, to have anything else.

OLD AND NEW KINDS OF COMPOSITION.

The rollers of the early printers, and also of many of the printers of today, are known as "glue and molasses" rollers; and to give due credit to the merits of these rollers it is but just to add that there are no better working rollers made today from any other combination of materials. Under seasonable conditions they possess every qualification necessary to first-class printing, distributing and imparting finely the most exacting grades of ink, where others have failed. But glue and molassses rollers are hard to keep in proper condition, as by exposure they dry up and shrink from their normal circumference. Perhaps this is due, in our time at least, to the difficulty of procuring pure molasses or properly prepared glue: the former being heavily impregnated with glucose, and the latter adulterated with low grade gelatines, which dry up more rapidly than desirable.

Several years ago a noted English printing firm discovered that glycerine could be utilized with the old style composition and had printing rollers made with this low grade fat. This article of composition was found to suit all kinds of weather except that charged with moisture. It maintained its size and surface; did not dry hard and dead, and suited almost equally well in summer and winter, although it is now considered best to have rollers made of different formulæ for these two extreme seasons. Humidity is the great enemy of this composition, and while it does not shrink perceptibly in dry weather it is notably a fact that it will gain in weight in a humid atmosobere.

THE CARE OF ROLLERS.

A glue and molasses roller can be kept in good working condition for a long time if the face is evenly covered with any common grade of black ink, reduced with sperm or lard oil, and placed in a close-fitting box. Sawdust, or a piece of sponge, slightly dampened and placed in the bottom of the box will add to their freshness. I have maintained the good working qualities of small and large sized glue and molasses rollers for over twelve months by this treatment, although I have read about other men's failures with a similar treatment. It is unwise to be diverted from feasible benefits by the failure of anyone. Therefore, I say, examine for yourself, for it is the secret of all success.

Glycerine composition rollers can be kept handy for use by being kept in a dry vault or room—darkness will add to their good condition in such a place. Rollers should be hung a few feet from the floor, and if they are too full of moisture to distribute or cover on the press they should be hung as near to the ceiling as convenient, the face of the roller having previously been cleanly washed off with beazine. Where the rollers are to stand in the press for hours or the night, they should not be washed up until the time for use—the ink, if black, being allowed to remain on them until that time: the ink helps to protect the roller from the action of moisture. The ends of the roller may be advantageously covered with a little machine oil during the interval not in use.

WASHING ROLLERS.

It is a truth that more rollers are ruined by careless washing than by use in printing. I have seen rollers that would be the envy of any good pressman handed over to the careless mercy of the feed-boy at quitting time, who dosed them with benzine and fondled them down with a dirty rag soaked in equally dirty water, and then stood them up against a wall ready to be put into the press in the morning with all their imperfections of dry ink, etc. I have also seen other rollers suspended across big lye troughs and the very life rubbed out of them with the strongest lye; then they were left to lean against any handy support so that the water could run off them during the night. Surely this is not the teaching of a workman, nor can the boy be blamed when a better example is withheld.

When rollers are to be washed let there be a feeling of practical responsibility about how the operation is to be performed. Remember their utility and how near they play a part to your own advancement as a skillful workman. Good rollers will do good work in the hands of an ordinary man; but a skillful pressman cannot do good work with inferior rollers. No pressman should be above exercising diligent care over all his composition rollers: and no foreman of a pressroom discharges his duties as such who does not keep close watch on the condition of the rollers made use of by the workmen under him. For washing off rollers I recommend turpentine, astral oil, coal oil, or moderately weak lye made from potash, the latter to be quickly and dryly sponged off the roller with clean water. The Ive should be only strong enough to slightly smart the tongue. Concentrated lye should never be used, as it eats out the valuable properties of the composition; and benzine should be used seldom and sparingly, as its quick evaporative power tends to dry out and crack the face of the roller.

SETTING THE ROLLERS.

Defective setting also injures rollers nearly as much as ordinary wear, either by running them down unevenly through excessive friction or tearing the face off them when passing over the form. The ends, too, are worn down so that they are made unavailable when a full form is to be inked. New form rollers should be set so as to touch the form and the metal distributers very lightly. That is, they should be about equally divided in their pressure on these, and to simply kiss, as as it were, these respective points of contact. Do not be guided by the height of the ink table, as this has

directly to do with the distributing and feed rollers. Set the latter rollers to conform to the table, so that they will not be too low and thereby become broken at the ends through violent contact with the mechanical movement of the table. The ink fountain is the pressman's color brush, and with it he marks failure or success on his productions. Instructions regarding the setting of the ink fountain will be found in a former chapter, and should be adhered to.

Hard or fairly seasoned rollers may be set up somewhat stronger than new ones; but they must not be allowed to drag on the form nor heat up and bind on the metal distributers, as failure to observe this duty will cause the rollers to fill up the face of the form.

When rollers are changed from one socket to another let them be reset, as is done in the first case. I am sorry to say that I have seen workmen who, when making such changes, have taken it for granted that the rollers were the same size and proceeded with their work as if no detriment was possible from their act. No pressman should ever trust to such guesswork, if he desires to produce meritorious presswork, for there are but few things more deceptive to the sight than the true circumference or the accuracy of the face of a composition printing press roller. In my own experience I have very rarely found two rollers of equal circumference belonging to the same press; and I believe I am safe in the averment that this statement will coincide with the experience of all observing fellow pressmen. (To be continued.)

Written for THE INLAND PRINTER.

LOW PRICES FOR ELECTROTYPING.

BY A. L. BARR.

FOR some time past a general cry has gone out about the decrease in prices and profits from the once lucrative arts of electrotyping and stereotyping. A few years ago they were considered remunerative businesses, but today it appears that the electrotype or stereotype foundry that is paying expenses and a fair interest on the investment is envied by the trade.

Why this change? Why these low prices? Why all these boys instead of experienced men? Is anyone benefited by the change? I wish to call the attention of the trade generally as well as the customer to the folly of the low prices now prevailing, and to prove that it is much more expensive to the founder as well as to the advertiser to be ensnared into the cheap cat idea now so prevalent. In the first place, when the average job printer gets a "job" he will go to all the different foundries and get their prices, and after spending half a day's time running from one to another, discovers that John Doe is 15 cents cheaper than Richard Doe. The result is that John Doe gets the job, which is then handed to some of the many boys in the shop, and they make the cut, which, on

inspection, will correspond in every particular with the price charged for it.

When it is returned to the printer it takes him wice as long to make it ready as it would if properly made. He has to use a better quality of ink than he would have had to do had he gone to a foundry known as a first-class establishment, and paid a good fair price for the cut. After the job is completed the customer looks at it and unwillingly pays the price agreed on.

Now, would it not have been better for the printer to have paid out a few cents more for his cut, and thereby changed that dissatisfied look to an expression of approval?

And, on the other hand, would not the customer have gained better results and have had better success had he paid a fair price and openly emphasized the fact that he wanted nothing but first-class work.

In the next place, look over some of the daily papers and see the many gray looking cuts that are hardly discernible after a few editions have been printed off. Does this pay the advertiser? Living as we do in what we might call the electric age, this generation has come to such a degree of rapidity that the casual reader of a paper of today does not take the time to scrutinize it to see what is advertised that he might purchase, but it is the clear-cut, attractive ad. that catches his eye, and, first through curiosity and next through interest, he is fully engrossed and in a few minutes the clear-cut ad. has caused him to digest the full article, and probably produces the desired effect, namely, secure his correspondence with the advertiser or personal inspection of the thing advertised.

If such be the case (and it can hardly be questioned) where shall we place the credit for the result? To the paper? No. Why? For the reason that the many other ads, displayed at the same time were not noticed. It should be credited directly to the clearcut electrotype, nothing else. It would seem that not only the small foundries, but some of our best companies have cast aside all their former pride in turning out good cuts, and are aiming at the one subjective idea of getting out cheap work. They have gradually displaced their expert workmen, until it is no uncommon thing to go into a foundry and see ten or fifteen boys and only two or three men where a few years ago it was just the reverse. If you ask them why they sacrifice their reputation in this way, they will tell you that they were forced to it by their customers demanding cheap work. This is not altogether true, but I will admit that it has much to do with it. The time has come when the printer begins to realize that a cheap electrotype is dear at any price, and that the few cents saved on a cut is doubly lost in getting it ready for the press, the enforced use of expensive inks, and finally, the general bad tone of the job.

Now is the time for the better class of electrotype and stereotype founders of the country to make a

^{*}Note.—The attention of the reader is directed to the department of electrotyping and stereotyping conducted by Mr. Barr on another page of this issue —ED



MOLLIE FULLER.

change. Let the cheap, shoddy work go, and do nothing but first-class work at good fair prices. It may be a little hard to make so sudden a change in prices, but by changing your work to correspond with the prices charged, you will in a short time have the cream of the trade. Every workman knows that this cheap class of work is a fraud, and that it will not print as it should nor will it last any length of time, and in the end is the most expensive to the customer. Drop your idea of doing a big business for the sake of display. You know full well it is unsatisfactory to yourself and your customer. You say you would like to quit it; why not do so now? Your competitor is as anxious as you are for the change; and if he is not, send him all the cheap jobs and he will have the sheriff's notice on his door in less than a year, as he will make nothing on them and will have no time for the better class of work nor money to enlarge his capacity. You will always get the majority of the best trade if you make up your mind to do only firstclass work. Be certain that it is perfect before it leaves the shop, and your trade will increase tenfold at prices to correspond to the work, for the customer will be quick to realize the difference between your good work and your competitor's cheap work.

There are many firms in this country today that would be better off if their machinery was standing idle, and there are firms that are well equipped to make their business a success, but they have gradually cut down the standard of their work until it does not compare favorably with the commonest "Jim Crow" shop of the side street.

To these and others I respectfully make this plea for better work, and for the better prices the sequence of such work.

Let the "Cheap John" crowd go to the side-street shop. Raise your standard of work, elevate your field of trade, look only to the men who know what they want and are willing to pay the price of good work, and the rest is a sequence. Your business may not look quite so grand and you may not make quite so big a show to your next-door neighbor, but your purse will swell as it never would by doing the other class of work, and you can pay your smaller number of expert workmen a price which will not greatly exceed the gross amount formerly paid to your recent army of boys and cheap workmen. You will become satisfied with your business and your customers will be satisfied with you, and the natural result will be that success will crown your enterprise and adherence to the motto. " Not how cheap, but how well!"

In one of the smaller cities of New England there was an Episcopal Church, which had two mission chapels, commonly known as the East End Mission and the North End Mission, from the parts of the city where they were respectively located. One day the rector gave out the notices, in his most distinguished, high-church tone, as follows: "There will be a service at the North End Mission at 3 o'clock, and at the East End at 5. Children will be baptized at both ends."

Written for THE INLAND PRINTER.

BOOKS, AUTHORS AND KINDRED SUBJECTS. BY IRVING.

"ESSRS. J. M. DENT & CO., of London, already deserved the thanks of all lovers of good books, but our debt of gratitude is further increased by the publication of the Temple Shakespeare. Many publishers have tried their hand at something which should be in portable form, and at the same time possess the other essentials to good bookmaking, such as good paper, typographical excellence, appropriate binding, and careful editing; but in these particulars Messrs. Dent & Co. have approached nearest to perfection. If the text is all that can be desired, the works of Shakespeare are in little need of elaborate and impertinent annotation. As the text in the present edition is that of the "Globe" edition, amended from the latest "Cambridge" edition, Mr. Israel Gollancz confines his editorial labors to a preface, giving date of composition, source of plot and scene of action; brief notes elucidating difficult words and passages; and a Glossary. Each play is in a volume by itself, carefully printed in black and red on handmade paper, with title-page designed by Walter Crane, a frontispiece, and limp cloth cover. The first volume, containing "The Tempest," is a model of cheapness, neatness and utility.

It is generally reserved to an artist's friends to caricature him who delights to hold others up to ridicule, but Mr. Aubrey Beardsley, with a seuse of humor rare in one of his tender years, has outwitted his enemies (miscalled "friends") by sitting to



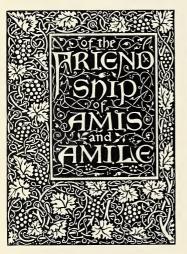
himself first, and we reproduce his effort for the edification of our readers, with thanks to the publishers of the *Chap-Book* for permission granted unasked.

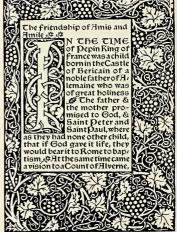
The paragraphers are having fun at somebody's expense by quoting a remark of an English writer on provincialism and culture in America in a late number of Jerome K. Jerome's To-Day. The cultured writer in question says, among other things: "In America, where they prate of culture, there is not a living soul with as much culture as Andrew Lang has in his little finger." What has Mr. Lang been doing now to deserve such a fling? He's writing to the Cosmopolitan that he is "tempted to invent some new books and to review them, in the dearth of anything to talk about. Mr. Saintsbury's 'History of Scholasticism' I can strongly recommend, but I doubt if he has begun it yet. 'The Pilchard Fishers,' a romance by Mr. Edmund Gosse, will interest you, I am certain, when it is published. My own novel, 'A Child of Many Prayers,' fascinates me, but there is not a line of it on paper." One finds nothing in his "Rally of Fugitive Rhymes, Ban and Arriere Ban," to give offense, but much to edify and amuse. He must have been in good humor when he compiled it, better than when he first indited his lines "To Robert Louis Stevenson," one stanza of which he does not care to recall from its banishment. It is, therefore, reprinted here that the diligent reader who cares to do so may write it in his book:

> "Faith, they may steal me, wi' ma will, And, ken'd I ony Fairy hill, I'd lay me down there, snod and still, Their land to win, For, man, I've maistly had my fill O' this world's din."

These lines originally appeared at the close of the "Dedication" of "Kirk's Secret Commonwealth of Elves, Fauns and Fairies" (Nutt 1893). Abroad," prepared for the Northern Trust Company Bank, of Chicago, and "Ideal Business Literature," designed for issuance to their own customers, whom they ever hold in affectionate remembrance. This latter pamphlet is "on tap," and may be had by anyone who cares to "press the button.

Those progressive collegiate publishers, Messrs. Stone & Kimball, propose to have a literary organ of their own—something that in its tasteful and simple outlines may give a clue to the character of their books, and serve as a convenient means of offsetting advertising bills. The Chap-Book, a semi-monthly review of current literature, is what they call their slender periodical, which, by the way, is printed in black and red on a most excellent paper; and at its modest price of §1





"A MISS is as good as a mile," is a proverb one will hunt Bartlett in vain for: We give the origin of the proverb in the accompanying cuts from a late Kelmscott Press book, and we give somewhat more which we trust may not come amiss to our readers.

It is always pleasant to note an exchange of amenities between persons of distinction, so it was with particular pleasure that we read in the Chicago Record of May 25, in that column over which Mr. Eugene Field presides, some complimentary comments on his old friend, Mr. Medill, of the Tribune. The very next days' issue of the Tribune gave a surprise to list readers by reprinting in its poet's corner a scrap of Mr. Field's verse duly accredited to its author. This promptness and magnanimity on the part of the Tribune's editor is as praiseworthy as it is unusual, and we do not propose to let it pass unnoticed.

It is not often that the reader will find in this column a refer isen the work of The Henry O. Shepard Company. So it is with pardonable pride, we trust, that we make reference now to two little pictorial pamphlets recently issued which may be taken as fairly representative of the character of the work done at their press. These pamphlets are "Traveling per year, or 5 cents per issue, must commend itself to all lovers of good books. The first issue contains a signed review, by Bliss Carman, of the "Poems" of Francis Thompson, which denies to that erratic genius merit of every description except a modicum of imagination, and this imagination "has never had its hair cut." The second issue contains a scrap of verse (unsigned), entitled "The Vellow Bookmaker," which has to do with the decorative eccentricities of Mr. Aubrey Beardsley. Here's wishing a success to you, Messrs. Stone & Kimball, and to your dudish competitors of the baked-beans-burg.

Or quite a different character from the Chap-Book is another periodical, of which one should like to write many pleasant words of encouragement and praise, the Studio, an Illustrated magazine of fine and applied art, now in its second year. We wish this publication were American instead of English, but it could not be so good off if were, because then its scope and field of usefulness must be narrower. The Studio is even now but indifferently known in America, and yet there is nothing approaching it in its particular line in the English language. In its special province it has no superior, if it is equaled, in any language. Beginning with the April number, some new features

were introduced, among them being an auto-lithograph, "Gants de Suède," by J. McNeill Whistler. It is the intention of the publishers to keep up these artistic supplements. In the number referred to, there are two notes on lithography, a paper on the late Albert Moore, another on suppression and modification in photography, and still another on the study of the lemon tree by Sir Frederick Leighton, President of the Royal Academy, to enumerate only a portion of the contents.

An aggrieved writer sends this plaint to a New York paper: "Six years ago I wrote an article on the education of women for a New York magazine, which was accepted. This year my request to be allowed to see my article again was granted, and on reading it over I found it so absolutely behind the times—changes in regard to women have been going on so rapidly—that I have been obliged to write it completely over again. I have now returned my manuscript to the editor, with the request that he forward it to me every six years, in order that I may keep it up to a decent standard of timeliness! "In this connection we are tempted to print the following "literary parable," contributed by Miss Harriet Cushman Wilkie to the Writer:

A LITERARY PARABLE.

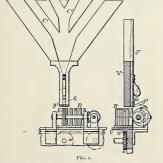
One spring morning a farmer knocks at the kitchen door of a city house, with a basked of fresh-baid eggs for sale. The mistress expresses delight at obtaining them, declaring, however, that it is her invariable cause ton to pay for articles after they have appeared on her table, and then only such a price as she thinks fit. Expecting an early settlement under a great control of the control of

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

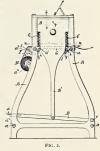
A^{MONG} the patents relating to printing few possess greater
Minterest than those which deal with the art of composition of the type. Patents have been granted covering
a great many schemes for preparing rapidly the printing form,
ranging from setting the individual type from which the



impression is to be made to casting single type, forming characters successively in a soft matrix and producing entire lines of cast type. During the past month a patent covering a device of the first-mentioned class was granted in this country to Mr. C. P. Hilder, of London, England. The type are arranged in order in receptacles which have channels leading to a single delivery channel. Fush fingers operated by keys force downwardly into the delivery channel the end type, at the same time pushing backward the body of type in the magazine. To prevent friction the type are set up line by line in a

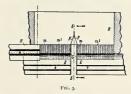
series of holders R, as shown in the cut Fig. 1, and are then justified by hand. The cam wheel moves the type delivered along out of the way. As the wheel is constantly rotating, the front of the guide channel is pivtoded in ordr to let the type give when the wheel strikes it, to prevent breaking.

Another patent having in view the formation of paper matrices for the casting of stereotype plates was patented by Hosea W. Libbey, of Boston, Massachusetts (see Fig. 2). A series of type wheels mounted upon a common shaft carry on their peripheries the various characters to be used.



The wheels are turned so as to bring the desired type in line, and are locked in position. After the line is completed, by depressing the foot lever the whole series of wheels is brought down upon a strip of impressionable paper to form a matrix, and then the paper is advanced to receive the next impression. In this way a matrix covering an entire column is formed.

Fig. 3 illustrates a mechanism for justifying matrix lines used in connection with another class of composition machines, above mentioned, namely, that used in producing lines of cast type. The device was patented by Charles Forth and Henry Glenzer, of Cleveland, Ohio, and the patent has been assigned to E. L. Thurston, trustee. The object is to justify the matrices previous to casting the type therefrom. Instead of employing



a series of expansible space bars at various points in the line and uniformly justifying the same, the inventors in this case advance at one point in the line two fingers and spread the matrices until the ends of the line reach fixed shoulders, an expansible mold plug closing the space created by the finger.

Fig. 4 is a side elevation of a reciprocating bed printing press supplied with paper from a roll, invented by Carl Ernst Prusse, of Leipsic, Germany. Two type beds which are rigidly connected and disposed one below the other are reciprocated by a link attached to the lower bed. The upper bed carries a rack bar which turns the feeding rollers when the bed moves in one direction. The paper is printed upon one side, and as the type bed begins a reverse movement the length of the paper is kept taut by roller F carried by an oscillating lever. The paper is then fed to the lower cylinder and finally delivered to rolls D¹ and D², the rolls being intermittently operated by a second rack bar carried by the lower table and having its teeth inclined in the opposite direction from the feed roll rack bar.

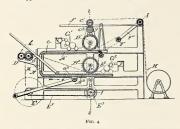
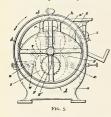


Fig. 5 illustrates a flat bed rotary printing press invented by Franz Naver Holzle, of Heidelberg, Germany. The object of the invention is to secure the high speed of a rotary press with the clearness of impression obtained by the flat bed press. The flat type bed is carried by a cylinder which rotates in unison with the impression cylinder. The gear wheel on the end of

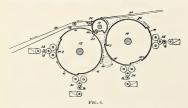


the type cylinder has a flattened portion coinciding with the type bed, and the impression cylinder is drawn into contact with the type bed by grooves in arms carried by the type cylinder, which at the right time receive rollers surrounding the axle of the impression cylinder.

Jules Michaud, of Paris, France, received a patent for a rotary printing press particularly adapted for bookwork and also to rul-

ing. The sheets printed may be of different dimensions in both directions. Two impression cylinders are employed, disposed one above the other. The sheet-conveying mechanism for transferring the sheets from the cutting cylinders to the impression cylinders is mounted upon a pivoted lever adapted to swing away from the impression cylinders to give access thereto.

Two patents were granted to Emile Werner, of Cleveland, Ohio, covering typographic machines of the variety in which



type dies are employed to impress a matrix blank from which a stereotype bar may be subsequently cast. Each machine is equipped with several styles of type bars, and the operator can quickly and easily change from one to the other. The machines are too complicated in structure to admit of a description in a

In the form of press shown in Fig. 6 there is no extensive space between two of the printing surfaces. The printing surface and the space between adjacent printing surfaces are equal in length to the circumference of the impression cylinder. As will be seen from the view, the sheets are delivered by the tapes face upward, and so avoid blurring the wet ink.

Four patents were taken out by William C. Wendte, of Boston, Massachusetts, two of them being assigned to Emma L. Forbes, and the others to William Forbes, both of Boston.

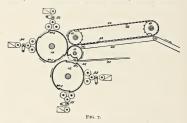
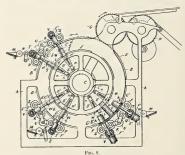


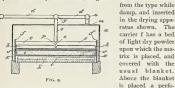
Fig. 7 illustrates a multicolor printing press similar in nature to those heretofore described in my letter. The object is to produce a press capable of turning off a complete design in colors at each revolution of the press. The sheet of paper to be printed upon is fed to an impression cylinder, where it is taken hold of by grippers, and is then carried to two form cylinders with both of which the impression cylinder is connected by gearing. These form cylinders are of equal size and provided with an equal number of form supporting surfaces, and, in addition, with an empty depressed space of like size. The papers are presented to a form on one cylinder, then to the second form in



the series on the other cylinder, thence to the next on the first cylinder, and so alternately from one cylinder to another until the forms are all printed. After this, during the passing of the blank spaces, the finished sheet is delivered.

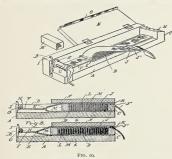
The remaining patents granted to Mr. Wendte cover inking apparatus, one of which is illustrated in Fig. 8. The invention relates particularly to rotary color presses, of the type above described, in which the inking rollers after rolling a form are raised to allow the other form to pass freely thereunder. The inking rollers are driven by sliding gearing upon radial shafts, and so are kept constantly rotating, whether inking a form or not. Each set of inking rollers is, as usual, moved away from the form cylinder, after inking its proper form, by cams upon the shaft of the cylinder engaging the ends of rods secured to the rolls.

Fig. 9 illustrates an apparatus for drying matrices, invented by W. H. Healey, of London, England. The matrices move



rated metal plate, which is tightly pressed down by the pressure bars and lever c b. The pressure is easily applied by the operator from outside the oven by means of the handle e. It is claimed that the matrix is thoroughly dried without warping in about five minutes' time.

Mr. Wilbert Weatherby, of Detroit, Michigan, received a patent for a device to be used in removing leads from type, which is shown in Fig. 10. The column of leaded type is placed upon a supporting bed. Then the column is lengthened



by separating the lines of type so that the leads may be loosened and easily withdrawn. The separating of the lines is caused by stretching the rubber above and below the type, and then turning the clamp edgewise to permit the leads to fall out.

SCHULZE IS THE SMITH OF GERMANY,

Someone has been drawing up a list of the commonest names in Germany. From this it appears that Schulze takes the palm, although he is closely followed by Meyer and Lehmann and Neumann come at a respectable distance. The practical inconvenience of having so many people of the same name has been obviated by the Prussian education department, who distinguish the bearers as historians distinguish the numerous Louises and Charleses. On its registers there is a Schulze LV, a Meyer XIVII, a Lehmann XIX and a Neumann XIV. It is said that an ingenious person once obtained a seat in a crowded pit in a Berlin theater by shouting: "There is a fire at Schulze's house." Instantly all the Schulzes sprang to their feet and made for the door, leaving the theater half empty.—London Daily News.

THE AD. MAN.

BY NIXON WATERMAN.

You may talk about your editors who sit in easy chairs. And try to bose the whole machine and put on lots of airs. And seek to make the people think it's what they have to say That keeps the business on the move and makes the paper pay Bat don't you never think it, for the whole truth simply in The editor's not in it with that huge conceit of his, For there's only one essential in the whole newspaper plan—Success depends alone upon the advertising man.

The men who cdit telegraph and write the local stuff within the little fledds graph and write the vell cnough; the third in the little fledds graph and small fly such as those, Who gobble all the passes and the shows; Who gobble all the passes and tall the shows; Ard Bispub and the posts who insist they must rehears Ard Bispub things they have to say in blind and halting verse, and in the show it was the shown and the shown and the show a shown the shown and the shown as the shown

Tis true, the advertising man has uaught to do but talk. Yet he's the one who, after all, permits the ghost to walk. For while the editors their pens in trashy stuff engage, He toils on something worth the while—the advertising page.

And if you'll but investigate sufficiently you'll find the works more men and hours than the others all combined; To him belongs the victor's crown—this brave catch-as-catch-can, Keen, money-getting, business-booming advertising man.

—Chicago Evening Journal.

QUEER NOTICES AND SIGNS.

Go where one will they stare the observer in the face. Recently a Richmond paper announced: "For Rent-Two rooms furnished with a young widow." Also the following harrowing announcement : "Wanted - Four girls to strip in a tobacco factory." A lady who is desirous of disposing of some of her property advertises: "For Sale - A piano by a lady with carved legs," They were a young firm and enterprising, and so they advertised their laundry business: "For nice bosoms go to the Misses Jones, only 10 cents." Down in New York, on Park Row, reads a sign: "Your hat blocked while you wait for 50 cents." Frequently can be seen the announcement: "Female Pants Makers Wanted." A double murder was once committed in an inland city. The reporter got in all the details. He said, among other things: "John Rice was shot in the abdomen the other man got shot in the saloon next door." It must have been the same reporter who wrote: "Several dogs were shot in the west end." A swinging sign in front of a Chicago store bears the legend, "Truth spoken here." Being in Chicago, it attracts a great deal of attention. Some night the boys will be putting it in front of a lawyer's office for a joke. But the climax is nearly capped when we find a citizen advertising: "Umbrellas recovered." In St. Louis A. Gander is in the grain business, which is certainly appropriate, and calls to mind a number of like instances in different sections of the country. In Chattanooga an undertaker is named Gay; in Mobile the former keeper of a cemetery was named Graves; in South Pittsburg there is a law firm named Bright & Early; in Marion, Indiana, a law firm which formerly existed was Robb & Steele; in Mount Vernon, Illinois, is a sign reading "Fly Coffin Shop"; in Rushville a hotel firm used to be Cook & Fry; a sign in Paxton, Illinois, reads "A Sample Lawyer"; in Troy, New York, a butcher is named Calfkiller; near Lynn, Massachusetts, two farmers got into a lawsuit, which was entitled Haymaker 28. Turnipseed; a man named Apple is in the fruit business at Indianapolis; Sickman is the name of a doctor in Cincinnati; Hoss & Harness is a livery stable firm in Kokomo, Indiana; a named Boatman runs a ferry in Mississippi; in Shelby, North Carolina, is a sign reading "A. Green Insurance Agent." In the doorway of a building in Chicago, occupied conjointly by several printing offices and a lunchroom recently opened for business, hung the sign "Feeders Wanted." A Toronto baker named Robert Sole had his delivery wagon painted thus: "R. Sole Baker."-Ex.

"THE DAUGHTERS OF THE RHINE."

photograph, by JOHN C. BRAGDON 78 80 Fourth ave., Pittsburgh, Pa. Frankrone observe for cells



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

FROM EASTERN NEW YORK.

POUGHKEEPSIE, N. V., June 10, 1894. To the Editor . The office of the Fishkill Times was entered by burglars on June 4, and the safe blown open. Booty secured; noth-

ing - not in an editor's sanctum.

The body of a tramp printer who had committed suicide by merely cutting a long gash in his abdomen, was found at Marl-

borough, New York, the fore part of last month (June 3). George W. Davids, Jr., succeeds his father, recently

deceased, on the reportorial staff of the Eagle, in this city. A. C. Whitbeck, formerly local editor on the News-Press, of this city, was recently visiting all his old acquaintances

hereabouts. He is now in the banking business at Kimball, South Dakota

Another well-known newspaperman and printer, of this city, has recently died, Mr. Isaac Tompkins, who was for many years connected with the Telegraph and Daily Press and later as editor of the News-Press, and News-Telegraph. He was born in 1823 and learned his trade in Newburgh, New York, came to Poughkeepsie early in the "forties," and after having charge for some time of the American, the first number of which he had assisted in issuing, he purchased the paper and continued its publication through the Van Buren and Cass campaign. He was a man of rather determined mien, and had many friends who will mourn his demise. A. R. W.

FROM DETROIT.

To the Editor: DETROIT, Mich., June 18, 1894.

Detroit Union at their regular meeting decided to be represented by only one delegate to the coming session of the International Typographical Union at Louisville, Kentucky, next October. Three caudidates were placed in nomination, W. L. Bessler, P. A. Loersch and A. Sabourin, who will contest for the honor.

An allied trades council was formed in this city on the 10th instant. J. R. Morrissey, T. J. Dixon and P. A. Loersch represent No. 18, and G. Curtis, F. Porter aud E. Smith, Stereotyper's, No. 9. The council was organized by the election of J. R. Morrissey as president and P. A. Loersch as secretary, The allied trades union label will be granted to all offices employing uniou labor. Employers actively engaged in the business must be members of No. 18, either by withdrawal card or active membership, to have the use of the label. An active campaign will be started in this city to bring this union label into general use.

The Detroit Free Press, which has been located for the past ten years at the corner of Larned and Shelby streets, has been removed to its new and handsome building on Lafavette avenue, two doors west of Griswold street, near the city hall, and within one block of the new postoffice Uncle Sam is building. The event was celebrated by the issuing of a large paper. It was also the sixty-third anniversary. Saturday the publishers gave a reception to their numerous friends. The editorial rooms are handsomely furnished for the knights of the quill. The same may be said of all the different apartments. The business offices are on the ground floor, as is also the pressroom, where there are three large perfecting presses. On the fourth floor is the composing room where there are eighteen Mergenthaler linotype machines. This room is also arranged to expedite matters. It is now one of the best arranged newspaper offices in the country and the best in the state. The oldest employé of the establishment is Henry R. Durney, who has been with the Free Press continuously for thirty-eight years and who can tell many stories of by-gone days in newspaper life in Detroit.

Between Typographia, No. 21 (German), and the Michigan Volksblatt there is trouble, and a vigorous war is being waged against the paper by the German printers. A few weeks ago the paper put in three Thorne typesetting machines, and asked the union to adjust a scale of prices, which was done, and the scale submitted. The proposed scale was considered a fair one. It was proposed that all the printers should be given an opportunity to learn to manipulate the machines. But the typos were more than surprised when informed that a lockout had been declared against them, and that the sheet had concluded to run without union men. The typos are actively engaged in inducing the readers to drop the paper, and some of the leading merchants have and will withdraw their advertising pending the adjustment of the trouble. The printers who are thrown out have issued a paper explaining their side of the case, and have met with unexpected success, the paper being filled with advertisements. All the labor unions have indorsed the boycott placed on the paper.

The much talked of labor weekly has not yet made its appearance. The majority of unions favor the issuing of such a paper by individual enterprise. A proposition was sent to the Trades Council by some gentlemen who are anxious to launch a daily labor paper in this city, allowing the council to name the editor. No action has as yet been taken, but in all probability the same will be favorably acted upou. Arrangements are being perfected to celebrate labor day, and a handsome souvenir is to be issued.

PRESSMEN, ELECTROTYPERS AND STEREOTYPERS.

To the Editor: KANSAS CITY, Mo., June 18, 1804.

In your May issue you had an article on the coming separation of the compositors' and pressmen's unions. It has been apparent for years that the day would come when, their interests becoming so diversified, they would be compelled to separate. Apropos of this change, would it not be well for the pressmen to open their doors and invite another branch of the typographical union to join hauds and issues with them, namely, the electrotypers and stereotypers? The pressmen's interests and theirs are mutual. It is just as essential to the newspaper stereotyper that the paper prints well as it is to the pressman. This will also apply as well to the job electrotyper and stereotyper and pressman. The numbers of men employed in each department are about the same, and as regards salaries there is very little difference. The electrotypers and stereotypers have realized, as the pressmen have, that they must, some day, separate from the compositors, as their interests are not the same. It is of no concern to the compositor whether the work prints well or not, but it is very essential to the stereotyper, electrotyper and pressman; and, vice versa, it is of no interest to the pressman or stereotyper how many typographical errors are made or how the job is set up.

Some pressmen will scoff at the idea of taking in the stereotypers, but it would be well for them to stop and consider before they act. Let them look at the record of the stereotypers' union and see if it is not one of the most loyal sets of men that ever joined together and also that the union is growing stronger every year.

If the pressmen and stereotypers would join, it would be one of the strongest unions in existence. Look this country over, from Maine to California and from Duluth to Savannah, and I do not believe there could be found five stereotypers or electrotypers that have ever ratted an office. Is this not a good record? Is there any other craft that can show as good or better? Considering their past record, would it not be well for the pressmen to cheerfully and gladly solicit coöperation with our union? Would they not be a great assistance to each other?

There was a time when there were so few pressmen that the compositors did not consider that it was to their advantage to have them in their union, and, in fact, thought it was a detriment to them; but when the day came to separate, anyone familiar with the printing trade knows what a howl went up.

The stereotypers today are much stronger than the pressmen were when they joined the typographical union, and today there is not very much difference in the strength of the two unions, and, as I stated, their interests are mutual.

When the pressmen's union meets, I hope they will consider this subject very seriously, and although I have no authority to speak for the stereotypers and electrotypers, I know the change would meet the approval of my craft.

We wish our separation from the typographical union to be the same as the child who, at the age of maturity, wishes to leave home to join a companion of his own age and standing and build a home of their own, but we love and respect the parent that has guarded us through our infancy. And when we do leave we wish to do so with a parent's unselfsh love and a hearty "God speed thee, my child!" We will always feel that interest in the typographical union that the child feels for its parents, and we will always be willing to assist it should it ever be in need, and hope the membership will remember us as a loyal and dutiful child, and always feel an interest in our welfare.

This change is sure to come, whether we are wedded to the pressuren or have to launch out in the world alone.

I think it would be to the interest of both unions to join issues.

FROM FRANCE.

To the Editor:

PARIS, France, June 1, 1894.

The International Exhibition of the Arts and Trades connected with the Production of Books will open in the Palace of Industry on July 23 and close on November 23. It contains all the elements for a deserved success. It will be at once upto-date and retrospective. It will include the raw materials for the preparation of paper, illustrate the processes of its manufacture, and display the finished output. Printing in all its phases and branches will be shown, and art illustrations under every form. The show will be technical, educational and economically social. The curiosities of modern progress will be lodged side by side with the successive "novelties," that have been preserved since ages, for the recording and the preservation of language. It is not too much to say, the present is the first serious international technical exhibition that France has invited the world to come and see. There will be many exhibits that no outside eye has hitherto witnessed, because their owners jealously hug them in the spirit of egotistical love.

Anxious to ascertain what part the United States was taking in this interesting collection of the useful and the beautiful, I called on the Director-General, M. G. Sénéchal. Accident has succeeded in finding the right man for the right place. M. Sénéchal is a naval officer, of course retired, who has passed his professional life on the West Indian stations. He is on the threshold of fifty, medium height, slender, climatically bronzed, frank, simple and decisively practical, like all "Boys in Blue" There is not a spark of pose in his whole nature, and what surprises him most is, that his idea has taken root, and has met with such sound and sympathizing support; he, that knows—or rather knew—as he confresses nothing about books, save a weakness for reading them and admiring their mechanical and artistic production. He felt that his countrymen had not

a little to gain by being brought into touch with the progress in paper, print and book illustrations of other countries, and that the latter would find in France many germinative ideas, full of promise, but demanding coördination and culture to ripen into a common intellectual success.

M. Sénéchal regretted he could give me no information as to what the United States were doing in the matter, since he was not in possession of any. It was the American ambassador who was concentrating the applications, and he had not yet communicated results. M. Sénéchal states that the trades will obtain many unexpected wrinkles respecting raw materials and their prices. Thus Tonquin bids fair to be a paper producing country, and some consignments of lithographic stones, excellent in quality and cheap, will be contributed by the Far East. The display of artistic poster printing will be very complete, as also the outputs from the professional schools. The tableaux of clandestine printing of political pamphlets, newspapers, assignats, etc., in the catacombs of Paris, will be a veritable clou for the show. And what will be a surprise for many, there will be a series of sketches and water colors from pen. pencil and brush, of Madame Carnot. Visitors will be free to purchase and at once take away any exhibit for sale, provided the exhibitor can immediately replace the object. The show of colored papers will be rich and extensive. The ground floor of the Palace of Industry will be devoted to a series of tiny shops, or Louis XV loggia, where all knick-knacks in paper, etc., may be purchased. There will be also a section devoted to the display, sale and barter of postage stamps, organized by the Philatelic Syndicate - now quite an important body, whose president is Baron de Rothschild's brother. The government printing office of Vienna will take an active working part in the show. There are more applicants for admission than can be accommodated, and the exhibition starts with this new and important feature, that its expenditure is already covered by the fees

Some months ago the courts were called upon to solve the question as to how long a client could claim ownership for work preserved on a stone and for which he had paid the lithographer. Unless by special agreement, the latter cannot be held responsible for the indefinite preservation of a sketch. bill-head or artistic design. The question will soon be raised, Have the amateurs of instantaneous photography the right to take a portrait or a scene, where the interested object? Now the courts have ruled that the negative belongs to the photographer, that he can exhibit and sell proofs of it, unless the party interested and who paid for his ordered number of copies stipulates to the contrary. The artist can thus place in his show case the most pious evangelical in Paris side by side with "the wickedest man in New York." A lady had commanded her three black cats, sitting at table, to be photoed by Nadar. The triplice was very comical. It was later purchased as a heading ornament for a sheet almanac; the lady protested at this "widest circulation in the world" being given to her pets, sued Nadar, and claimed \$5,000 damages. She was cast, as she could not show she had agreed to become the sole owner of the

M. Aht desires to preserve the health of printers, and so has everyone's good wishes; they are not a long-lived race; of all the authenticated Methuselahs the world has witnessed so far, none were ever trotted out as a member of the art preservative of arts. That good time is coming. M. Abt draws attention to his hygienic celluloid type, which dispenses with lead, etc., and so secures perfect sanitation, durability, and great cheapness. Of all the intestinal spasms printers may have experienced, "painter's colic" must be new to them. The celluloid type, unless produced, will be relegated to arractives made of split wood and unbreakable glass.

As it never rains but it pours, printers are promised to have an academy of their own. It will be difficult to select the "Forty Immortals," and next, what are to be the qualifications for admission into the "holiest of holies." It would be a good chance for Zola, who keeps knocking at the door of the "Institut," but will not be let in, nor will he "stop that knocking at the door." It is said that Zola once, to amuse himself, had a private case, and set up a few sticks, that always ran into pi. A better idea is suggested, that of founding a "Typographical Museum," a kind of Guttenberg mountment. A wing of the contemplated "Museum of the Decorative Arts" might be allocated to that desirable end. It would be as useful at least as a collection of cracked china, bows and arrows, ancient armour suits, oriental tam-tams, and Indian deities with as many arms as an octopus.

It is to be expected that Paris will soon follow the example of London and found a "Ladies' Journalist Institute." She has some eligible candidates, to say nothing of Madame Séverine and "Gyp," and all the baronesses and countesses - no marchioness or duchess has yet wielded the pen-that figure in the fashion journals. There is Madame Yoer, one of the most hard working "reporters" in the capital. She has just been professionally present at the execution of the anarchist, Emile Henry, and was far cooler than many of her male confrères, Madame Yoer is the widow of a reporter; when he was dying of consumption she took up his work and went about collecting news, selling her gatherings to certain journals. On her husband's death she was left penniless - reporters are strangers to last wills and testaments; his confrères stood by her in her resolution to continue her husband's work. The prefecture of police, that gives her and others many paragraphs about the crimes of the day, was not able to appoint her to a tobacco shop, that last state aid to indigent widows of many celebrities - the relict of the celebrated writer and academician, John Lemoine, to wit. But the police authorities offered her, on account of her associations with journalism, a kiosque, or stall, for the sale of newspapers. She rejected the offer with scorn; the profits of that state employment amount to 40 red cents a day. She set resolutely to work to gather news, visiting the most loathful dens, the direst poverty and the lurking refuges of criminals. Neither weather nor hours daunted her. And twice a day, at two central cafes, she arrives, and sells her copy to, or allows it to be tapped by other reporters for a small sum. She is now a grandmother and helps to support her only child, a daughter, and her two children. On her rounds her only companion is her dog, "Doctor"; when she suspects suspicious steps behind her, a command to the mastiff puts it on the qui vive attitude. Desirous of ascertaining if the once Minister Baihaut had been arrested for his accepting a Panama bribe, she called at his mansion, or rather palace. The flunkey, in silk stockings and powdered hair, brought her message to the cabinet minister, who was at dinner. He at once rose, with napkin round his chin, and welcomed Madame Yoer. "And what may be the object of your visit?" "To know if you were arrested." He laughed good humoredly and told her to note what she saw. Four days later, on a dark wintry morning, an old lady and her dog was standing in the portico of M. Baïhaut's mansion, when the minister was marched out between two detectives into the prison van. He smiled and nodded to Madame Yoer as he passed into the Black Maria,

The publishers having accepted a tariff, presented by the booksellers, undertake to not sell any of their publications to firms that vend below that tariff, and claim to do so, not as a coalition, but on the principle that a man can do what he likes with his own. If a bookseller chooses to undercut his rivals, he must purchase not the less his books from an intermediary who abides by the tariff, so in the end he gains nothing, since the commission to the middleman must be naid.

Trade continues dull and is likely to so remain till the close of summer. The market still suffers from the glut of books, and the same remark applies to newspapers. Notwithstanding the cry is "still they come," in regard to fresh journals, and since the round-about adoption of the coupon system, and insurance against death and accident, wheel of fortune, money prizes, etc., there is every likelihood that the mania for founding new journals, while so many old ones are in the market, will extend. Some philosophers lay down that one newspaper is sufficient for a country; the trend is rather for every individual to have a journal for himself. Nelson had a "Gazette" in that sense. As papermakers and printers exact guarantees in advance for settlement of their little bills, they may well toost: "To the live journals!" EDWARD CONNER.

FROM MINNEAPOLIS.

To the Editor: MINNEAPOLIS, Minn., June 11, 1894. After numberless meetings, extending over a period of four months, an agreement has been reached by the Twin City Publishers' Association and the committee representing Typographical Unions Nos. 42 and 30, of St. Paul and Minneapolis. While the scale decided on is not all that was desired by the printers (or the publishers, either, for that matter), it has been accepted as the best, under the circumstances, we could expect. The publishers were determined from the start to have a reduction, and they succeeded, too, the old scale being lowered all around. As it now stands, printers on daily papers are paid as follows: Evening papers - timework, 45 cents per hour; piecework, hand composition, 35 cents per thousand; machines, minion, 121/2 cents, nonpariel and agate, 11 cents; week scale, \$20. On morning papers - for hand composition, 40 cents; machines, minion, 14 cents, agate and nonpareil, 121/2 cents; timework, 50 cents per hour; week scale, \$22. The old scale was 50 cents an hour for timework, 37 cents per thousand for piecework, and \$22 per week for evening papers. Morning printers received 5 cents more per thousand, 55 cents per hour, and \$25 per week. This scale is not in effect for any definite period and may be opened by either side giving thirty days' notice. In fact, it is already hinted that one publisher will reopen the scale at an early date. Undoubtedly piecework will prevail, as a leading paper here has adopted that scale. It is asserted that piecehands are doing much more work as such than they did on a weekly stipend, and this is said to have been the cause of the rumor that the scale was to be

The eleven Mergenthalers on the *Journal* have now been running four weeks, manued by a crew from the office force, and all of whom seem to be doing good work. But as the term of apprenticeship is only half in, it is not yet time to talk of records. However, these machines are doing satisfactory work and the force of compositors has been reduced from forty to twelve, throwing out some twenty men entirely.

reopened. The machine scale is made on a "solid" basis, or,

in other words, no leads will be measured, and as a conse-

quence there will be no room for kicking about "phat," which

in the future will be an unknown quantity.

The outlook in the printing business in this city is worse than it has been for many a day, and the idle throng is each day being added to, men being laid off in all directions. For example, fifteen men were let out in one office in a single day. I would advise tourists and others to give the Twin Cities the "go-by" for some time to come, or until our surplus is cared for anyway. There is absolutely nothing doing, and were it not for the directory, which will be started Wednesday, and will employ quite a number, there would not be much encouragement for the idle now here. And, instead of improving, matters are growing worse. Again, I say, keep away!

J. M. Oder, a former member of No. 42, died Friday of con-

Lewis Hoke, foreman of the Tribune, was fined \$100 by this union and expelled for non-payment of the sume. Mr. Hoke has, since then, become a stockholder in the Tribune and is still at the helm, and many members are wondering what No. 42 is going to do about it. Not so slow, et]

J. W. Cook, of the *Tribune*, was married this week in Chicago.

The Swinburne Printing Company have enlarged their concern and gone more extensively into railroad and map printing and will make a strong competitor, if some of their work counts for anything. Joe Murphy is in charge.

The directors of the *Times* have been considering the purchasing of an entire plant. They now use the *Journal* presses, etc. It is just possible that the *Times* may be "ground out" on the *Journal's* machines. This would mean more men on the labor market.

SELTET.

INDISCRIMINATE CREDITS THE DEATH OF TRADE.

To the Editor:

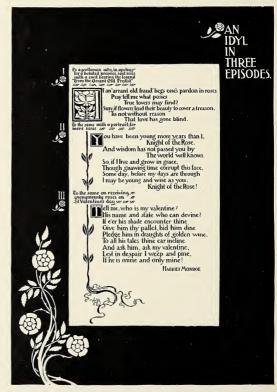
CHICAGO, May 31, 1894.

The enthusiastic response to the call recently issued for a meeting of the master printers of Chicago to consider the poor condition of the trade and the possibility of improving it showed very clearly that the need of such improvement was universally felt, and high hopes are entertained that much good may result. But does

experience warrant any such belief? Is it not much more likely that after the excitement is over and everybody has had his say as to the intolerable evils he is suffering from things will drop into their old bad way? Or will they not, indeed, be liable to grow continually worse? The rewards of capital diminish with its increase. Where it is abundant, as in the East, interest and profits are low; where it is scarce, as in all new communities, these are correspondingly high. There are, of course, exceptions to this rule; enormous capital combined with prestige often conveys the advantages of partial monopoly and to those that have is given more abundantly; but in the ordinary course of things increase of accumulated wealth brings increase of competition and profits tend continually downward. Here in Chicago capital is increasing faster, perhaps, than anywhere else in the world, and it must be that it will require continually more and more of it to bring in a given return. All branches of business are subject to this law, and if there are no special conditions or circumstances affecting our own, we will have to submit and make the best of it. But it is generally believed by the printers that we have special hardships to complain of and that some of these are not altogether irremediable.

Our great trouble is that competition is unduly increased by the unwarranted extension of credit to beginners who are possessed of insufficient capital; and thus the ranks of our trade are continually overcrowded by impecunious, insolvent concerns, who having next to nothing at stake, are at all times ready to break down prices. Failures are constantly occurring, but that does not mend matters, for the papermaker and the press builder and the typefounder invariably take the easiest way out of such difficulties, and that is generally to accept the trifling composition offered by the bankrupt and thereby launch him into a new career of mischief. The interests of the trade at large are never consulted on these occasions, the creditors do not stop to reflect that anything is due to those who have always paid them dollar for dollar and through whose patronage alone they are enabled to exist.

Why it should be so much easier for a man to start in the printing business than almost any other, may be difficult to explain, but it may be partly accounted for by the large profits of pressmakers and typefounders. Two or three dozen presses will pay the cost of the designs and patterns of any particular



FRONTISPIECE, "CONTRIBUTORS' MAGAZINE," MAY, 1894, BY WILL H. BRADLEY.

style and size, and what are sold over and above must pay enormously, so that if now and again the maker chances to lose two-thirds or three-fourths of the price which figures in his list, he is probably not any the worse off. And the same is no doubt true as regards type, more especially in the case of the high-priced fonts; and hence we can understand why these manufacturers should be so eager to self without any sufficient security for being paid in full, and we cannot expect them to act otherwise, except under compulsion. The question for the printers to consider is whether they can compel these credit mongers to act otherwise.

Suppose that this new association should be enabled to enroll among its members the whole body of the Chicago printers, or, we will say, all who are worthy to become members, and suppose it should be fortunate enough to find among its committee two or three wise, energetic, earnest, determined men, who are willing to devote their time and their brains to the cause, and suppose these men should be intrusted with power to speak and act for the trade at large. Then, if this committee, or sub-committee, will watch every beginner in the printing business in the city, and when they find such beginner is liable to be a dangerous competitor by reason of manifestly insufficient capital, and that certain typefounders or pressmen are extending undue credit, and thus really furnishing the capital which is to work harm to us all, they will go to such manufacturers and say to them : "You have injured us by foisting this John Smith, or John Brown, into our trade, and you must understand that every member of our craft is informed of your conduct, and if it is repeated you will find that your business with the good and responsible concerns will suffer immediate and permanent diminution." And when a failure occurs, if our representative committee will see to it that the bankrupt is not allowed to make an easy compromise, and start again on a fifteen cents on the dollar basis - if our committee will do this, it will not be long before the improvement for which we are all longing will commence, and the craft will begin to feel that there is a chance to live by printing and to accumulate a share of the natural rewards of business enter-

The improvement will not be felt in a day; it will want patience and determination, and a certain amount of self-sacrifice on the part of those who undertake the task, but the benefit in the long run would be absolutely certain. Can our new association furnish men who are able and willing to perform this duty?

A. GIRAC.

ELECTROTYPERS, STEREOTYPERS AND THE ENGLISH COPYRIGHT LAW.

To the Editor: New York, N. Y., June 15, 1894.

The queer workings of the English copyright law have a

The queer workings of the English copyright law have a good illustration in a letter received recently by a gentleman in this city. The story is best told in the correspondent's own words. He says:

I have had a great deal of worry and we have had much expense over an action for infringement of copyright which has been brought against us under unprecedented circumstances, and which we are advised by Queen's counsel is a liability of our trade, under the act as it stands, namely "reproducing by any means whatever a copyright design," although never intended to apply to our trade. We shall probably settle it out of court by paying all the exorbitant costs of our opponent, as apparently we have no chance of securing a verdict under our copyright act. Briefly the case is this: A man brought in some blocks of ordinary printers' ornaments (corners, tailpieces, etc.), about eight in all, and had a few electros made, for which he paid cash. He gave us a card as being a dealer in electrotypes, and, in fact, we knew him as such. The blocks, although not bearing any marks to show whose they were, or copyright or not, proved to be registered by Wesselhoeft, the German typefounder, who has offices here. As our customer was a man without means, he (Wesselhoeft) entered us as codefeudants and proceeded against us for piracy of his copyrights. It would appear that printers have no right to reproduce such blocks and that it is quite impossible to know what is going to be done with the electros after made, and that we are at the mercy of every holder

of copyrights. As a fact, a job we got a few shillings for has cost us hundreds of points, and we have a vast amount off work in front of us getting directs of Parliament to take up the injustice to a large trade, and trying to get a clause to the act limiting liability to the person who profits by a principle of the property of the principle o

Such a proceeding would not be possible on this side of the water for the reason that in this country in a suit for damages the amount of profit to the person sued is taken into consideration. It is hardly probable that under like circumstances any judicial authority in the United States would consent to sit in judgment over a case where the motive was so far removed from an intent to break the law. Another phase that will appear out of the ordinary to American business men is the stand taken by the German typefounder, Wesselhoeft. Very few productions of the typefounders' art are to be found in a modern printing office in the United States which do not at some period of their existence find their way to the electrotypers. If a printer were to lay himself liable to heavy damages through the possible error of a workman each time a form was sent out to be duplicated, I am of the opinion that where there are so many to choose from not many of the productions of a typefounder who took such a view of the case would be found in his office. However, it is hardly possible that this interpretation of the law will have a repetition in England. The firm which suffered the experience just related set about to see what could be done to remedy the evil, and the result has been a combination of the London electrotypers to look into the matter as a trade. If nothing can be accomplished in the ordinary way they will make an appeal to Parliament.

In a conversation recently held with a gentleman in this city who is engaged in the electrotype business I was able to gather some interesting facts relative to the striking difference in the conditions which surround employers and employed in this business on the opposite sides of the water. The skilled worker in an electrotype foundry in England or France receives rarely more than an average of forty per cent of the wages be would receive if employed in a foundry in America. The materials that are used in electrotype foundries there cost from ten to twenty per cent less on an average than they do here, and it is also true that the ordinary running expenses of the workshop and office are considerably less. And yet English and French electrotypers are paid a price for work turned out that is much in excess of that received in America.

However, notwithstanding this fact, and also that the deliberate methods of doing basiness over there enable them to devote more time and attention to the production of their work, its standard of excellence is confessedly below that produced in this country. Why this is so they are as much at a loss to understand as are we, and it was for the purpose of finding a reason that a prominent Edinburgh electrotyper made a visit to the United States some months ago. He did not discover any great difference between his method and that employed here, and the only result of his visit seems to be that he took with him on his return an American machine for shaving the bases of the plates. It would not seem that this was a solution of the difficulty, for it is not known that the use of these machines has been generally adopted in Great Britain.

In the matter of stereotyping, however, our European bretilern seem to be as much in advance of us as they are behind in electrotyping, though these two industries are commonly supposed to go hand in hand. A recent process just perfected is that of the "dalzieltype," which gets its name from its originator, Harvey Dalziel. It is claimed for it that the type from which a dalzieltype is made suffers no more injury than in electrotyping, which makes it especially useful where wood cuts are used. It presents a surface as hard as that of an electrotype, and in the reproduction of solid colors the specimens submitted are admirable for their smooth surface and nicety of detail. Other advantages are that plates can be made from high or low spaces, and that there is no need of nickeling for color work. Arrangements for the introduction of the dalzieltype process have just been perfected by a New York establishment, and if it does all that is claimed for it its appearance will certainly mark an epoch in the history of platemaking.

O. T. C.

SOME NOTES ON ADVERTISING.

To the Editor: NEW YORK, N. Y., June 15, 1894.

I observe that Judge Moon, of the Circuit Court of Chattanooga, Tennessee, has rendered a decision of much importance to advertisers, in a suit brought by S. R. Logan against the Cheney Medicine Company, of Toledo, Ohio, proprietors of Horn's Catarrh Cure, for \$100 damages. The medicine company in their advertisements offered this amount to any person they could not cure of catarrh. Logan used \$18 worth of medicine without relief. Then he asked for the \$100, which was refused. He brought suit and was today awarded the amount. Judge Moon held that it was not a reward, as alleged by the company, but a guarantee.

I saw a sign framed and hung in the office of a New York printer the other day that should hang in the office of every disciple of the art preservative. It was this:

> A DEPOSIT REQUIRED FROM STRANGERS.

No Sensible Person Will Object to This.

The first two lines are a stock phrase, and are to be found in many offices. It is the last line that makes this particular one worthy of notice. I don't think that with an inscription with a silent accusation like this staring him in the face, a man whose custom is worth having would refuse to recognize the printer's right to protect himself by an enforcement of the rule.

In a trip uptown in a Sixth avenue elevated train with a well-known advertising man a few days ago, he nodded toward the few advertising cards scattered about the car and said, "If any proof were needed of the serious way in which the advertising business has been affected by the 'hard times,' the scarcity of advertising cards in these cars would be amply suffisufficient. Two years ago there seemed to be almost a scramble for positions, but now you see none but the most hardy of the general advertisers here." One hundred and five thousand dollars is the sum paid the Manhattan Elevated Railroad Company for the control of the space for advertisements in their cars, and unless appearances are very deceptive they have the best of the bargain.

In this connection I heard recently an incident that is well worth relating. During a visit to Pittsburgh, some time past, a New York advertising man succeeded in interesting the makers of the Pittsburgh lamp in the merits of the advertising privileges of the Ninth avenue elevated trains. The monetary consideration was to be \$300 per month. By some peculiar misunderstanding the Pittsburgh company thought that it was to be \$300 per year, and, as the contract was signed without being read, they knew no better until at the end of the first quarter came a bill for \$900. A telegram for an explanation resulting in no satisfactory reply the next train brought to New York an indignant member of the firm. Expostulations and threats of refusal to pay brought him no relief. He was shown the contract and politely informed that as the signature at the bottom of it was considered to be worth much more than the amount designated they would have to decline to cancel the contract. With many forcibly expressed resolutions to fight the matter to the bitter end he returned to Pittsburgh, and when the bill for the second quarter and unpaid first quarter was sent at the end of three months more it elicited no response. Nine months rolled by, and the bill, by this time

grown to \$2,700, was again sent. Immediately came a reply saying: "We have sent you check for full amount of your bill. Our New York jobbing trade has increased since this advertising has had time to show results, to such an extent that we are almost unable to handle it. Keep it up for all you are worth." This instance is another vindication of that old saving that circumstances alter cases. J. C. OSWALD.

SLEEP ENOUGH.

Oh, I hate this gittin' up, gittin' up, gittin' up! Oh, I hate this gittin' up wuss'n dirt! would like to lay in bed till the evenin' sun was red, And if folks sh'd think I'm dead, 't would n't hurt.

I have been a-gittin' up, gittin' up, gittin' up. I have been a-gittin' up forty year Sence I used to live to hum, an' my father used to come

With his finger an' his thumb on my car.

I have been a-gittin' up, as I'm bound, as I'm bound-For I reckernize the fac', I am bound-Gittin' up before the fowls, with my eyes like hooter owls', When the voice o' duty yowls: "Hustle 'round!"

I have hustled 'round and sparred, hustled 'round, hustled 'round; I have scratched an' fit an' tore an' hustled 'round-Till I'd like to take a berth in the cemetery earth

And just sleep for all I'm worth - underground I will lead a righteous life, righteous life, righteous life — I will lead a righteous life, if I bust.

And when Gabr'l sounds his trump, startin' sinners on the jump, I will wait the final dump, full o' trust.

I will go to Augel Gabe, Augel Gabe, Angel Gabe;

I will go to Angel Gabe, an' I'll say:
"Don't you go for to salute — I'm a common kind o' coot— Jest an ornery galoot, plain as hay:

"You don't need to make no show, make no show, make no show, You don't need to put on style, not for me. I don't want no harp an' crown, nor no shining golden gown,

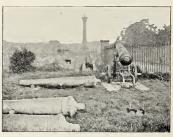
For my tastes is all low-down, like I be. " Jest you put me anywheres, anywheres, anywheres So it 's somewheres I c'n sleep - sleep to stay;

Any shake-down you c'n fix, where it 's allus ha' pas' six -Where it gets to that, an' sticks, all the day. "An' send a nigger kid, nigger kid, nigger kid — If they 's colored angels there, as I s'pose

Send him twicet a day to shake at my shoulders till I wake, And tell me make a break for my clo'es. "Then I'll sort o' groan an' yawn, groan an' yawn, groan an' yawn,

An' I'll roll upon my back, half-a-turu, Theu, remember, putty soon, reckernize that octoroon, And jes' tell the angel coon, 'You be durn!

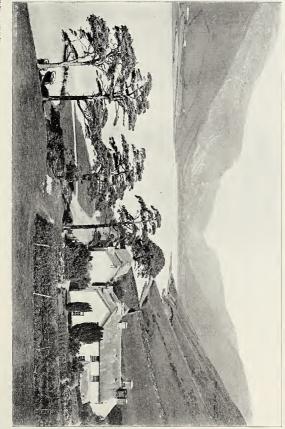
Then I'll hear him crawl away, crawl away, crawl away -An' he'll tell me as he goes, 'Don't you stir!'
An' I'll snozzle down—jis' so—when it 's sleepy warm below, Jest a-murmuring as I go, 'Thank you, sir !'"-Puck.



THE WALLS OF DERRY.

Half-tone specimen by BINNER ENGRAVING COMPANY, 195 to 207 South Canal street, Chicago.

TAL-Y LLYN LAKE.



By permission

Ralph Darlington & Co., Public

Llangoilen, N. Wales.

Written for THE INLAND PRINTER.

NEWSPAPER ILLUSTRATORS-CHARLES NELAN.

BY F. PENN

HARLES NELAN, the subject of this sketch, is without doubt one of the greatest, if not the greatest, cartonist and caricaturist west of New York. His work, which appears simultaneously in the Cleveland Press, Cincinnati Post, St., Louis Chronicle and Detroit Verus, forming what is known



CHARLES NELLY

in the newspaper world as the "Scripps League of Newspapers," has earned for him a reputation second to few daily newspaper caricaturists in this country. Mr. Nelan was born in Akron, Ohio, and has always lived in the Buckeye state. He began his artistic life as a portrait painter in his native town, and was eminently successful. Ambitious for a more pretentious career than that afforded by painting portraits, he went to New York and entered the National Academy of Design. Finishing his academic course he returned to Akron,

where he began his newspaper career on one of the local publications. About this time ex-Governor Foraker delivered a political speech in Akron, and used one of Mr. Nelau's cartoons as the subject of his address. Foraker was at the zenith of his fame, and recognition from so high a source drew the attention of the public to the young man's work. He soon received and accepted a flattering offer from a Cleveland weekly publication. Shortly afterward he was engaged by the Cleveland Press, with which he has been since identified, Mr. Nelan's cartoons are always strong in conception, well drawn and to the point, as will be noted from the examples on the next and opposite columns. They indicate a fine sense of humor. He is very enthusiastic in his work, and possesses that peculiar faculty, so necessary to the successful cartoonist, of grasping a situation instantly and caricaturing it intelligently yet simply. Mr. Nelan is secretary of the Cleveland Art Club, and is prominently identified with a number of other artistic movements

WITH THE ILLINOIS EDITORS.

ROM our representative with the Illinois Editorial Association on its European excursion, the following letter has been received. A very full and graphic account of the experiences of the travelers is given up to the date of writing:

ON SHIPBOARD, SARDINIAN, May 16, 1894.
THE START.

I beg to submit the following fairly full account of the Press Party's

progress since starting on its European tour,

As you are aware, our detachment left. Chicago for Montreal, Tuesday, May 1, on the 310 r.M. trails, vila the Grand Trunk road, a warm bright afternoon, that passed without event of note. Fort Haron was reached about midnight, and we entered Canada at Sarnia, where all hand baggage was carefully inspected by dominion customhouse officers and considerable amassement occasioned by the anxiety of our talks over their carefully packed cases, and we smile even now as we think how they, knowing probable massement unknown to the control of the control of the control of the control of the purpose. It all ended well enough, however. A good night's rest followed and Weshesday morning found as at Toronto.

A glance at the railroad map will show our readers how the Grand. Trunk skirts the north shore of Lake Outario for almost its entire long affording many fine views, and varying much the monotony of travel—a flored decided advantage over the average of overhand routes. From Kingston on, frequent glimpes of the St. Lawrence were gotten as we skinmed on to ord estimation, where we arrived promptly as done at 8xg r.m. The days and the strength of the strength o

Thursday brought another charming day, just the right sort in which to "do" the terraced city of many churches. Our first move after breakfast was to bargain for a snitable vehicle in which to visit the more distant of interesting places and take the Mountain drive. Cabs and cabmen are

numerous at Montreal - theirs certainly is a case of legion - every corner is adorned with them and they surround each public square. Public squares, by the way, are also numerous, affording frequent breathing spots throughout the otherwise closely built city. It consequently did not require much manenvering to effect a satisfactory bargain, for while they, there, are not more modest than the average cabman of other large cities and like them go on the plan of "get all you can," they are of the sort also that "take what they can get." Hence from a proposition of \$3 to a price of \$1.50 was a matter of about two minutes, and we were soon off for what proved a delightful foreucou's drive. Montreal is a city of about two hundred and fifty thousand inhabitants, three-fourths of whom are Catholic and about one-half French. We gave first attention to the business district, best represented by Notre Dame and St. James streets. From thence through the residence portion, of which Sherbrooke street (Montreal's Fifth avenue) is the leading thoroughfare, following which we started in on the easy spiral-like lifts up Mount Royal, each rise revealing a new series of beautiful views until at the last and highest point of outlook



a scene unfolds of surpassing splendor — one not so soon or easily to be forgotten.

Mount Royal rises just north of the city, or, more properly speaking, the city is terraced, at the base and on the south slope of the mountain, which lifts its crown above it to a height of 775 feet from the river line, and its ascent is made easy to carriage travel by an excellent rondway of eight unlies length from base to summit. This sphendid eminence, possessed of so much natural beauty, is being converted by Montreal into a park for ter people, which, when complete, will sland unrivated by any of condines on maintainly toward improved moral conditions. What would Chicago not give for some such natural eminence on which to lavish her countless thomasons in artful development.

From the summit, looking south, the cly Jays spread out in panoramic view. Public and other notable buildings. Notre Dame's towers and St. Peter's dome are quickly marked, while just beyond the majestic St. Jawerace unfolds its royal course, dotted by Nums' and St. Helen's Islands, and crossed directly before us by the famous Victoria bridge. To the right (loward the west) Lachine rapids by algorithm gmerrly in the morning



sun rays, while farther south and west is caught the dim outline of our own Adirondacks, from which moving eastward the eye rests on Greene and Belle Isle Mountains, both clearly defined. Another turn toward the east and the St. Lawrence stretches its glorious length away toward the sea. It apassing to the north on top of the mountain, many beautiful bits of land-scape are beheld, all of which, together with our returning drive down, impressed us as an unusually pleasing experience.

The places of note worthy of especial mention and that should be wisted by all contemplating tourists to Montreal, are: Its many church and cathedrals, conspicoous among them being Bouscour's (the oldeste there). Note Danne, Christ church and St. Peter's, Bouscour's mach there). Note Danne, Christ church and St. Peter's, Bouscour's mach French section, McGill College, Royal Victoria I Boopsida, bone of the Allens, the Reservoir (Bocated over two hundred feet above the river, of massive stone construction and twenty-fave feet deep. Grey's numer, and the Canadian Art Gallery—all are of interest and well worth one's while lose.

On Friday we hastened away to catch the 750 train over the Grant in Turns to Lachine, and arriving, bound our boat, the Fligate, in waiting it is somewhat in advance of the sightscer's season, and there were but two or three besides counciese (five in all 10 in make the run, notwithstang which our boat started promptly, and we had soon passed the Indian willage of Canhuwango, where in former days a stop was made to take on a native pilot whose better knowledge of the channel insured more safety to the trip through the rapids, all of which precaution has been readered unnecessary, and is now dispensed with. The swift river current carried unquickly to the frothy rapids, and as we neared the most critical point, tossing and timbling in the turbulent waters, each found that they intakely held their breath as our swift approach revealed our close proximity to out-jutting ledges, which, however, were, as usual, safely passed, and then a short stretch farther of more frothy waters and the fatious staplish then a short stretch farther of more frothy waters and the fatious staplish.



had been run. It is then a pleasing thing to go quickly to the boat's stern, a much better idea being there given of the extent of the fall. This we did, when in a few minutes, distance and a bend in the river closed the scene.

I caunot say our expectations had been fully realized, having possibly been somewhat prejudiced by literature of the advertising kind which so unavoidably falls in one's way, but we were nevertheless a unit in the opinion that our time and money had been well spent. Rain came with the afternoon and the balance of the day was passed under some disadvantage.

Our party had now entirely assembled, its principal members having arrived under the guardianship of our president, Mr. Clinton Rosette, and his worthy wife, commander and chief of our excursion-that is to say Mr. Rosette is chief and Mrs. Rosette commands him. They, with the main party, having been one and one-half days together en route, had had jolly time of it, coming as they did in special coach, and now our completed company of traveling companions numbered twenty-threegenial, clever party, each on mutual pleasure bent. Our steamer, the Sar diniau, of the Allen Line, was timed to leave for Liverpool, Saturday, the 5th, at day break, but owing to delay in loading could not get away before 9 A.M., so many of our number who had not previously seen the rapids hurried away in the morning, having been assured they could make the run and return in ample season for the Sardinian's starting. But the morning proved unfavorable, a fog settling down over the rapids, making the run dangerous; they were consequently belated, and cousiderable consternation caused, as Captain Moore, the commander of our chosen carrier



seemed - through his inherent promptitude - bent on getting under way, and his superior officers, Messrs. Hannah and Barclay, of the Allen Company, could give no reason for such unusual delay other than favoritism to our party, which in the present instance proved all-sufficient, and, despite the protests, the Sardinian stood in waiting until our company's safe return some two hours past the appointed time, a practical evidence certainly of our standing with the Allen people, whose kindly courtesy placed each under a decided obligation. Our belated members, however, appeared keenly annoyed by this entirely unavoidable circumstance and their actions quickly set at rest any idea of indifference on their part, if such had previously existed, and even Captain Moore was soon restored to his wonted good nature by the raillery that followed. Our start was made at 11:30 A.M., and the sun soon lent his brightness to the pleasures of the day. The trip to Quebec was charming, and at 9:30 P.M. we pulled up at her docks amid a glow of city lights that looked invitingly out into the darkness that had set about us. We immediately landed, visited some of the stores and arranged for cabs to come the following morning (Suuday) at 5:30, that we might see the city before the hour of our boat's leaving, which was to be at 10 A.M. sharp; we had had quite a sufficiency of hair breadth escapes and it was laughable to see how each planned to do his sight-seeing and get back anywhere from one to two hours before departing time.

The moruing came with threatening mien, the sky looked dark and lowering. Promptly at 530 our cab called and as promptly we were in waiting, so a good start was effected and quaint old curious Quebec began unfolding her many oddities to our highly interested gaze.

Quebee, a city of about twenty thousand inhabitants, is divided into Upper and Lower Town, of which Lower Town is the older, having been founded in rick. Probably no city on our continent is more often quoted as representative of foreign ideas; it is simply full of foreign thoughts and suggestion without a single modern American Teature or impression. A strong natural fortress, its promontory rising three hundred and fifty feet above the St. Lawrence, on which height the citaded stands.

Our drive carried us through Notre Dame street, their principal business thoroughfare, past the market places and central church fuels in (88), then up a steep and irregular roadway to the Frontenae Hotel, as splendid structure of sightly location; Dufferin Terrace, the promeaned of Quebee's élite goo; and Governor's Garden, where a monument stands, exceeded in memory of the dual bences Wolfe and Montealm; then further on and up past the Parliament building to the Esplanade and Citade, where we arrived some fifteen or twenty minutes before their hour of opening. While waiting we briefly looked about us and at the fortification walls, ercreded at an enormous expense to the English government in 1852, formidable in their day no doubt, but they would hardly count for much in a test against modern assault.

Of the Chadel itself acres but little we will undertake to say here. It of the Chadel itself acres is garrisoned by a small number of British soldiers, and commands, as you will imagine, magnificent views of the surface and commands, as you will imagine, magnificent views of the surface and commands, the eigenverse of which we were in a measure obbig along Grand Alley, outbee's best residence avenue, to the famous Pains of Abraham. Of this historic spot we endouvered to get a good view, after the which we work carefully about the monument errected to mark the particular where we have where we have the command feel dying on that fateful september of the command of the comma

"The boast of heraldry, the pomp of power,
And all that beauty—all that wealth e'er gave,
Await alike the inevitable hour,
The paths of glory lead but to the grave."

Our return drive was through the suburb St. Louis, where many of the middle class find their homes, a neat but unpretentious section; then to satisfy our curiosity-through the poor and squalid portion of the city, where, as in the suburb referred to, it is not the rule that residents ow their own dwelling places, they being held by the few and rented to the many. Rent rates are low, however, the equivalent to from \$9 to \$12 per month being paid for the better, while in the poorer section \$5 to \$7 is the price. The cottages are all similar in construction - usually one-and-a-half stories in height - of rather small ground dimensions and divided into seven rooms. The principal buildings and better residences are generally built of native stone; the medium class of brick; while in the poorest section wood is used almost altogether, and wood is their only fuel. Comparatively neat and cleauly did the squalid part appear; but, as it seemed to us, wofully insufficient to resist the rigorous climate where marks of winter even yet remain, snow being plentifully seen in the gullies and more shaded nooks

Opposite to Quebec, on the south bank of the river, Port Levis is located. It was here that in 1759 the English, under Wolfe, were encamped. The storm of the morning uotwithstanding, we had seen what we wanted, and our return to the boat on this occasion was in ample season. I assure you,

We were soon again under way passing the Falls of Montmorenci, on the north shore-plainly visible from the ship's deck. Our next and last stop was Rimouski, 150 miles below Ouebec, where we simply touched to put off mail; we then, posting our farewell messages, this was the last of earth to us until Liverpool.

All along down the river banks whitewashed farmhouses and tinroofed churches caught our attention; they are a feature of Lower Canada. The frequeucy of the former was especially noticeable, and all were close down by the water's edge. Back in the country there seemed none at all. and occasionally as the laud slope brought the background to full view, the fence dividing line of farms indicated their general shape as long, narrow strips of land, varying in width, but all reaching away to the rear apparently indefinitely, or, at least, until lost by a rise or fall in the laudscape. This seemed very curious to us until, through inquiry of a Canadian fellow passenger, we learned that the size of a French-Canadian farm is entirely dependent upon the size of the farmer's family; that as sons grew up and married it was customary to bestow upon each a portion, and as the French Canadian is not at all of a roving nature, seldom selling his poland holdings become considerably divided; while the explanation of their strip-like appearance is that there are practically but two good wagon roads through this section and they along the river banks. Consequently at each land divisiou - that every farm may have its independent access to the river road-it has seemed necessary to bestow at least a strip reaching to it. There may be broad acres, or arpents (the French term equivalent to five-eighths of an American acre) at the back, but the frouts are uarrow, mere dooryards apparently, bringing the houses near together along the river bank and roadway. The land itself is not such as our Illinois farmer loves to till, but of light soil and rocky tendency, which, with a small hold ing aud short season would not appear of very flattering prospect; but Freuch thrift makes existence possible, and the Canadian farmer lives con tent - indeed, I think decidedly more so than the average of others better possessed. A cold climate begets a warm fireside, and the love of home

The following day we sighted Newfoundland-bleak, barren and still sleeping under her white, ermine-like robes. We were then just entering the Gulf of St. Lawrence, where we began to get a taste of what ocean sailing in this latitude at this season is : cold (the thermometer at about 35°) and foggy, and the sea, while not "mountain high, tossing foam to a vaulted sky," had nevertheless a good, stiff swell on all day long, which toward night found some of us wanting. But our party are well calculated to cope with any ordinary vicissitude; we do not anticipate any very serious trouble iu our foreign travels.

Just before leaving, I was told by a friend of considerable experience that there were two languages all Americans contemplating a tonr abroad should acquire, namely, "the English for special occasions, the profaue for general use." You will consequently quickly see how peculiarly fitted a company of country editors are for "doing" Europe, if they can only avoid too great a frequecy of the "special occasions." I beg to state, however, that up to date I have not heard a single "cuss" word from any of the gentlemeu of our party - understand, please, I am speaking now for the gentlemen only-and whether this sanctity be due to a pleasant trip or placid natures I leave the PRINTER readers who know us to their own conjec-

Now, just a word about the Sardiniau. Like many another good thing well done at the time of doing, she stands today a stanch and steady craft. Wanting possibly in some of the embellishmeuts of more modern ships, she is nevertheless a good sailer, built along the right lines aud containing all necessary comforts. Ably manned by a kind and courteous crew, her passengers are left in want of nothing possible to grant that would contribute to their case and comfort. We have rummaged her from stem to gudgeon. She is cleanly and well kept, and while the detail of our days npon her shipboard might not prove of great interest to the reader, they have nevertheless been red-letter days to us, adding many strong links to our growing chain of pleasure, and with walking, talking, steamboat billiards, quoits, cards and music, together with the lighter duties of reading and letter writing, time has vanished like the dream. An ocean steamer is more of an institution than some may think. Let me add a few statistics that will prove of interest. The Sardinian, while not of the largest type, is yet 403 feet loug, 43 feet beam and 35 feet draft. She cost to build £180,000 sterling, or \$900,000. Her crew numbers 105 hands. She carries 200 first cabin passengers, 120 second cabin or intermediates, and the usually indefinite number of steerage. Her weight, empty, is 5,000 tons; her weight loaded is 9,000 tous. She has an engine capacity of 3,000 horse. Among the items of supplies shipped for a single voyage across the Atlantic are: 60,000 gallons of fresh water, 1,000 tons of coal (their daily consumption running from 80 to 90 tons), 7,000 pounds of fresh meat, 250 bushels of potatoes, 7,000 pounds of flour, 4,000 pounds of butter, etc. These look like large numbers; they are nevertheless facts. But land is sighted, and my letter must close. Yours, TRIPPING IT.

Written for THE INLAND PRINTER

ILLUSTRATED DAILY JOURNALISM.

RV SHERIDAN FORD R. VALERIAN GRIBAYÉDOFF is a Russian by birth who went to New York in 1878 and began life as a reporter. In this capacity he became connected with the Daily Truth, that ill-starred bantling which, under the brilliant leadership of Mr. C. A. Byrne, began so well and ended so badly. It was a newspaper that undertook the publication of at least one outline illustration each day. Mr. Gribayédoff was more or less of a draftsman, though at that

time his experience was limited. By degrees, however, he became interested in the work, and as the days came and went gave more and more of his time to it till the fascination of the craft absorbed him completely. When Truth succumbed to a consumptive purse, he had become imbued with the idea that illustrated diurnal journalism was the child not of Tomorrow but of Today. This, notwithstanding the fact that the experiment so far as tried had proved commercially unsuccessful. It seemed to have attracted no special attention either among journalists or the public. But only seemed.

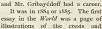


ing Place."- Denslow

who had made a competence out of the Post-Dispatch. This journalist possessed that supreme gift which men call genius. 'Tis only another name for imagination. Success in St. Louis did not satisfy him. He wished to measure himself in the open beside the masters of his profession. With a confidence born of complete performance he turned his face eastward in the early eighties and bought the New York World, a then bankrupt and tainted property. And the chiefs of the New York press had a competitor who

was destined to prove a leader - a leader who was to teach them many things.

Mr. Gribavédoff thought his work in Truth had passed unnoticed. It was not so. There are few good workmen in the world, and there are ever more places than men. Mr. Joseph Pulitzer, with his insight for recognizing talent - an insight that is the very mark and badge of leadership-had noted the draftsman and his work. And so, one fine day, he sent for him,



haughty armorials of American families of aristocratic lineage and a weakness for Piccadilly. The letterpress was, of course, satirical, but neither it nor the illustrations attracted special attention, and it became clear that diurnal illustration, if it was to succeed, must come nearer to life, and, like the girl in the old comedy, kiss close. The second attempt was a broadside, showing the magnates of Wall street, with large heads



IRISH BRIEFS.—" Say nothing bad of the Fairies. - Denslow

and small figures, the face reproduced with photographic accuracy. The new departure achieved a sensation, nothing less, and copies of the issue sold with a rapidity which could only be likened to the sale of the Pall Mall Gazette when "that good man Stead" was looking after the morals of the London demi-monde. Not only New York, but the country at large, awoke to the fact that outline illustration had to be reckoned with as a formidable factor in daily journalism, From the date of its Wall street triumph every Sunday issue of the World has contained illustrations and plenty of them.

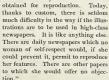
"I was amazed," said Mr. Gribayédoff once in discussing the matter with me, "at the victory of the idea. Journalists

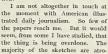


"The Brewers' Strike."- Denslow

from Boston to San Francisco wrote for information touching the work, and the ways and means for its adoption. It had appealed to the public fancy, and journalists make a point of giving the public what it craves. Thus comes it that the system inaugurated by Mr. Pulitzer and myself has been generally adopted throughout the United States.'

I asked Mr. Gribayédoff if he recalled the sensation created at the time the World reproduced the features of some Brooklyn society women. "Indeed I do," he answered, "for I did the work. It was the first time anything of the kind had been attempted, and naturally it created some talk. Certain of the illustrations did not come out well in the printing, and as a consequence the results were of a depressing nature. No woman can forgive anyone responsible for a portrait of her that does not make her beautiful. Then, too, at the outset, women were not used to such publicity, and its novelty startled them. In the beginning it was only with the greatest difficulty that photographs of prominent society women could be





cious, from an artistic point of view, both in design and printing. The vocation is a new one, and it has attracted raw recruits. To judge by some of the newspapers, blacksmiths and coal heavers have mistaken their calling. I have seen half-page illustrations that looked as though they might have been designed by a child incapable of drawing a straight line. Time, however, will doubtless set all this right, bring capable men to the front, and relegate the weaklings to the mechanical department. Illustration that illustrates must follow the letterpress and not attempt to lead it. Take an instance. The other day a newspaper printed ten or fifteen lines of gossip about a well-known politician whose face is familiar as sin.

Yet a portrait of him, occupying nearly one-third of a page, was reproduced with the paragraph. When the illustration dominates the text in this fashion the result is deplorable and makes the judicious grieve.

Newspaper illustrators, like all others, need to cultivate reticence of expression. An artist is known by what he omits! Overelaboration is fatal. Broad effects cannot be attained with the present processes of printing daily newspapers. It is the delicate thumbnail sketch conveyed in a few lines that does it. One might call the craft the art of indication.

Without illustration some articles are incomplete. Not long ago I saw in a western newspaper, I have forgotten which one, a charming critique on "Actresses Legs." It was evidently written by a man of taste



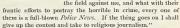
W. I. Ferguson as phen Spettigue in "Charley's Aunt." -Denslow

who knew where to draw the line. There was not an adjective askew, not a phrase too highly colored. The article was illustrated with some dainty outlines of the Langtry leg, the Mary Anderson leg, the Mrs. James Brown Potter leg, the Bernhardt leg, the Ada Rehan leg, the Jane Hading leg, the Ellen Terry leg, the leg of Lillian Russell, and other legs too numerous to mention. The art of the graver supplemented the art of the writer and unity was the result. The majority of articles in a daily newspaper have no need of illustration and

to attempt it in such cases is to bring

contempt upon the craft. Mr. John Stetson, of Boston, a gentleman who can "manage" anything, from a newspaper to a theater, from Kyrle Bellew to Dixey, delivered himself of the following on a sultry afternoon, while we were refreshing ourselves in a café from the heat and burden of the vears: "I started the first weekly police

newspaper in America. That was before the war. There were no competitors in those times and I had everything my own way. As it is now the competition ART INSTITUTE .- "The is awful. There are hundreds of daily illustrated newspapers that have entered the field against me, and what with their



Model Draped."-

"I trust," I said, with some feeling, for I like Stetson, "that you will never fall as low as that!"

WORLD'S FAIR DIPLOMAS.

Charles Tindall, of Boston, in an interview in a local paper of Washington, D. C., of June 18, says: "Along with a good many other exhibitors who were awarded diplomas at the World's Columbian Exposition, I'd like very much to know when we will get the aforesaid diplomas. A good many of us are beginning to wonder whether we will ever get them at all. There has been some miserably bad management in this matter, and somebody needs a good roasting. There are over 20,000 diplomas to be issued, and not one of them yet printed. It is even questionable whether there is any money to pay for them, as I've heard it hinted that if the expense is to be borne by the Committee on Awards, the Chicago directory will probably go to the courts for an injunction."





"CINDERELLA."

Half-tone engraving by
THE TERRY ENGRAVING COMPANY,
Columbus, Ohio.
From colored photograph.
See advertisement on page 300.

Copyrighted by Baker's Art Gallery, Columbus, Ohio. Written for THE INLAND PRINTER.

THE DETROIT "FREE PRESS"—PAST AND PRESENT.

FOR sixty-three years the Detroit Free Press has been a fixture in Detroit. Each year it has had some fitting observance of its natal month. But this year came the crowning achievement and the realization of a purpose that has been among the potential forces which throughout its long career has kept it in the forefront of legitimate journalism. For the first time in its history the Free Press sent greetings from its new home to its friends and patron.

When the Free Press was first founded there were 12,000,000 people in the United States, now more than 65,000,000. Michigan was then a remote and undeveloped territory.



W. E. QUINBY.

Detroit was then a mere village. Now it is one of the most magnificent cities in the world, famous for its beauty, homes, hospitality, commercial importance, industrial advantages, educational facilities. healthful climate and picturesque environments. More than 275,000 people make up its citizenship and its growth is as rapid as it is substantial. From the day of its birth in 1831 to its anniversary in 1894 it has ever

conscientiously sought to advance the interests of Detroit and Michigan, and in this it has received the highest evidence of appreciation in a recognition which has long solved the problem of its success. Its circulation then was thousands; now it is millions. The facilities then for news getting were crude; now they are perfect. Where the readers then were necessarily confined to the locality of publication, they are now found the world over. Its influence from the same cause restricted, it is now international. Where it was heroically struggling for existence, it is now devoting its superb energies to the attainment of a still higher excellence.

The Free Press might well date its existence from the time that Sheldon McKnight founded the Detroit Gazette in 1817, for it was from that beginning that the paper eventuated. But the fire fiend came and destroyed the plant in 1830. In the following year the Oakland County Chronicle was brought to Detroit and Sheldon McKnight placed at the helm, and from this time the Free Press dates its birth. The office was then located at the corner of Bates and Woodbridge streets, and later removed to a building opposite the postoffice, then at the corner of Jefferson, near Wayne street. At the beginning of 1835 it was made a semi-weekly, and on September 28 of that year, was launched as a daily, the first in Michigan. The sheet was a folio, 10 by 17. On February 1, 1836, Mr. McKnight sold his interest to L. L. Morse, of the Ontario (N. Y.) Messenger, and John S. Bagg. A few months later the paper was enlarged and improved, and Mr. Bagg soon after became the sole proprietor. On January 4, 1837, the paper was entirely destroyed by fire. It was without material and none could be obtained until the opening of navigation in the late spring. Henry Barnes, who afterward became one of Michigan's honored citizens, had arrived in the city with a complete outfit for the printing of a paper in Niles, Michigan, and he was induced to trade his plant for an interest in the Free Press. In February, J. S. and A. S. Bagg bought the paper, and two years later the latter became the sole owner, and in August, 1841, it was removed to the corner of Jefferson avenue and Griswold street. In this year Detroit was visited by a terrible fire and the paper was again destroyed. A few days after the fire A. S. Bagg formed a partnership with John Harman, a compositor on the paper. The Macomb County Republican and Port Huron Observer were induced to suspend publication for the winter, and the combined equipment of the two offices was utilized to get out the paper until it was enabled to do better. During this time it simply had to do the best it could and varied in size and appearance. During this time it was an evening paper until, January 7, 1845, it again became a morning paper, and in this year the first power press in Michigan, and the first west of Buffalo, was put in operation. Thus early was it alert for the mechanical aids in its business, and ever since the same commendable enterprise has asserted itself wherever opportunity afforded.

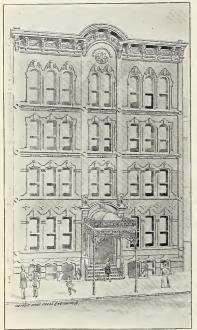
On May 9, 1849, A. S. Bagg sold out his interest to J. S. Bagg, and in 1850 the paper was issued by Bagg, Harmon & Co. On June 22, the firm was changed to Harmon, Broadhead & Co., and in the same year the paper was removed to Griswold street, just north of Jefferson avenue. During this year it absorbed the Detroit Commercial Bulletin, and was issued with daily, triweekly and weekly editions. April 1, 1851, it again changed owners, J. Barnes, S. M. Johnson and T. F. Broadhead becoming the publishers. This year the paper was provided with new type and enlarged to seven columns, and printed for the first time with steam power. In 1852, J. S. Barnes and S. M. Johnson became the owners. February 3, 1853, an important epoch of the history of the Free Press was inaugurated when it became the property of the late Wilbur F. Storey, who enlarged it and commenced the publication of a Sunday edition, taking personal editorial management, stamping it with his marked personality. He had with him a number of marked writers, among them being the late Congressman J. L. Chipman, W. S. Isham, Tom Cook and Henry Starkey, all of whom are recalled with admiration by the readers of that day. The telegraphic service, though in its infancy, was utilized, and the Free Press was upon the high way to the success it has since attained,

In 1860, William E. Quinby made his appearance upon the Pree Press in the unpretentions capacity of a court reporter, who had his spurs yet to win; but the event was fraught with significance to the future of the paper. He had attained the responsible position of city editor, when Mr. Storey concluded to carry out his idea of a great Chicago paper, and sold his interest to Henry N. Walker. This gentleman formed a partnership with F. L. Seitz. A few months later the paper was sold to a new firm composed off H. N. Walker, C. H. Taylor and J. Barnes. By 1863 Mr. Quinby had become managing editor of the institution, and purchased a quarter interest.

About this time the Free Press was active in the promotion of news-gathering enterprises which have since become among the most efficient in the advancement of journalism. In its office the Western Associated Press was formed. In the stirring times of the war it published morning and evening editions. It had correspondents with several of the fighting regiments which brought homor and credit to the state during that eventful period of our history.

Åugust 18, 1866, the Detroit Free Press Company was organized, the stockholders signaling the event by an enlargement of the paper and an improved news service. In 1872 the last and most important change was made in the ownership and management of the Free Fress. From that time to the present W. E. Quinby has owned a controlling interest in the paper and still is with it, holding the position of political editor. Then, on the high road to prosperity, enjoying recognition

as a great newspaper, it encountered another disastrous fire on April 29, 1878, when the entire plant was destroyed. No time was lost, however, for the next morning the paper appeared again and gave its readers a full account of its misfortune. Uninterrupted prosperity followed the paper, and it has easily held the position as one of the leading papers not only in the state but in the county. In 1880 the London, England, edition was established, which proved a wise venture, and the



Free Press is a household word among the English-speaking people of Europe, as it is among the people of the United States. Ten years ago it moved to the large and commodious building on Larned and Griswold streets. But as years went on it became apparent that a larger building was necessary for the growing need of a metropolitan paper, and this event was signaled when it moved to its new and permanent home on Lafayette avenue, within two doors of Griswold street, near the city hall and within a block of the new postoffice Uncle Sam is building.

The new building, with its extensive mechanical equipment, is probably one of the most complete newspaper plants in the country, having convenience in all departments. In the center of the basement is the engine room, one engine having 125 horse-power, and the other 70. Adjoining is the dynamo room, where there are two dynamos with a capacity of 500 lights

each, and also the elevator engine. The large boiler room is to the left, containing two 70 horse-power boilers. In the front basement is located the office of the circulating department.

The rear first floor is devoted to the presses; where there are two Bullocks and a Scott perfecting press, each with a capacity of 12,000 copies an hour of an eight-page paper. In the court, just off the press room, is located the structure where the casting is done, the matrices being molded in the fourth story of the front building, in the department near the composing and make-up rooms. The right side of the first story of the rear building is devoted to the mail room. The convenience of this arrangement is readily appreciated by practical newspaper publishers.

On entering the building one passes beneath a handsome iromork port-cocker, and to the left are the handsome general offices where general business is transacted. Behind this apartment is an absolutely fireproof room, where the bookkeepers are stationed, and where the books and records of value are kept. To the right of the main hallway are the offices of the secretary and treasurer, the business manager and the cashier. The second floor is devoted to offices occupied by tenants.

The third is the editorial floor. At the west front is the room of the president of the Free Press, W. E. Quinby, at present representing the United States as minister to the Netherlands. This is one of the most luxuriously appointed offices in the country, and without question the finest private office in Michigan, being finished in Louis XV style, with magnificent mantel, artistic decorations and furnishings in keeping, being lighted in the front by three large windows. Adjoining is the room of the political editor. At the east front is located the room of the vice-president and managing editor. The decorations of the walls are unique but characteristic, consisting of many matrices. Near by is the reception room, long distance telephone and library. Behind these are the local room. Across the hall is the office of the night editor, and the day and night city editor and telegraph editor. Across the court the editorial department is continued, where are the rooms of the literary, sporting, music and art, dramatic, society and state editors, In the rear of the building are the rooms of the artists, with darkrooms for photographic purposes. In the west front room the wires of the Western Union and Postal Telegraph companies find entrance, and all special messages are received right in the building.

The top floor constitutes a model composing and make-up room, being high and very well lighted. Eighteen Mergenthaler linotype machines are used, the power for which is supplied by two to horse-power electric motors. There is an office for the foreman, a corner for the ad. department, where there is choice of the most modern faces of type used in making this department of the paper look most attractive. This is appreciated by the large class of business men who use the Free Press as an advertising medium. The matrices are made in this room, and the center of the room used for the make-ups. This room is admirably arranged with the latest contrivances and conveniences of the craft.

VIENNESE SHOW-PRINTING.

There is a printing office in Vienna the sole employment of which is the announcement of fêtes, plays, concerts, etc., nothing else being printed but placards. The proprietor of the establishment has many persons in his service who thoroughly understand the most striking way of announcing such matters to the street public by unique arrangement of alluring words. The monster types used are all wood; the effect of the great colored letters upon men's eyes and fancies is always speculated upon. In the pictorial announcements of estates for sale, the letters are often composed of pictures of castles and rural views, the effect of which is very "catchy" and sure to please the eye.

", HE IS RISEN."

e People's Pictorial Bible History." The Henry O. Shepard Co., Publishers, Chicago

REVIEW OF TYPE DESIGNS.

BY R. COUPLAND HARDING

Some protest having been made regarding this department of review and it being represented that injury has been done to the business of certain founders, it was decided to abandon this department of THE INLAND PRINTER. We have received so many solicitations from founders and others to continue the articles of Mr. Harding, however, that we have renewed our agreement with him, and in future no criticisms will be made of the products of typefounders who do not welcome or appreciate such criticism. We take this opportunity to invite typefounders generally to send specimens of their latest novelties and type the products of the product of the other control of the other control

RUCE'S SONS, of New York, have been good enough to send me several copies of their minth supplement, dated Pebruary, in which I find four new job styles, all complete with lower-case and figures, two five sizes, twelve-point to forty-eight point, and two of plainer style, with an additional size in ten-point. Of the two ornamented styles, 1565 and 1566, the first is a fancy

tuscan, with light blocking on the left-hand side. The individual characters are pretty. The V and the M are specially noticeable; the latter is so strangely shaped, that on emergency it might easily pass for a T. Style No. 1566 recalls the familiar "Century," though it is heavier, more condensed and varied in several details. It is less legible than its old prototype, almost requiring to be spelled out. The numerous "tails" are confusing; as in example "Represent," with seven descending letters in place of the single descender P in ordinary roman. The effect, as also in the worlds "Reduced Prices," is monotonous.

FIMES OF Fragrant Flowers

ORNAMENTED No. 1565.

No doubt the letter suffers by being shown in long lines. It is one that will require to be used with great moderation. I scarcely know what to say of Antique No. 311. In the transition period of punch-cutting, sixty or seventy years ago, when the old-face was dying hard, and early tentative attempts at ornamental letter were made, many styles now considered inelegant and clumsy, were placed on the market. More than once I have noted with some surprise the revival by the Chambers street house of almost-forgotten faces of that period. The present antique is not in the strict sense a revival, as it is an original design; but it has all the uncompromising stiffness and squareness of the period of Italians, fat-faced romans and heavy antiques. The heavy horizontal lines give the letter a

AMERICAN Medicines in themselves

ORNAMENTED No. 1566

Hebraic look, suggestive of the old "Italians"; but it has one strong point in its favor—it is most unmistakably legible. Equally readable is Gothic No. 204—an excellent letter, decidedly the best in the supplement. It has all the legibility and force of the plainest sanserif, while its quaint adjustment of broken curves and angles give it a style peculiarly its own. The cap O and S may serve as illustrations. In contour it resembles the open letter "Arboret" (No. 1) more than any other style I can recall, but on the whole it is better shaped. Magazine publishers, and all who make a line of neat display advertising, will, I think, welcome this face.

Messrs. Schelter & Giesecke, of Leipsic, show a fertility of production which is surprising. The most important exhibit in their new *Mitteilung* is a splendid new series of roman, with corresponding italies, entitled "Schulantiqua No. 18." This

HEAD LINES 1894 Fast Express

ANTIQUE No. 311

style has several special features. First, as its name implies, it is expressly designed for school books, and legibility has been made a primary consideration. Secondly it is to systematic "set," or to use the somewhat inaccurate American term, is "self-spacing." The founders consider that Benton, Waldo & Co's system of eight widths sacrifices due proportion, and have therefore introduced twelve widths, to the following units, 2½ (i, l, and points), 3, 4, 4½, 5 (the principal characters, including the n, figures, and most of the small caps), 6, 9½, π , 7% (m, H, M only); 9 (W, Æ, G), and to (- only). I think that the

TERRITORIAL Santa Fe Railroad

COTRIC NO. 201

advantages of the self-spacing system are somewhat diminished when there are twelve different widths; but there can be no two opinions as to the great beauty and harmony of this series, quite apart from its legibility. I notice a peculiarity, both in roman and italic, as regards the f. The letter is cast rather wide, unkerned and the five familiar ligatures are abandoned. This reform was attempted nearly fifty years ago in the Pitman-Ellis phonotype, and earlier still, Stanhope introduced an unkerned f, but I think he retained the ligature. In the italic the f is cut short off, thus avoiding the lower kern with its risk of breakage. This, though not uncommon in job-letter, is a new thing in a standard roman. I have French specimens in which the f is cut square off; but it extends below the line.

Protestantische 6 REFORMATION

Cormanne

quite unlike its American namesake. A good solid useful style. Borders series 175 and 176, two sections each, are really series of line ornaments, adapted to work with brass rule. I cut out a few characters from the synopsis. Some of the pieces of the smaller set are on triangular body. The series contains 145 characters, large and small. Series 176 is much larger. It contains 250 characters, of which I have cut out a few, enough to show the boldness and freedom of the design. All the characters are in pairs, and the complete synopsis fills a large quarto page. The designs are perfectly adapted to type and rule decoration, and contrasted with the old French flourishes in fashion a generation ago, show how vastly typography has gained by its emancipation from the traditions of the copperplate engraver. Some effective designs in combination brass rule, and a number of charming corner vignettes, complete the list of novelties

The Messing linien-Fabrik Aktiengesellschaft, of Berlin, has brought out a series of 131 ornaments in brass, for combination with their standard faces of rule. They include pointed and curved terminals, horseshoe curves, ribbon ends, fancy corners and centerpieces, and nearly every imaginable enrichment to a brass-rule design. Most elaborate adaptations are displayed on the specimen sheet, and apart from the beauty of



the designs, their economy, as compared with ordinary ruletwisting by the compositor, is very evident.

The house of Numrich & Co., Leipsic, I have known by name for some years, but have never seen their specimen book, nor do I just now remember having hitherto met with any sheets of their novelties. I was therefore the more interested



this month on receiving from them a sheet showing in nine sizes, i6-point to 96-point, a very handsome letter entitled Rococo. In its particular class, I know of no face to equal this. The letter, while bold, solid and legible, is at the same

Weihnachten Kannover

time flowing and graceful in every line, the work of a true decorative artist. The initial B to this chapter is from the largest, or 8-line size. The style is complete with figures. I have but two criticisms to offer. The S is slightly top-heavy, coming too far forward, and the peculiar W (shown above), though very graceful, is not readily recognized. It looks something like a badly proportioned D. This face should prove a great success. The founders would do well to supplement it with an outline series for register colorwork.

Three new borders, about 18-point, 24-point and 36-point respectively, and each containing two running characters and a square corner, appear in the Tokyo Press and Paper for January. Not being able to read the language, I cannot give the name of the foundry. The borders have the usual defects of Japanese running patterns — a style entirely foreign to the decorative art of the country. The drawing is good; but the work is too minute, the space too closely filled, and the light-mad-shade values too uniform. Instead of clearly-defined designs of birds and foliage, the effect unless closely looked into, is that of shaded patterns in various tints of gray.

EXPERT OPINION ON ADVERTISING.

REQUENTLY we are appealed to by readers of The INLAND PRINTER for an opinion concerning the adaptation of a style of work to some specific purpose, and we take pleasure in answering all inquiries, either directly or through the columns of our journal.

A recent inquirer submits a circular issued by a printing house and used as an advertisement. To give our readers the benefit of expert opinion, we placed the circular and "query" received with it, in the hands of Mr. Walter L. Gallup, with the request for a professional opinion.

The circular submitted, reproduced slightly less than half size, the original being in the colors of red and blue on white paper, is as follows:



- ITS A FINE ART. Job Printing used to be ranked among the trades, and it was a comparatively easy thing to satisfy the demands of obd-time customers. But in these latter days it has come to rank among the fine arts, and it requires a comprehensive knowledge of the needs of all sorts of patrons to produce Printing that will be appropriate for every profession and branch of business.
- THE MAN IN TRADE should have Printing in harmony with his business. The hardware man requires one style, the art dealer another; but all should have next stationery. A handsomely permed letter-bad, a next and—what startfire sherrtisements these are! We somehow get in the way of "siring up" a business man by the kind of printed nature the uses.
- WHERE IT IS DONE. The mission of this circular is to advertise a Printing House where first-class work only is done. We don't pretend to do work cheaper than anybody else; we only claim to do high grade Printing at proper prices. Our facilities enable us to get out work in the shortest possible time.
- WHAT WE CAN PRINT. Everything is a trifle too comprehensive perhaps. To be more specific, we make a specialty of commercial work, such as every man in business needs. We have facilities for book and pumphlet work, and can familial corporations with certificates of stock, etc. Our type is new and all our material is us to date.
- A TRIAL JOB will convince you that we do all that we claim. We give a small order the same attention that an art catalogue would receive. Will you not let us submit you figures on such work as you need? We will pepup express on all orders of \$3 and over, and can make shipments by either the Southerm Pacific or State Fre.

THE RECORD PRINTERY AND BINDERY,
CLARKE BROS., Proprieters. A Street, Ontario, California.

OUR PRINTED STATIONERY COSTS BUT

Accompanying the same was the following:

"QUERY.

"To the Editor: Ontario, California, May 3, 1894.
"Some time ago we printed several hundred circulars like the inclosed, and mailed them to business and professional

men in towns where there were no printing offices. Return envelopes were also inclosed. We are still waiting for our first order in response to our earnest invitation to 'try us.'

"Is the fault in the circulars, or the stolid and indifferent public, or who? "A. F. CLARKE.

"Foreman Record Printery and Bindery."

MR. GALLUP'S REPLY.

To the Editor:

CHICAGO, June, 1894. DEAR SIR .- I have looked over the circular of "The Record Printery and Bindery," and note Mr. A. F. Clarke's question concerning it.

While it may be justly considered that the phraseology, conception and display of the circular is far superior to the average effort in this line, and that Clarke Brothers are properly entitled to credit for unusual ingenuity, yet their question may be answered in a general way that the reason no one accepted the "earnest invitation" was partially due to the unnecessary and tiresome length of the circular. I say "partially" because the fault cannot be entirely specified. The "several hundred" that were mailed may have reached and been read in many cases by interested men not at the time in need of printing; the "hard times" and hesitancy about an outlay for even printed stationery, or a "stolid and indifferent public," may have been obstacles in the way of the success of that circular. I doubt that Mr. Clarke expected you or anyone to give a reason why no "trial orders" were received, because to be able to do this would be equivalent to the capability of constructing a circular which would positively bring orders, and the man who can do that has not been discovered. Nevertheless, from ury point of view the circular in question is very much at fault, and being so can be charged with a measure of the failure to fulfill its missiou. The writer of it fell into the common error of trying to say too much.

He asks a question at the outset, "Who does it?" to which in any event he expected no answer. It is useless. The "If not - try us," is a harmless phrase cumbering the ground, so to speak, without having any value, as the appeal is supposed to be properly made in the body of the circular. He proceeds to argue that printing is a "fine art," employing seventy-five words to do so. Then follows a paragraph which asserts what kind of stationery "the hardwareman" and "the art dealer" should have, etc.

If the circular was written with the intention of sending it to several hundred business and professional men in towns having no printing offices, good judgment in addressing the class of business men most frequently found in towns so small was not used. If it were written for another class and sent out because it was "on hand," a mistake of another kind was made.

I append wording for a circular which I would offer as a substitute. It is entirely constructed of words employed by Clarke Brothers, and almost wholly in the same order, an elimination, of what I consider superfluous words, being made:

YOUR PRINTING.

IS IT SATISFACTORY?

WE do high-grade printing, make a specialty of commercial work such as every man in business needs, have facilities for Stock Certificates, Book and Pamphlet Work; type is new and all material is up-to-date.

Let us submit figures on work you need. A trial job will convince you. Can make shipments by either Southern Pacific or Santa Fe R. R. and will prepay expressage on all orders for \$3 or over.

CLARKE BROS., The Record Printery and Bindery, A Street, Ontario, Cal.

I call attention to the fact that no words have been substituted for those of Messrs. Clarke Brothers, merely to show the possibility and effect of brevity. It is my opinion that the circular in question would have brought orders to The Record Printery and Bindery had it gone out in the form suggested, even under similar conditions, and yet there is hardly a sentence in it which to my mind constitutes the most effective business phraseology. Yours very truly,

WALTER L. GALLUP.

RANGE OF ADVERTISING IDEAS.

BY WALTER L. GALLUP

NONFIDENCE in advertising, as well as a belief in highclass printing, is again exemplified in a sixteen-page and cover book just issued by the Northern Trust Company Bank, of Chicago, entitled "Traveling Abroad." The body of the work is profusely embellished with half-tone engravings from drawings, either of suggestive and typical pictures or views of notable European scenes. The text affords desirable information relative to the transmission of the necessary funds required by travelers, letters of credit and how to obtain them. I have noticed very much of the literature issued by this company, but nothing so elaborate as this. The selection of colors has been unfortunate, yet notwithstanding this imperfection it reflects credit upon the designer and advertiser.

The advertisements of "Benedict, engraver, Chicago," in each issue of THE INLAND PRINTER, may be commended for terseness, but it might be reasonably suggested that the words used to designate character, facility, etc., might be substituted by something specifying particular advantages,

D. T. MALLETT'S trade magazine, the Hardware Dealer, contains some of the best examples of well-written and welldisplayed trade advertisements which I have ever seen. It is probably due to the fact that Mr. Mallett knows how to do it and gives the benefit of his experience to patrons. I hope that he will preserve the present plan of alternating advertising pages with reading matter throughout the magazine.

THE HENRY O. SHEPARD COMPANY'S pamphlet, "Ideal Business Literature," is their advertisement of a new departure in an already expauded business, in which they propose to take the whole task of designing, writing and compiling a catalogue or pamphlet, as well as the mechanical parts, entirely off a customer's hands, making a price to correspond. The customer will have nothing to do but read and be pleased until his work is delivered.

EDW. HINE & Co., printers, publishers and binders, of Peoria, Illinois, have recently issued a circular printed in imitatiou of typewriting upon a regular letter-head. The idea is old and of doubtful value when used to advertise anything aside from an extreme novelty. The phraseology has diminished its value still further. Messrs. Hine & Co. are undoubtedly deserving of liberal patronage, but if they are not disappointed in the results of the circular it will be an exception to the general rule.

An example of intelligent advertising as well as of neat and tasteful printing was put into my hands a few days ago. A q1/2inch envelope having the following inscription neatly printed on the upper left-hand corner contains the matter:

JUST AN ORDINARY SPECIMEN OF UHLER BROS. NEAT

EVERYDAY WORK.

The initials of these lines are red, and it will be noticed that they form the acrostic JUNE. One of the inclosures is their monthly calendar blotter for June; another, a two months' calendar blotter, a specimen of work supplied to a customer. They are inclosed with a circular of very neat print, of brown ink, on enameled book paper, giving prices, etc. Their offer is blotters for advertising purposes, and by the issue of monthly blotters of unique appearance containing dignified vet convincing phrases, they have shown themselves to be enterprising advertisers of extraordinary ability.

In a recent issue of The National Gracer, of New York, edited and, I believe, owned by Artenus Ward of Sapolio fame, I notice a 7/5-inch double-column ad. of Scribner's Magazine, calling attention to the Christmas (!) number! This paper charges high rates for its advertising space, and it would be interesting to know whether this ad. has been used for some months as a "filler," or whether the Scribners have paid those high rates, using an out-of-date advertisement, contrary to their customary enterprise. To an observing advertiser's mind an estimate of the value of the column carrying such an ad, is essentially lowered.

Approves to the foregoing I remember once to have read the advertisement of a Chicago South Water street commission merchant which quoted "Fresh Arrivals of Strawberries" in November. In my estimation it is no less commendable to the advertising manager or editor of the publication to overlook such things than the advertiser who neglects to use the space to the best possible advantage. Such advertising instead of being a benefit is a positive detriment all around, injuring the advertiser, the paper, the other advertisers and the cause of advertising generally.

A MEANS of advertising entirely novel is issued by The Kittredge Company, of New York, under the title of "Coupon Advertiser." The scheme is said to be patented, is not a subscription publication, and consists of ten leaves of commercial note size, four of which are manila tag boardperforated into four coupons each, and bound in alter nately with the rest. Across the face of these is printed the advertiser's mailing address, and on the reverse side is some request which the advertiser would have the public make. These coupons are commended as an unusual means of answering an advertisement, owing to the readiness with which they can be detached, stamped and mailed. The fixed leaves of the publication contain publisher's notes and illustrated "write-ups" of each advertiser. It is in effect a compound circular with considerable merit.

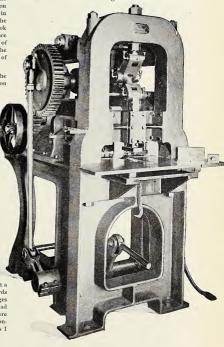
I HAVE been permitted to review the sixty-eight specimens submitted in The Inland Printer competition for typographical construction of advertisements, the awards on which were announced on page 251, June issue, and the prize-winners of which were reproduced on page 269. No doubt many readers of THE INLAND PRINTER have watched this competition and have been interested in its results. The awards reveal a wide diversity of judgment as to what style of type arrangement constituted the best appearing ad., and after reviewing the specimens I am prepared to express the belief that had there been a dozen or more judges the decision would indicate as wide a range. Were it a mere matter of artistic arrangement of the type, and awards were made on that basis, it might be declared that the judges either had displayed poor taste or that a very poor lot had been submitted to them. These gentlemen, however, were obliged to base their judgment upon the advertising conception of the compositors as interpreted by the types. As I view it, the germ of this advertisement is:

> NINETY IDEAS ON ADVERTISEMENT COMPOSITION. Valuable Little Book 25 Cents. The Inland Printer Company, 212-214 Monroe Street, Chicago

That is, to use the phraseology of the advertisement as we find it. Mr. Lord's selection for first prize comes nearer to this idea than the others, yet there are some on the list which in my judgment more nearly combine a proper interpretation of the writer's thought with artistic or neat typographical arrangement, which is the point to be gained in advertisement construction. I am persuaded that the competition opened up by prizes offered in the June number will bring in excellent examples, inasmuch as in one offer latitude is given in the matter of wording, and the fact that in the large ad. special points to define excellence will be considered.

THE STEEN POWER STAMPER AND ILLUMINATOR.

AFTER years of earnest thought and labor there has recently been completed in Philadelphia a machine whose inception was the occasion of skeptical comment and whose advent created a great deal of doubt and dis-



trust. Like all radical innovations, the Steen power stamper and illuminator has had an immense amount of prejudice to overcome. That stamping and illuminating can be done by power with as much nicety as by hand and at a speed many times greater is even yet an unproved proposition in the minds of many who have not yet seen it done. But that it is a fact no one who has seen one of the machines at work will attempt to distrove.

The Steen power stamper and illuminator is simple in principle, direct in its action and has been built for wear. It is massive in construction without a suggestion of clumsiness, every part being fitted with an especial view to its highest capacity. Its speed is limited to the capacity of the feeder, the average being from ten to twelve hundred per hour. Fifteen hundred impressions have been made in that time without a seeming effort on the part of the machine. The character of the work ranges from impressions with or without color, bronzing or burnishing, stamping large or small dies or two dies simultaneously, to stamping a sunken coat of arms, trade-mark or deep die, in color or bronze. The size of the die ranges up to 3½ by 7 inches.

The die rests upon a bed with a backward and forward movement and is clamped in a set plate by two jaws. The clamps are adjustable to any position in which the die is placed, whether straight or diagonal, and the counter block is also changeable to suit the size of the dies. The counter, which sets upon a steel block in the face of the plunger, is made exactly as that used in the best English hand presses. Registration is secured by impressing the die in the counter and subsequently covering it with a rubber cloth. The inker is constructed of two rolls, revolving in a color box at the rear end of the traveling bed, and distributes the ink evenly over a die of any thickness or size. An ingenious attachment drives the rollers only when taking color, thereby preventing the tearing of the roller coverings and keeping the ink from adhering to the edges of the die. For dies of ordinary size one roller is sufficient. The ink is fed to the inking rollers by a brass roller revolving in the fountain. A revolving brush, adjustable upon a spindle, wipes out the surplus color from dies possessing much depth just prior to the action of the wiping paper. This brush is relieved of accumulating color by the scraper in the color box. Its use is needless with dies of ordinary character.

The device for wiping the die is placed at the rear end of the machine. It is constructed of a roll of paper, of width conformable to the die face, which is fed forward and downward over a metal wiping head covered with soft material to prevent injury to the die. The paper unwinds and winds automatically, a clean surface being presented at each approach of the freshly inked die. A taper cone regulates the operation without stoppage of the machine. Its advantage lies in its allowing a greater or smaller amount of paper to unwind to suit the size of the die being used, and to prevent the waste roll as it increases in size from drawing more paper from the supply roll than is required to properly wipe the die. Very little paper is used, as any die can be wiped in about its own length. The plate is automatically raised and lowered by an inside cam, which makes the movement positive, and adjusts in a second to such a nicety that just enough pressure comes on the die to wipe it clean and not enough to cause friction or wear to the die.

The plunger is operated by a joint that gives a positive and uniform blow that is utterly impossible where a spring is used. This necessarily insures an exact similarity of impressions and adds materially to the wearing qualities of the counter. The bed, by the operation of the lever shown in the front view of the machine, can be locked to remain stationary for plain embossing or burnishing. This separation of the mechanism into two parts widens the range of work possible to the machine. A most beautiful line of specimens of work of various kinds done upon the machine has been submitted, and they present the best argument that could be made for it. Those of our readers who desire to learn more in regard to it should write to the Chas. H. Elliott Company, 910 and 912 Filbert street, Philadelphia.

Mike-"Oi'm out of worruk."

PAT—"Whoy don't yez get a job on the perlace foorce?"
MIKE—"The worruk's intoirely too harrud."

PAT — "You'r mistaken; it's the aisiest job in the worruld."

MIKE — "How's thot?"

PAT — "Shure, whin you're doin' your hardest work its only arrestin."

COGNOMINAL QUERIES.

Is Thomas Hardy nowadays?

Is Rider Haggard pale?
Is Minot Savage? Oscar Wilde?
And Edward Everett Hale?

Was Laurence Sterne? was Hermann Grimm? Was Edward Young? John Gay? Jonathan Swift? and old John Bright? And why was Thomas Gray?

Was John Brown? and was J. R. Green? Chief Justice Taney quite? IS William Black? R. D. Blackmore? Mark Lemon? H. K. White?

Was Francis Bacon lean in streaks? John Suckling yealy? Pray, Was Hogg much given to the pen? Are Lamb's tales sold today?

Did Mary Mapes Dodge just in time? Did C. D. Warner? How? At what did Andrew Marvel so? Does Edward Whymper now?

What goodies did Rose Terry Cooke? Or Richard Boyle beside? What gave the wicked Thomas Paine? And made Mark Akenside?

Was Thomas Tickell-ish at all?
Did Richard Steele? I ask,
Tell me, has George A. Sala suit?
Did William Ware a mask?

Does Henry Cabot Lodge at home?

John Horne Tooke what and wheu?
Is Gordon Cumming? Will G. W.
Cable his friends again?

- Good Housekeeping

JOB CASE WITH CAPS, SMALL CAPS AND LOWER CASE.

A SUGGESTION for a job letter case comes from Mr. Harry R. Peck, 37 Grace street, Pittsburgh, Pennsylvania, who says: "In the many years devoted to my accepted calling, I have frequently been confronted with the serious question of how to dispose of job letter, containing caps, small caps and lower case, and have, I believe, at last solved the problem, and would make this simple suggestion, through your medium, to the manufacturer of cases, especially those making a specialty of cabinets for job letter, which is better explained by the following diagram:



By this arrangement everything in such fonts have been provided for in one case and leaving eight small spaces over the lower case for such special sorts as belong to some series, or for duplicate sorts which it is frequently necessary to probase, for special work; whereas, under the old system it was necessary to either use two cases or else a triple cap case, which does not allow space for spaces and quads, thereby necessitating a loss of time to space out lines.



MARIE TEMPEST.

Photo by Max Platz

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY WILLIAM J. KELLY.

TO CORRESPONDENTS.—Letters of inquiries for reply in this department should be mailed direct to Mr. William J. Kelly, 762a Greene avenue, Brooklyn, New York. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

CORRECTION.—In answer to inquiry of "D. E. S. & Co." Eaton, Ohio, in last number, relating to gold size for gold-leaf lettering, the word "heat" occurs instead of beat. The sentence should therefore read "take white of egg from shell; beat it well, and leave to settle." (K.)

MUDDY LOOKING WORK,—G. J. M., Philadelphia, desires to know why the printing on a business card sent us looks so muddy. "It has," he says, "received a careful make-ready, and the ink used is a §r per pound policy black." Answer,—The presswork on the card, while not first-class in result; certainly not objectionable so far as good commercial work goes. The causes which seem to have conspired against a first-class result may be summed up thus: Inferior finish of the card stock, want of body and luster to the ink, and the use of old and defective type in the composition, some of the letters in which could have been improved in looks had they been humored with a little more underlay.

PRINTING ON CELLULOID .- C. S. C., Chicago, has this to say: "Can some of your readers inform me how to print upon celluloid, in black or in colors? I have used shellac mixed in the color and found it very satisfactory, but should like to hear the opinion of others. I use brass type in my work; probably some of the printers would like to learn of its advantages. I shall be glad to enlighten them." Answer .- There should not be any trouble in printing on celluloid, when the makeready is even and hard, and properly prepared inks are used. All reputable inkmakers sell such inks. Shellac, when reduced to a liquid state with high-proof alcohol, forms a good drier in any color of ink; but if used too freely it has a tendency to corrode on the rollers and form; indeed it will often destroy the brilliancy of some metallic bronzes when exposed to light and atmosphere. Electrotypes are generally made use of in this kind of printing; but there can be no doubt that some of our readers will be pleased to answer this inquiry and to hear more from C. S. C. in relation to his use of brass type,

ROLLERS WITH THE USUAL SUMMER COMPLAINT.— C. W. B., Knoxville, Ohio, says: "Dear Sir, I have derived much benefit from the information found in your department each month, and I feel certain that you can tell me how to overcome a difficulty. Three weeks ago I had a fine job of commencement programmes upon which I wished to do extra fine presswork. The weather was extremely hot and the air dry; my office is located upstairs and is extra dry. I used good ink, and the stock was excellent, but the rollers would not take the ink. I would wash them up and everything would go right for fifteen or twenty minutes, then the disk would look as if it were covered with gooseflesh, and the rules and type would take ou a set of whiskers that was most aggravating. I tried everything: the rollers were so sticky that I could hardly work the press I was just sick one evening when I went home. That night there came up a storm; the weather turned cold, and, presto! those rollers worked like a charm. This is not the first time. nor am I the only printer who has this difficulty to contend with. With me it happens every summer although I use good rollers." Answer. - Your case is that of thousands - far and near - and the trouble experienced will likely continue summer after summer so long as glycerine is used in roller composition. The hot weather alluded to could not have been dry as supposed, but full of humidity, as is evident by the storm that immediately followed it. That was why your rollers would not take up and distribute the ink. The glycerine worked up to their surface and made them soggy and lifeless; and your

washing them repeatedly made them more so, yet "sticky" because the face of the rollers was coming off in small particles, thereby filling up everything and spolling the work. It is useless trying to do good work with such conditions against you. If you will get about a quarter of a pound of powdered alum and mix it up in a half-gallon of clean water, and sponge off your rollers with this and then leave them aside to dry for about an hour you will be able to run them a longer time than when otherwise treated; but you must first clean off the ink that is on the rollers with a little hearline. Keep your rollers covered with a soft, non-drying ink when not in use. Read reply to C. W., of Portland, regarding inks, also article on rollers under "Typographical Make-Ready," both appearing in this number.

ABOUT LEVELING UP CYLINDER PRESSES AND LEARNING Photo-Engraving .- B. A., De Ruyter, New York, writes: "I wish to ask through the 'Pressroom Queries' if a cylinder press does not staud level on the floor, does it cause an uneven impression on the cylinder." Answer .- Don't wait to experiment with a press under such conditions, but go to work and level it up at once. It does not necessarily follow that because a cylinder press stands unevenly on the floor that the impression will be uneven on the cylinder, no more than the tipping of a roman letter will form an italic one; provided, that the bearers of both bed and cylinder are evenly set and of proper height, end for end. The great harm consequent to a press standing unevenly on the floor falls upon the more sensitive and important parts of its construction, the abuse of any one of which soon spreads to others, and, after a time, wrecks its availability. Cylinder and platen presses, when carelessly set up, will "lurch" from side to side and cause slurring, bad register and other faults. Our correspondent also puts this question to us: "Do you think that photo-engraving can be successfully and practically taught by mail?" Answer .- We would not advise anyone to try this; because we deem it impracticable to become successful in its chemical, mechanical and artistic intricacies. The theoretical problems of this iudustry, however ably expounded by mail facilities, will be lacking the essential elements of practice and experience, without which all theories vanish into vagueness.

DIFFICULTY WITH HALF-TONE PRESSWORK.— C. W., Portlaud, Oregon, has evidently struck what may now be termed on old snag, as may be gleaned from the following letter: "Can you inform me why a half-tone illustration should appear like a confused or meaningless mass - I mean the solids or darker shades - when after a delay of about an hour (waiting for the proof) the job was started to be worked off. While the make-ready and overlaying was in progress, the cut looked clear enough; but after working a dozen or so impressions (whether light or dark), the ink seemed to dry up on the heavier portions of the cut, and if not wiped off would pull the stock. The ink used was of a good, black color, short and stout-bodied, and the paper was fine cut or coated paper. The same iuk was used all right on a cylinder press, with the exception that it seemed to be impossible to regulate the fountain or flow of ink to the rollers; one minute it being a good color, the next too dark or too light, etc., for which we would like to know the cause and remedies." Answer .- The difficulty complained of can only come from two causes, namely: The rollers or the ink used, and we fear both have contributed to the annoyance of our friend in the first case, which evidently occurred on a platen job press. Printing half-tone illustrations on platen presses, especially if the plates are too large and the machine weak, is always more difficult than when done on cylinder presses, because the former does not possess equal distribution, rolling or impression. When rollers do not distribute and deposit ink uniformly, no matter whether the ink be long or short in texture, it is evidence that they are affected by atmospheric conditions of humidity which make them useless for their duty, and others should be substituted for them at the

ment

earliest moment. While making ready, doubtless, the rollers performed satisfactorily, because the press was not run at the regular speed; but when put to this speed they picked up and left the ink in spots on the plate, as their face was too moist to do otherwise. This would form a "conglomeration" in a short time, and pull the coating off the stock as a consequence. Fine inks, on the other hand, are often made "too short," and will not flow in the fountain, for the reason that their full body and short tack prevents them from hugging the fountain roller when the machine is running at regular speed. We also find that much of the ink put up for half-tone work contains too much drier, and this peels off the enamel coating from the paper and holds it on the plate, which soon fills up the interstices of the engraving, thereby rendering it a "meaningless mass." When this is a condition of fact, a small quantity of No. o varnish or a small piece of vaseline, well mixed with the ink, will have a beneficial effect.

Written for THE INLAND PRINTER.

IDEAL SUPERVISION - WILLIAM FLETT.

BY B. J. F.

N O position in a large printing office, it may safely be said, requires more discrimination or makes larger drafts upon the patience of the incumbent than that of foreman. It was recently necessary for me to make a call upon the mileage department of the Rand-Avery Supply Company,



WILLIAM FLETT

of Boston, Massachusetts, and the system and order prevailing there under the direction of Mr. William Flett was to me singularly impressive of what capable supervision can accomplish. The Rand-Avery Supply Company is devoted exclusively to printing for transportation companies, and is the largest office of this kind in Boston. It is divided into three departments, the job, ticket and mileage, and to the latter I have reference particularly. The scrupulous cleanliness of everything in the department is remarkable. The floor, at the time of my visit, was aclean as if

newly washed, all the bright parts of the presses had been polished with emery cloth, and not a particle of grease or ink was noticeable out of place. The windows were polished and bright, the woodwork scrupulously scrubbed, and while I was there men were up on step ladders before starting the presses wiping all the shafting and pulleys with waste.

Not a piece of paper is allowed on the floor, each person having a waste basket to put paper in. The paper stock was all cut and labeled on shelves. Racks for forms for press and foundry, all labeled, in their places. The walls and ceiling were all newly whitewashed, and the air was pure and clear, which is rare in the average office. I turned to Mr. Flett in surprise, and asked him how he managed to keep things looking so nice and neat. He said he insisted on it, and all the employés took an interest in having it so. He said that he believed in having a place for everything, etc. "Well," said I, "how do you manage to keep your floor looking so white?" He said he had a couple of the boys mop the floor with lye water every Saturday about an hour before closing time, and if any of the men wished to chew tobacco they must provide a box or some other receptacle. Every day the office is swept twice: in the morning and at noon hour. Said Mr. Flett: "I insist on these rules, and see that they are carried out to the letter." I then remarked that I thought the employés would be displeased, and in reply he said: "Here is a sample of it." taking out a handsome gold watch on which was engraved:

Presented to Wm. Flett
by the employees
of the R. A. Supply Co., Mileage Dept.

Mr. Flett is a native of Chatham, New Brunswick, and when a lad was bound out for a term of four years to learn the printing business in the office of the Miramichi Advance of that place. After serving two and one-half years of his time he was freed from his indentures, and given charge of the office. He held the position for a year, until his desire for a larger sphere of action brought him to modern Athens, when he entered the employ of the Rand-Avery Supply Company, where he has been for the past nine years. From the start he was appreciated as a valuable man, and in the spring of 1890 he was appointed to his present position in charge of the mileage department. The testimonial of his employés' regard for him, to which I have already referred, Mr. Flett has a pardonable pride in. It was presented to him last Christmas. Within the watch case is a miniature of Mr. Flett's wife and baby, and the inscription mentioned above. Accompanying the watch and chain was an elegantly designed and illuminated address, the work of the company's artist, the wording being :

DEAR MR. FLETT:

We, the employes of the Mileage Department R.-A. S. Co., deeming this a fitting time to show our appreciation of you as our foreman and a sympathetic friend, tender you this slight token as a mark of our esteem and respect, token as a mark of our esteem and respect, to prosperity for you and the loved ones within its case.

And if God ordains that our paths should be different, we hope that this shall be a gentle reminder of the many pleasant days we have spent together.

With deepest respect, Your Employes.' Boston, Dec. 24, '93.

Mr. Flett is but twenty-nine years old, and the secret of his success lies in his consideration for his employés without favoritism, and with thorough discipline. The morale of the department, influenced by his personality, is beneficial to the Rand-Avery Supply Company, and to every worker in the establish-

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

FOOT-NOTES AND HOW THEY SHOULD BE PLACED—A. J., Detroit, Michigan, desires "to be informed on the proper position for foot-notes—at the end of the article or at the foot of the column to which the note refers." Answer.—At the end of the article if within the column, and in a newspaper at the foot of the column if the article runs into a following column. Foot-notes should seldom occur in a paper. In a book or magazine foot-notes should always be at the foot of the page.

DISUSE OF THE COLON.—C. R., Toronto, Canada: "Is the disuse of the colon at the present time not a mistake? Is it not a very useful and expressive mark? What is supposed to take its place?" Answer.—Colons are as frequent in their proper uses now as ever. The colon never was used much in real punctuation (that is, within the sentence) by the best punctuators. Opinions differ as to its usefulness and expressiveness. My own opinion is that it never had a place other than that shown in its use on this page. It is sometimes used where a period should be, and sometimes in the proper place of the semicolon.

POINTS INSIDE AND OUTSIDE QUOTATION-MARKS.—A. J. Fenton, Michigan, says: "A humble compositor, having become involved in a dispute regarding punctuation, leaves it for you to judge whether or not he is correct. In the verses of Ben King, 'If I Should Die Tonight,' quotations are used as in this example:

And say, "Here's that Ten Dollars that I owe", etc.

I would like to ask, Is it not proper to put the comma at the end of this line outside of the quotation-marks? My opponent claims it is never proper to do so. If you will please explain the use of punctuation-marks in such cases you will greatly oblige a subscriber and reader of your magazine." Answer.—
The comma should be inside. In some cases logic would put the comma or period outside, but that makes a ragged appearauce, and the best taste does not allow it. A semicolon or a colon outside does not offend the eye, and is better placed outside when the quotation logically comes within the punctuation

IS PUNCTUATION UNNECESSARY ON TITLE-PAGES'—P. L. B.;
San Francisco, California: "Regarding the use of points in title-pages, the contention is made by some that the arrangement of the lines does away with the need of points, particularly on the larger display-lines. Will you kindly give your
opinion on this matter? "Ansizer:—Punctuation of title-pages,
san certainly been thrown overboard by a great many people,
and most of our recent books appear without it. Is dissues is
merely a matter of taste, and title-pages, sepecially those with
little reading, do look better without it. I am old-fashioned
enough, though, to prefer the use of points in everything.

The Proper Uses of O and Ohl.—B. V., Des Molines, lows: "Please explain the proper uses of O and Oh. Are they to be used indifferently?" "Auster.—The "Century Dictionary" says that Oh is common in ordinary prose, and O is preferred in verse and in solemn style, as in earnest address or appeal. The "International" (called "Webster's") says that a distinction is insisted upon by some, that O should be used only in direct address, while Oh should be used in exclanations. John Earle, a noted English philologist, says: "We should distinguish between the sign of the vocative [address] and the emotional interjection, writing O for the former and Oh for the latter." This distinction is quite common in practice, and good.

UNIFORMITY IN PUNCTUATION, ETC.—H. K. M., Chicago, asks: "What is the procedure necessary to attain uniformity in punctuation, capitalization, etc., on a certain work that has to be rushed? The copy is in various manuscripts. Is it quicker and cheaper to have the prooferader go through it first, or had it best be given out to the compositors with some general directions?" Answer.—If the matter is of similar formal character throughout, directions to good compositors should be sufficient; but the surest way is to have the reader fix the copy. Rush, however, is almost always disastrous, and the work can hardly be expected to be absolutely uniform. The customer who has work rushed should be very grateful if the gets good work. One can hardly tell, without experiment, which way is quicker or cheaper.

CAPITALIZING IN COMPOUND WORDS, ETC .- E. B. C., Lynn, Massachusetts, writes: "In setting titles, should compound words have the second word capitalized? What is the custom of the best printers in regard to this? Have you published any articles on compound words recently?" Answer .- The "custom of the best printers" is, so far as may be determined, somewhat in favor of capitalizing the second element of a compound word in a title with capital initials, Custom is very uncertain in this, as in many other matters; and it would be a great gain if principle could be made the basis of procedure, which in this case would overrule the capital. To show the principle, another error that is almost universal must be considered. "Compound word" is used as meaning "two words joined by a hyphen," which is not its proper meaning. A compound word is a word made by joining two words, whether with or without a hyphen. A distinction between one word and a word is evidently erratic, even if it is almost universal. "Hyphen" means, etymologically, "into one," and the mark is used because the parts between which it is inserted are taken jointly as one word. It is not likely that a habit so fixed can be overcome, or even that the trial will be made; but a better distinction would be "two words," "solid" or "close," and "hyphened." It is not right to use a capital letter in the middle of a lower-case word; therefore, on principle, it is better not to capitalize any but the first element of a compound. THE INLAND PRINTER has published many articles on compounds. One letter some time ago said that what is wanted is simplification, evidently meaning that the hyphen should not be used. This idea of simplification is unreasonable, because it leaves open the question whether any certain pair of words should be left separate or joined. The fact is that a large majority of people do use the hyphen, but with no uniformity, so that we often find in close succession such inconsistencies as "lunchbaskets" and "button boxes." The only way to simplify this is to apply principle, and conclude that if one of the terms is a compound the other must be. They are compounds from the only real grammatical point of view, and so are all others like them. Usage has made it impossible to insert or omit the hyphen uniformly, but has not so restricted our power of uniformly joining in some way or separating words of exactly the same nature.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY A. L. BARR.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquirles will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

TEMPERING CASTING METAL—II. H., San Antonio, Texas: "Under what conditions will casting metal become too hard? In what manner will it display the defect, and how can it be remedied?" Answer—Metal is hardened by antimony. Antimony melts at \$45° Fahr, tin at 424° Fahr, and lead at 612° Fahr. It is easy for you to see that the tin will burn out first when too hot; the next metal to burn will be the lead, leaving you nothing but the antimony. Stereotype metal should never be heated to a red heat, as it is certain to burn out the tin, which is the most expensive of the three metals. It will show its defects, first by not running full and being rotten or porous at the end nearest to gate or tail of cast. Too much tin will make sinks in cast, especially when it is not allowed to stand a long time after pouring, as it does not set as quickly as the other metals.

ELECTROTYPE SHELLS ARE MAILABLE—J. T. R., Chicago, Illinois: "Is it possible to have electrotype shells mailed from, say, Europe or vice versa and have them backed with metal at destination, mounted and printed and give satisfactory results?" Answer—Ves! There is no reason why shells should not be sent any distance, if properly packed, and backed at destination. It would be better to have them tinned before shipping.

EVAPORATING WATER FROM WAX.—D. H., Chicago: "What is the best and safest method of evaporating water from the wax composition in molding?" Assizer.—The water can be removed readily by heating an iron and passing it over the top of the wax. Do not get the iron too hot, and only barely touch the top of the wax with it. If the water shows after it is poured on the plate, warm a straight edge and pass it over the face of the wax. This will cause the water to evaporate.

Wearing Qualities of Copper, Faced Tyre.—H. C., Baltimore, Mayland: "From an expert's experience please inform me if copper-faced type has any advantages over other type in wearing qualities, and to what extent, if any?" Anzeer.—Copper-faced types have never given good satisfaction, as the shell is liable to peel off after using it a few times. For bag work and other coarse work of like character copper-faced type is found to wear longer, but as a general rule and for allaround work it is not desirable.

CONCAVITY IN MOLDS AND TYPES.—G. G., Cincinnati, Ohio: "What causes concavity in plates and occasionally in type? Can it be remedied? If not, how can it be avoided?" Answer.—There are several reasons for concavities in both type and stereotype, but the general cause is in the metal not

being properly proportioned, or it may not be at the right heat when poured, or the mold may not be at the right temperature, or the metal may be so full of dirt that it will not run properly. I believe you will find that you have too much tin for the amount of other metals, if you have trouble such as your inquiry intimates.

CORRECT RATES FOR GITA-EDGED WORK.—P. M., Detroit, Michigan: "I have read your interesting notes with the greatest profit since they were commenced in THE INLAND PRINTER. I would be pleased to have you state a scale of prices which would be correct and profitable for first-class gilt-edged electrotyping and stereotyping, basing your estimate on the usages of, say, Chicago?" "Answer.—To do first-class electrotyping regular work, forty per cent off list; jobwork, from twenty-five to thirty-five per cent off; newspaper ads., from thirty-five to fifty per cent off. This is a general average; some jobs should pay more, and some a little less; but you cannot vary much from the above and do first-class work and make any money.

CAN PRISSMEN SUPPLANT STREEOTYPIERS SUCCESSFULLY,
—J. J., Booton, Massachusetts; "TO decide a wager and for
the satisfaction of a number of your readers will you inform
if it is possible for pressme in newspapers to pick up
enough of the stereotyper's trade to hold positions as stereotypers against the regular force in case of any dissension in the
able to do stereotyping than it is for a stereotyper to hold a
pressman's position, as each of the occupations is a trade in
itself. There are some places in this country where pressmer
are doing stereotypers' work and vice versa, but no first-class
pressman will do stereotyping in addition to his legitimate
business, or any first-class stereotyper do presswork under the
same terms. It is no easier to learn stereotyping than it is to
learn any other trade, as all beginners will certify to.

PROCESS ENGRAVING NOTES AND QUERIES.

BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

COMPETTION IN PHOTO-ENGRAVING.—Art Bliss, Denver, Colorado, asks: "1s it true that competition is depriving engravers of the profits of the photo-process methods?" Answer.—It is too true that a senseless cutting of rates is destroying photo-engraving as a business. This subject will be made the feature of an article elsewhere to which the correspondent is referred.

PHOTO-PROCESS INSTRUCTION BY MAIL—G. Harn, Detroit, Michigan, inquires: "Can I study the half-tone business successfully by instruction by mail? Where could I receive such instruction?" Answer.—The correspondent is referred to the advertising columns and also to the reply to Mr. J. I., Markoe. I have heard of men receiving instruction in medicine by mail, and if they were successful practitioners afterward I do not see any reason why you should not become a past grand master in the art of half-tone making in a similar way.

WOOD ENGRAVING VERSUS PROCESS ENGRAVING.—Bernard Hull, Chicago, writes: "1st it me that good wood engravings are no longer produced, by reason of the competition of the photo-processes?" Is the study of wood engraving abandoned for the same reason?" Answer.—It would be sad to say that when such wood engravers as Cole, Kruell, and Juengling or nearly a hundred others in this country and Europe pass away, that there would be no others. It is true that this generation has seen the golden age of wood engraving, and we are now having a flood of photo-process work; but good wood engraving will always be in demand for the illustration of work that will live. New applications for illustration are being daily

found, so that the field for all methods of engraving grows larger, but in relief plate printing it must be conceded that artistic wood engraving will always hold the place of honor.

SUBJECTS FOR HALF-TONE WORK AND SUBJECTS FOR ZINC ETCHING .- T. R., Chicago, writes: "I frequently have drawings made by the half-tone copper method, in which I notice a distinct loss of strength from the original. Zinc etching, however, preserves the strength, sometimes to harshness. Can you tell me how to distinguish the suitability of the drawings for the purposes of the two methods?" Answer .- The article, "Mistakes in Half-Tone," in The INLAND PRINTER for June explains this matter. It is there stated strongly that the half-tone process flattens the subject reproduced by it. Why the contrast is increased in zinc etching would require going into the laws of optics to explain. Sufficient to know that drawings for half-tone require greater contrast between the highest lights and the deepest shadows than is desired in the reproduction. The copy for well engraved zinc etchings should, on the contrary, have more detail in the shadows and stronger lines in the high lights than should be in the reduced repro-

STARTING A PHOTO-ENGRAVING PLANT. - J. L. Markoe, Bombay, India, asks: "Is it possible for me to start a half-tone or photo-engraving plant successfully in this country. Nothing of the kind is done here. I understand printing but know little of photography. I desire to experiment on the matter if not too expensive. What should I do to make a start?" Answer .- You can start a half-tone photo-engraving plant in India, but why not start a watch factory, or any other business that you know little about, your chances of success will be equally great. Your query suggests a longer article in another place in this number. If you desire to learn the first principles of photography as applied to photo-engraving, I would recommend you to study Edward M. Estabrook's "The Ferrotype, and How to Make It." I suppose there are a hundred volumes in my library on photography and yet there is none that treats the subject so clearly as the one mentioued. About the same laws govern negative making for photo-engraving that apply to the production of a good ferrotype. Read THE INLAND PRINTER for further information. If you want to inaugurate a successful half-tone business, however, you should have a practical operator, and one may be had by advertising in a Munich or New York newspaper.

ENAMEL FOR HALF-TONE WORK.—J. K., Toledo, Ohio, asks: "What is the best enamel for use in half-tone work? Where can it be purchased, or can it be made from a formula at home, if so what is the formula?" Answer.—Here is a good formula for half-tone enamel. It is being sold at from \$25 up for the bare recipe, without the explanation regarding the chrome alum, which is most important.

No. I.— Dodd's superfine glue	2 ounces
Water	2 ounces
No. 2.— Merck's bichromate of ammonia 12	o grains
Water	2 ounces
No. 3.— Whites of eggs (albumen)	2 ounces
Water	2 ounces
No. 4.— Chrome alum12	o grains
Water	2 ounces

Be sure you get the glue mentioned, no other will answer quite as well. Allow the glue to soak up its two ounces of water. Dissolve the bichromate of ammonia in its two ounces of water and add to it thirty drops of the chrome alum solution, No. 4. Heat the glue, after it has absorbed the two ounces of water, until it is almost boiling. Heat No. 2, when the chrome alum has been added, and pour it into the hot solution No. 1 while stirring the latter. Beat the whites of eggs up well in the two ounces of water and add three or five drops of aqua ammonia. When the mixture of No. 1 and No. 2 cools some str in No. 3; fifter the whole while warm. Whirl the copper plates after flowing in this solution to get an even coating. Do not be afraid to burn it in until it is a dark brown. Use an aniline dye in the water that the print is developed in. There are many reasons why with different operators the enamel solution will give varying results. Remember the chrome alum solution is the key to the operating. Addition of alum makes the solution difficult to flow and develop, but makes the film harder, and vice versa.

THE HORACE GREELEY STATUE.

LEXANDER DOYLE'S bronze statue of Horace Greeley was unveiled in Greeley Square, May 30, in presence of the Press Club and typographical unions of New York and Brooklyn and Horace Greeley Post, G. A. R. The oration was delivered by Hon. A. J. Cummings, who was one of the editors of the Tribune under Mr. Greeley. The statue was presented to the city by George H. Moore, chairman of the executive committee and was accepted by Col. John R. Fellows, on behalf of Mayor Gilroy. As will be seeu by the illustration the statue represents Mr. Greeley seated in his editorial chair, with a copy of his paper in his right hand. It is of bronze, seven feet in height, with a base 5 by 7 feet, and rests upon a pedestal of Quincy granite which measures 8 by 10 feet. The of a committee which had been formed shortly after Mr. Greeley's death in 1872. It was made up of his friends and admirers, and while the amount in Mr. Green's possession had been collected for the purpose of erecting a monument to his memory, nothing beyond this had ever been accomplished, This unexpected stroke of good fortune made the task of the committee somewhat lighter, yet it was by no means even then an easy one. So many years had passed since the great editor's death that it seemed almost impossible to awaken public interest, and contributions came in slowly. After six years of earnest labor about \$14,000 was raised and the statue at last erected. There is about \$2,000 yet to be paid.

The statue, as it stands, is a token of the esteem in which the memory of the great editor is held. Aside from this, a reason for the efforts of the printers of New York and Brooklyn is to be found in the fact that Mr. Greeley was the first president of New York Typographical Union, No. 6, But four unions outside of New York and Brooklyn made official contributions to the fund. They are: Cincinnati, \$80; St. Louis, \$64: Indianapolis, \$10, and Butte, Montana, \$10,

The Horace Greeley Statue Committee consists of the following gentlemen: Chairman, George H. Moore; secretary, Marvin D. Savage; Hon. A. J. Cummings, E. K. Wright, O. S. Teall, H. C. Curry, W. P. Robinson, R. Strong, U. P. McHugh,









ABRAHAM PIETCH



WM. P. ROBINSON

EXECUTIVE COMMITTEE, HORACE GREELEY STATUE COMMITTEE.

inscription on the front of the statue is the name, in plain letters, "Horace Greeley." On the Broadway side is, "Erected under the auspices of Horace Greelev Post 577, Dept. N. Y. G. A. R., Typographical Union No. 6, N. Y., Brooklyn Union No. 98." On the Sixth avenue side appear the names of the Horace Greelev Statue Committee.

HUGH C. CURRY

The committee, under whose auspices the statue was erected, was composed of members of the New York and Brooklyn typographical unions and Horace Greeley Post, G. A. R. Shortly after its organization two of its members, Secretary Marvin D, Savage and Congressman Amos J. Cummings, called upon Andrew H. Green, late comptroller of the city of New York, for a contribution of \$500 that had been made by the late Samuel J. Tilden, Mr. Green being the executor of the Tilden estate. He told them that he could not pay them the \$500 until the matter had been looked into, as he knew nothing about it, but that he did have something more than \$3,000 that he thought could properly be turned over to them. He then proceeded to inform the astonished geutlemen of the existence

A. Pietch, J. M. Figaro, A. Smiley, T. C. Wilderau and F. A Hasleiu. The committee, which was organized in 1872, named the "Greeley Monument Committee," was composed of W. W. Niles, George W. Childs, James O. Howard, Andrew H. Green, John Cochrane, Alexander Doyle. Of the Executive Committee of the Horace Greeley Statue Committee, whose portraits are herewith given, all are working printers. Messrs. Moore and Savage are also members of Horace Greeley Post, G. A. R., the former serving as present commander, and the latter as senior vice-commander. Mr. Curry is an expresident of Brooklyn Union, No. 98, and Messrs. Pietch and Robinsou members of "Big Six." It is to be hoped that the committee will experience no difficulty in obtaining the \$2,000 yet to be paid upon the statue. Those of the readers of THE INLAND PRINTER who wish to have a part in the honoring of this great journalist may do so by seuding their contributions to Ebenezer K. Wright, president of the Park National Bank, to whom the committee is much indebted for his generous aid.

TRADE NOTES.

The Mont-de-Piété, or pawn office of Paris, loaned, in 1893, the sum of \$11,000, on a total of 5.350 books. These could not be new volumes, as the law interdicts manufacturers pawning

THE Dexter Folder Company have now removed their entire plant to Pearl River, Rockland county, New York, and all communications should be addressed to the company at 49 Wall street, New York. Pearl River is situated twenty-five miles from New York

city, on the New Jersey & New York Railroad.

WE acknowledge receipt of sample of "Rubberine," the new composition for printers' rollers, from the Evelyn Patent Tint Block Company, of Baltimore, advertisement of which appears on page 310.

THE firm of Carruthers & Thomas,
printers, Rutland, Vermont, has been dissolved. The business
will be carried on at
the same place by
James Carruthers, and
Mr. E. H. Thomas
will remain in the employ of the house.

In the window of a drug store close to Broadway and Pulton street, New York, there is a show case containing several hundred "seventeen-year locusts," and the exhibit is a very popular one. The card says that they were captured in New Jersey after attacking a trainload of commuters.

DEFAULTER AU-GUSTUS C. HOGEN, of the Exchange National Bank of New York, has been sentenced by Judge Benedict, in the United

States Circuit Court, to seven years' hard labor in the Eric county penitentiary. His accomplice, C. E. Bartholemew, was sentenced to imprisonment at hard labor in the Kings county penitentiary for five years.

ONL of the most prolific causes of lawsuits is the question of the ownership and the customer's rights in lithographic stones. The Court of Appeals of New York has decided, in the case of Knight rs. Sackett & Wilhelms Lithographing Company, that where a person employs a lithographic company to put certain designs on stones for the purpose of doing certain printing therefrom for him, under an agreement whereby the stones are to belong to such company, he has no title to, or right of possession of such stones that will enable him to maintain

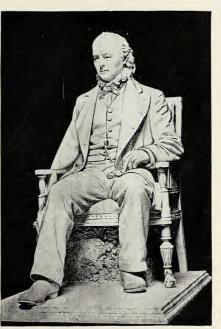
an action against a third party for their conversion, though he paid for the labor of putting such designs on the stones.

JOSEPH WETTER & Co, makers of numbering machines, 20 Morton street, Brooklyn, New York, are giving considerable attention to advertising of late. Besides the advertisements which they are running in the trade papers at present, they get out leaflets occasionally. The last one received at this office is called "The King of Digits." It brings out the various points they wish to have prospective buyers know about, and tells, in a way that cannot fail to sell their machines, just what they

are. We understand that it is the work of Jed. Scarboro, and is up to the standard of work usually produced by him.

On or about August 1, the Kingsley, Barnes & Neuner Company, printers, Los Angeles, California, expect to move into a building which is now being erected especially for their use. When settled in their new location they will have double the space which they now occupy, and will increase their facilities in every department so as to look after the trade in their section in better shape than they are at present able to do.

On June 2 the Winters Art Lithograph Company, of Springfield, Ohio, applied for the appointment of a receiver, and Oscar T. Martin and Ben H. Winters were appointed in that capacity. The firm published the World's Fair lithographs and is now publishing the "Book of the Builders." For this purpose the Columbian Publication Society was organized with D. H. Burnham, of Chicago, Chief of



HORACE GREELEY STATUE.

Construction of the World's Fair, president and general manager. The latter company is not affected. The liabilities are \$152,000, and the plant is worth \$75,000. The principal creditors outside of Springfield, Ohio, are: R. Hoe & Co., of New York city, \$6,300; Godfrey & Clark Paper Company, Pittsburgh, \$4,300; Pulsifer, Jordan & Co., Boston, \$4,000; Champion Card and Paper Company, Pepperell, Massachusetts, \$4,200; Fourth National Bank, Dayton, Ohio, \$10,000; A. I. Ufferheimer & Co., Philadelphia, \$4,4142.

FIRE was discovered in the basement of a large paper warehouse at 69 Duane street, New York, on the morning of June 14, and before the firemen arrived the entire lower part of the block bounded by Pearl, Duane, Elm and Broadway was a

mass of flames. The fire ate its way through half a dozen houses stocked with hundreds of tons of paper, doing damage to the extent of \$250,000 before it was controlled. The buildings on Duane street were occupied as follows: First floor -Vernon Brothers, manila hardware paper; second floor --- Acme Stationery Company; third floor - American Belgian Company; fourth floor-Julius Berbecker & Co., upholsterers and hardware; fifth floor - H. H. Curtis, business directory. In the Pearl street building several hundred girls, employed by Koch & Co., book manufacturers, had just started to work when the fire was discovered. They were thrown into a panic, but were calmed by some of the men in the place, and hurried down to the street without suffering any mishap. One of the girls fainted during the first confusion, and was carried down stairs by the foreman of the establishment. The total loss was about \$361,000, divided as follows: Vernon Brothers & Co., \$100,000; American Belgian Lamp Company, \$25,000; Walther & Co., \$80,000; Julius Berbecker & Co., \$80,000; S. Lackman, \$25,000; Acme Stationery & Paper Company, \$1,000; H. H. Curtis, publisher, \$20,000; to building, \$30,000. All are fully insured

BOOKS, BROCHURES AND PERIODICALS.

Advices from Paris, France, state that in the course of the year the initial number of the exhaustive "Typographical Encyclopædia" will appear.

AMONG the various publications which are being produced in perpetuation of the World's Columbian Exposition, some excellent specimens of the process engraver's skill are notable. Aside from the picturesque features of the Fair, though including it, "The Book of the Fair," issued by the Bancroft Company, promises to be singularly valuable as a history of that great enterprise, and as a book of reference. Parts eight and nine of the work continue the detailed account of the exhibits. In number eight is finished the chapter dealing with the Woman's and Children's buildings, and chapter twelfth, dealing with machinery, is commenced and concluded in part nine, in which chapter the thirteenth is commenced, dealing with agriculture. The copious illustrations are excellently printed.

General Howard, who is not unknown in the literary world, his "Donald's School Days," "Nev Percés Joseph," "Count De Gasparin," "Life of Zachary Taylor," and other books having brought him honors, in his new book, "Isabella of Castile," narrates the life history of that queen. Queen Isabella lived through four wars, and, in the main, the history of those wars is the history of her actual life. The author took a brief leave of absence and personally visited Spain, making calls at Isabella's place of birth, baptism, childhood, education, betrotlal, marriage and burial, and at other points of interest, preparatory to the issue of his work. He has put into attractive biographic form his military researches. The volume is handsomely bound. The photogravures are well executed in this, and are quite numerons. Funk & Wagnalls, publishers.

WHEN the present state printer of Minnesota, Mr. David Ramaley, issued a handbook in 1873 entitled "Employing Printers' Price-List of Job Printing," it met with immediate success, and its usefulness was undeniably a strong factor in educating printers in their duty to themselves and to their competitors. In 1884 a second edition of the work was issued, rendered necessary by the manifold improvements and changes in the methods of the printing and kindred trades. And now at the end of twenty-one years from the time of his first publication Mr. Ramaley brings out the most complete reference price-book for printers that has ever been issued. It is entitled the "Employing Printers' Price-List for Book and Job Printing," and an examination of its contents assuredly will convince any employing printer that it is as necessary to him as pens or ink. The book is substantially bound in buckram, with leather corners, and is 10 by 121/2 inches in size, contains 320 pages and has a copious index for immediate reference. We believe it to be the best \$6 worth in which any printer could invest. D. Ramaley & Sons are the publishers, St. Paul, Min-

NOTES ON TYPESETTING MACHINES.

The New York World will add twenty more typesetting machines before January 1, 1895.

Typesetting machines are said to be hard on the eyes, much more so than is setting type from the case.

A MEETING of the printers of Grand Rapids, Michigan, was held recently to consider the advisability of starting a coöperative daily newspaper, to give employment to printers thrown out of work by machines.

THE Daily Telegraph, of Sydney, Australia, is the first paper in Australasia to use the linotype machines. On April 28 last it published a full account of its acquisition, claiming a record for the start of 20,700 ems per hour. The Mergenthaler was the style of machine purchased.

THE New York Herald, of Sunday, June 10, contained an extensive descriptive notice of the Empire typesetting machine, all the type in the article being set on that machine. The notice was brightened with a number of illustrations, and gave much interesting information in regard to the Empire machine, which is now fast coming to the front.

THE latest rumor in regard to typesetting machines is to the effect that some have been ordered for Bradstreets, and that in the future instead of keeping the reference book standing and running it over each week it will be reset by machines. This report was traced to a very authentic source. It has been estimated that fifteen machines will set the entire book each week.

THE officers of Typographical Union No. 3, of Cincinnati, are corresponding with the Mergenthaler Linotype Company, and have partially made arrangements to procure at least two or three machines. The object is to teach members who have not had the opportunity to learn them elsewhere. This plan was successfully adopted by Philadelphia Typographical Union and proved very satisfactory.

MR. HARRY FRANKS, 70 Pitt street, Sydney, New South Wales, has been appointed sole agent for the New York Mergenthaler linotype machines, and will no doubt look after the interests of that company in his part of the world in a most satisfactory way. The Dulty Telegraph of Sydney, of April 28, contained an extended notice of this machine, fully illustrated, which will enable people living in the colonies who are interested in the device to learn much that they desire to know in regard to it.

RECEPTION OF I. P. P. U. DELEGATES IN NEW YORK

President Theodore F. Galoskowsky, accompanied by a large number of delegates and their friends, spent a few days in New York while on their way to attend the convention of the International Printing Pressmen in Toronto. The delegates and visiting pressmen connected with the organization attended the regular meeting of New York Union, No. 51, and were cordially received by its members, over 300 of which were present on the occasion. After the close of the meeting, the New York "boys" showed how they appreciated the visit by ordering up such things as form "good cheer." Here toasts, speeches, jokes and dances (stag) progressed until near daylight. On Saturday evening, June 16, the twenty-sixth annual picnic of the New York union was held in Sulzer's Casino and Gardens (the largest park for such purposes in the city), which was attended by over five thousand persons. All of the I. P. P. U. officers, delegates and friends were present, and were royally entertained by the prominent members of the local union; the wife of Mr. William J. Kelly attending to the comforts of the lady visitors.



"DA MONK."

Half-tone engraving by AMERICAN PROCESS ENGRAVING Co., 248 Race street, Cincinnati, Ohio, Photograph by Rombach & Groene, Cincinnati, Ohio.

SIXTH ANNUAL CONVENTION I. P. P. U.

THE sixth annual convention of the International Printing Pressmen's Union of North America, was held in Toronto, Canada, on June 19 to 22, 1894, at Richmond Hall, and proved to be one of the most successful in point of business transacted and in the social features since the organization came into existence.

The legislation was enacted intelligently and conservatively, the delegates being evidently determined that the good of the organization at large should be the chiefest consideration.

One of the most important features of debate was the attitude of the International Typographical Union and the International Printing Pressures's Union toward each other. The
outcome was the election of a conference committee of the
Pressmer's Union to meet a similar committee of the Typographical Union, to arrange the differences of the organizations,
for ratification at the annual convention of the latter body next
October. The conference committee of the Pressmer's Union
is composed of President Theodore F. Galoskowsky, St. Louis,
Missouri; William Casey, Chicago, Illinois, and Jesse Johnson,
Nashville, Tennessee.

The affairs of the organ of the association, the American Persiman, were considered, and it was decided not to renew the contract with the present editor, Mr. P. S. M. Munro, whose term will expire in October of the present year, at which time a board of directors — Messrs. Theodore F. Galoskowsky, Fred M. Youngs, S. J. Shambrook, William Guetebier, Jr., and James Gelson — will take charge of the paper.

Legislation on the per capita tax was in the nature of a reduction, and the apprenticeship system receiving attention, recommendation was made that henceforth the pressmen's union should take in apprentices after they have had one year's experience on the floor.

The officers elected were as follows: President, Theodore F, Galoskowsky, St. Jouis, Mo; first vice-president, Fred M. Youngs, Omala, Neb; second vice-president, S. J. Shambrook, Toronto, Canada; third vice-president, William Guetebier, Jr., St. Louis, Mo.; secretary-treasurer, James Gelson, Brooklyn, New York.

The visitors and delegates were no less pleased with the beauty of the "Queen City" than with the hospitality of its citizens and of the local pressmen's union, who left nothing undone that could mark their appreciation of their guests and cause pleasant memories of the sixth annual convention.

On Monday, an informal reception was held at the convention hall, where opportunities were given to renew old friendships and to make new ones. The convention opened next day by an address of welcome from Mayor Warring Kennedy, responded to by President Galoskowsky. In the evening, an "At Home," at Sunnyside Parlors, was given by the Toronto Brotherhood of Printing Press Feeders and Assistants, No. 1, which was admirably conducted and highly enjoyed. On the afternoon of Wednesday, the visitors were tendered a carriage drive around the city by the city council of Toronto, a stop being made at the reservoir grounds where luncheon was served; Alderman Shaw presided in the absence of the mayor, and in his remarks was so felicitous as to waken the enthusiasm of his audience, displayed in cheers for himself and his colleagues at the council. In the evening, a banquet was given by the local union, which was a most pronounced success.

On Friday, a sail on the lake to Lorne Park, returning about 9 o'clock in the evening, was tendered by the local union, and was highly enjoyed.

During the periods of relaxation "initiations" progressed with much energy. Someone was being searched for, the searchers being seemingly reproached for negligence, as it was asserted they had been "Three times around and they hadn't got him yet," receiving a "whirl" for their remissness.

Owing to the time of the month at which the report of the meeting was received, a full account of the same and of the social features of the week is held over to our August issue.

RECENT TYPE DESIGNS.

THE bringing out of new designs in type and borders does not progress as favorably during the heated term as at other times in the year, especially when such financial depression exists as at present. In consequence of this our column this month does not present the appearance it will assume later in the year.

The Standard Typefoundry, 200 Clark street, Chicago, send us a specimen line of their new Standard Old Style, a tasty,

STANDARDS 56

STANDARD OLD STYLE

readable series, cut after the order of a title letter, but perhaps a trifle more ornamental. It is made only in caps, in seven sizes, from ten to forty-eight point, with figures. This foundry has also brought out the Art Borders, twelve and twenty-four

2 AND 24 POINT ART BORDERS

point. As shown by specimen lines herewith, it will be seen that there are two kinds in each size, the inner portion and the corner pieces being a trifle different; but the general effect is the same.

The A. D. Farmer & Son Typefounding Company, New York and Chicago, show a new condensed letter, the Beekman, made in upper and lower case, in five sizes, twelve,

234 Riding a Safety Bicycle 567

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eighteen, twenty-four, thirty and thirty-six point. This new face will be found a handy letter for many uses. The figures, while conforming to the old style character of the type, are plain, and line with bottom of letter.

Barnhart Brothers & Spindler, 183 Monroe street, Chicago, present this month but one new letter, the Elzevir Title. The eighteen-point size is shown. There are ten sizes in all, from

Pleasant Field Sports of England

ELZEVIR TITLE

six to seventy-two point, complete with upper and lower case and figures. The letter speaks for itself as to utility and general popularity.

The National Typefoundry, 188 Monroe street, Chicago, amounced last month that in this issue it would present the complete series of the Shepard Script, a page of which has already been shown. Owing to delay in casting, they were unable to do this, but assure our readers that in the August issue they will make up for the failure to carry out their promise by presenting that new script and other good things

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FLEUR DE LIS BORDEF

which will interest the craft. The line of Fleur de Lis border here shown is one of their new productions, which will be made in a number of sizes. It varies somewhat from the border of the same name shown by the Inland Typefoundry in the June issue.

THE PROOFREADER.

BY ED COOMBES.

In this Gilbertesque epitome of simple indispensables, Preliminary attributes and semi-comprehensibles, I'll relate with Ciceronian profusion and veracity How a proofreader may hold his situation with tenacity:

If his eagle eye can pierce the penetralia of orthography And his mind be well imprinted with the symbols of phonography; If he knows our arts and sciences, abstruse and elementary, And is educated perfectly in matters parliamentary;

If in Government statistics and legal technicalities, From their most momentons details down to circumstantialities, He can argue and bamboozle with professional verbosity, And cite the latest budget with official velocity;

If he knows our planet's history, religious and political, And is drilled in Scriptural doctrines with ansterity Levitical; If he has a perfect knowledge of obstetrics and hydropathy. And an adequate perception of the laws of homocpathy,

Let him pose the genius loci as Sir Oracle immaculate And answer all conundrums that his clients may ejaculate; Let him traffic in agnostics with a clerical mendacity, And a proofreader may hold his situation with tenacity.

-The Imprint.

REVIEW OF SPECIMENS RECEIVED.

Frank Gross, Courier job office, Massillon, Ohio. Some good samples of general work, composition and presswork being excellent.

J. F. FARRALLY, Superinteudent Gazette office, New Milford, Connecticut. Programme of service for Children's Day, letter-head and cigar label. All nicely printed, the embossing on cigar label being fairly good for first attempt on a Liberty press.

Some first-rate samples of printing have reached us from the Daily News office, Newborgh, New Jersey, through the courtesy of Charles R. Johnston, compositor, whose display is artistic, and Joseph F. Sweeney, pressman, who knows how to turn out work in attractive and harmonious

CARR, Prompt Printer, Cleveland, Ohio, forwards some neat work in cards and bill-heads, and some novelties in advertising. He is one of those go-shead printers who believe in taking liberal doses of their own medicine, and apparently does his utmost to turn out fine specimens of

RAYNOR & TAYLOR, Detroit, Michigan, have gotten out a programme of reception by the Supreme Council of the Royal Arcanum. It is a splendid piece of work in various colors and tints, and shows the ingenuity of compositor and pressuman in design and arrangement of colors. It is a sowenit worthy of preservation.

"LATE IDEAS IN STATIONERY DECORATION," from J. R. Weldin & Co., Pithburgh, Pennsylvania, is the title of a booklet containing samples of steel die embossing on fine stock, comprising monograms, addresses, etc., in colors and bronzes. The work is very clean and sharp, some of the designs being in two or three colors. It is a very handsome advertisement.

A FEW samples of printing in colors, from Gilbert A. Selby, manager for the Bryan printing Company, Columbia, South Carolina, prove that he has an artist's eye in selecting colors. All his work is good, the letter-head samples sepecially so, the fill colors and thus being admirably discharged to produce a good effect. The advertising matter on the blotters is well displayed.

Tractey, Gibbs & Co., Madison, Wisconsin, have issued a collection of printing designs, 8½ by 11 mices in size, in black and colors, entitled the "Typographical Pointers for Everybody," the work on which is well disserted played as to composition; pressorts is uniformly good, and colors haramonious. Tied together with two blue silk bows, the whole forms a handsome souvenit.

F.D. F. Wilson, foreman for Machol & Co., Cleveland, Ohio, forwards copy of the pénik Review, a four-column quarto, for criticism. It is a well-uprinted paper, the body type being Ronaldson, and the ads, well displayed in up-to-date job types. The presswork is good, and the paper, as a whole, has a pleasing appearance. A programme, printed in black and two shades of blue, is an attractive piece of work.

THE Binghanton Wagon Company, Binghanton, New York, have susted a catalogue of seventy-four of by 12 oblog pages and over, printed in red and black, which is an excellent sample of the printer's art. The cugraving, composition and presswork are of a high grade, and the catalogue is a credit to the company issning it and to the printers—the Wenborn-Summer Company, Buffalo, New York.

From the Bullard Printing House, Wheeling, West Virgiuia, we have received a catalogue of the Wheeling Corrugating Company, thirty-two pages, 9 by 12, printed on heavy enameled paper with pressboard cover. Engraving, composition and presswork are all of a high quality. The cover has an elegant design printed in silver bronze on chocolate colored stock, handsomely embossed.

C. E. Persinger, Ceutral City, Nebraska, sends a small package of miscellaneous work. The commercial work indicates taste in display and care in execution. The four-page paper, "Our Churches," is a clean and neat production, the ads. being well displayed.

A LARGE package of programmes, cards, etc., from the Tolman Job Printery, Brockton, Massachusetts, prove that 0. P. Leonard, the compositor, is above the average in designing words of this character. The great variety of combinations of border, type and brass rule are almost bewildering, no two among a hundred being alike. No tonly are the designs good, but the execution shows great care, ability and patience. The presswork is cound to the comosdition.

A BOSNESS CAT of unique design, representing a signboard, with the legend, "Wilkinson & Neville, Practical Job Printers, 6, 8 and to Roanoke Dock, Norfolk, Va.," is the work of Louis M. Tebo, who has been "working at the trade a little over three years." The design and execution of up at the trade at little over three years. "The design and execution of groundwork for them, and the colors were bronze bine with pink titted groundwork for them, and the objection of the Louis Tebo has the making of an art printer in him.

LONGWELL & CUMMON, Logausport, Indiana, hore sent us an elegant obloug 9 by 12 pamphlet entitled "50 Years," descriptive of the pioneers and old residents of Logausport. Its twenty-four pages are neatly printed on heavy enameded stock and illustrated with cuts and designs printed in color. The whole is nearly tied with pink silk cord, forming a handsome souvenir. The card of Longwell & Cummings, accompanying the above, is a very near piece of work in two colors.

THE New York Musical Courier, with its issue of May 39, sent out four supplements showing its offices and departments, with portraits of its staff and domestic and foreign correspondents. These were in half-tone, printed on heavy enameled paper, each sheet in a different color, the four sheets making a handsome and valuable collection. The Musical Courier consists of sixty-eight quarto pages and cover, and contains a vast amount of information of value to the musical world.

A LARGE package of general printing was received by us from the Serrell Printing Company Platifiedl, New Jersey. This home makes a specialty of druggists labels, and the samples submitted comprise every variety of styte and size, all bearing evidence that new type, artistic composition and good pressovork are combined to produce excellent results. The Johnwix, consisting of bill-heads, cards, programmes, pamphlets, ctc, are all a good specimens of the typographer's art as we have ever

The Land of Southing is the tilt of a new publication devoted to the interests of southern California. It is an eigean pumplet of twenty-four pages and cover, o by z in these in size, and coplosely illustrated with half cone engravings. F. A Patter & Co., 148 South Main street, los Angeles, California, are the publishers, and the printing is done by the Kingsky. California, are the publishers, and the printing is done by the Kingsky. Bartses & Neuner Company, whose excellent work we recently had occasion to notice. The publication is deserving of commendation, and reflects great credit on all concerned in its getting up.

"PRACTICAL SPECIMEN, No. 5." issued by F. H. McCulloch, Austin, Minnesota, is to hand, and the samples of letter heads, cards, etc., will no doubt prove of great use to the class of printers Mr. McCulloch aims to reach. In the preface he states that his "aim has been to produce specimens that are thoroughly practical, and that could be followed in almost every country job office, trying in each job to give a neat, if not entirely new, way of display." His object has been carried out to perfection, and the book is well wowth the price (generals saked for lates).

Specimens of work were also received from the following: Chagrin Falls Exponent, Chagrin Falls, Ohio: letter-heads, statements, etc., all good samples of that class of work. Staub & Smith, Myersdale, Pa.: pamphlets and commercial work of ordinary character. Alfred M. Slocum, Philadelphia, Pa.: euvelopes and booklets in their usual style of good work. M. O. Ballard, Star, Drexel, Mo.: card, on which the types used are too large and heavy; name and address especially should be smaller. The Barta Press, High street, Boston, Mass.: four-page circular neatly printed in two colors. E. L. Kappelman, Evanston, Ill.: card and booklet, fairly well printed. Bert L. Ames, The Weekly Gleaner, De Ruyter, N. Y .: commencement programme, a neat production. J. M. Coc, 917 Main street, Richmond, Ind.: booklet and cards, neatly designed, and presswork good. Crowley Signal, Crowley, La.: programme of fourteenth annual session Louisiana Press Association, well printed on four cards, eyeleted and tied with silk cord. Penn Yan Democrat, Penn Yan, N. Y .: two cards and blotter, neatly gotten up, the blotter being well calculated to catch the advertiser. The News, Muncie, Ind.: four-page circular in three colors, containing some excellent advice to advertisers; neatly printed ou calendered paper; composition and presswork good.

CALIDAR BIOTERS were received from the following: Frank B. RVILLAND STATES AND STATES AN

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CHICAGO NOTES.

THIRTY deaths are shown in the membership of No. 16 by the books of Secretary Treasurer McEyoy for the period beginning May 1, 1893, and ending June 21, 1894.

WE are indebted to the courtesy of the *Contributors' Magazine* for the initial letters which embellish the leading articles of the present issue of THE INLAND PRINTER. They are from designs specially prepared by Mr. Bradley.

The illustrations appearing in the article on "Illustrated Daily Journalism" on page 346 of this issue are taken from the Chicago Herald. Mr. Denslow's work is awakening an even greater admiration of the artistic appearance of that handsome chosts.

ENERGETIC efforts are being made by Chicago Typographical Union, No. 16, to force the Rand-McNally Company to employ none other than union help, and pay the union scale. Appeals are being made to organized labor generally to lend its aid to compel the recognition of union principles by the company.

The Stationer and Printer has just issued a "Handy Pocket Directory" of the manufacturers and wholesale dealers in stationery, paper and kindred supplies. The book is one which will no doubt be of great assistance to those in the trade. Persous desiring copies of it should address the publisher, J. Sawtelle Ford, 529 Monadnock building, Chicago.

MR. CHARLES T. PARSONS, with T. W. & C. B. Sheridau, manufacturers of bookbinders' machinery, at 417 Dearborn street, was married June 12 to Miss Maybel Florence Sadd, daughter of Mr. E. A. Sadd, general baggage agent of the Chicago, Burlington & Quincy Railroad. Mr., and Mrs. Parsons will be at home on Wednesdays after July 15, at 5827 Kimbark avenue.

THE Chicago branch of A. D. Farmer & Son Typefounding Company, 115 Quincy street, will hereafter be in charge of Mr. S. M. Weatherly, well known to all printers throughout the western states, who has been connected with this branch for a number of years past. Mr. C. B. Ross, the former manager, has severed his connection with the firm. The change in managers occurred June 18.

THE annual election of officers of Chicago Typographical Union, No. 16, will be held on Wednesday, July 25, 1894. Up to June 23 the following candidates were qualified: For president-organizer, James Griffon, John C. Harding, Tribune; for secretary-treasurer, William McFivo; for delegation to forty-third convention International Typographical Union, Louisville, Kentucky, October 8, 1894, John McParland, T. J. O'Brien, Harry G. Martin, Joseph Hoban, John W. Hastie.

THE nomination of William Mill, a well-known printer of Chicago, for county commissioner has been made. Mr. Mill is forty-six years old. He commenced his apprenticeship in the composing room of the Evening Journal, under "Hauk" Adams, in 1863, and finished it in the job office of Rounds & Jaucs, No. 46 State street; worked on the Chicago Tribane from 1867 to 1871, and has been employed in The Inter Ocean for the last twelve years.

A GROCER on West Madison street is evidently not a student of word-compounding. He advertises:

WINTER GREEN-BERRIES.

A somewhat puzzling compound word is used by a Chicago real estate dealer. Among other enterprises he says he makes

WEST SIDE PROPERTY ASPECIALTY.

THE following gentlemen have been appointed delegates from the Chicago Typothetæ to attend the annual meeting of

the United Typethetze of America, to be held in Philiadelphia, September 16, 1853; Delegates — Amos Pettibone, W. B. Conkey, Charles E. Leonard, David Blakely, P. F. Pettibone, Andrew McNally, Thomas Knapp, Charles E. Strong, W. P. Dunn, R. B. Cotter, J. B. Huling, William Johnston, Leon Hornstein. Alternates — George Poole, B. B. Herbert, Fred Barnard, C. M. Staiger, R. R. Donnelley, C. H. Blakely, O. B. Marsh, S. L. Rubel, G. M. D. Libby, J. S. McDonald, George E. Cole, M. A. Fountain, A. R. Barnes.

It is a matter of considerable surprise to business men in Chicago and cleewhere that so shrewd and capable a man of affairs as Mr. Millard F. Bingham is known to be, should have placed implicit confidence in a confidential clerk whose care-lessness was so notorious as that of the absent Mr. McKenzie. A cash book which had not been balanced for over three years was one of the exhibits left by Mr. McKenzie, and as an instance of his recklessness and disregard of his employer's interests an account credited with over \$200 and not entered in the cash book, was not among the least vexations of the conditions brought to fight after Mr. McKenzie absented himself.

MR. JAMES MAITLAND, a well-known newspaper man of Chicago, has been adjudged insane and sent to Elgin, where it is looped rest and treatment will bring about a cure. Mr. Maitland is very well known in the profession and for years was with the Tribune. When on the Pbd and Mail in the summer of 1875 he obtained an assignment to go up in Professor Donaldson's balloon with the professor and Griuwcod of the Journal. It was found at the last moment that the balloon would not carry the three, so Maitland was left behind, much to his disappointment at the time. This disappointment turned to another feeling, however, when the balloon was lost in the lake. Grimwood's body was found at Sand Beach, but Donaldson was never heard of.

DEATH has been bisy among the printers of Chicago of late. On May 38 Charles W. Corya, of the Inter Occan staff died, and on June 15 Charles E. Page, of the same paper, passed away, the cause of death in both instances being consumption of the lungs. Joseph M. Dowell, of the Herald staff, who had been suffering from lung troubles, died at San Antonio on June 19, whither he had gone in hope of restoration. Augustus Munk, of the Record staff, aged 23, lost his life by an accident on June 12. While going home from his night's work along Madison street the bridge over the river was swinging out to allow a vessel to pass. In an effort to reach the bridge he fell into the water, striking the pilling in his descent and breaking his neck.

THE eighth annual pienie of Franklin Union (pressfeeders, job and junior cylinder pressnen). Chicago, took place on June 9 at Clybourn Park. Two well-filled trains left the Wisconsin Central depot, carrying to the park a crowd of merrymakers. Dancing, swinging, roller coasting, races, etc., were indulged in, not forgetting the inevitable "sack race," which on well-regulated pienic can be complete without. The prizes offered for the races were won by the following: Frank Washer, the sack race; Miss Jane Burke, young ladies' race; Mrs. Clancy, married ladies' race; M. Burke, goo-yard race; John Sherman, fat men's race. The pienickers departed for their homes at a late hour, highly pleased with the day's enjoymeut, and profuse in their encomiums of Messrs. Brenan and Boland, the managers of the affair.

Mr. SAM R. CARTER, superintendent of the Henry O. Shepard Company, has recently patented a simple and money-saving device for automatic steel die embossing machines. Among the features of the Johnson embosser, for instance, there is a web of soft paper arranged to take the place of the hand in wiping off superfluous ink, and in practice it has been found by Mr. Carter that very much more ink passed to waste than that which went to the printing. This is one of the objections to the supplanting of handwork in embossing; the

amount of ink required being excessive—in fact an enormous loss of ink is entailed to save labor. Although the inventor of the machine had failed to overcome the difficulty, Mr. Carter speedily devised an appliance that at once worked so simply and perfectly as to challenge the admiration of those who watched its operations. It has stopped any waste of ink beyond a nominal amount. The device has been patented by Mr. Carter.

At a recent meeting of compositors employed on the various newspapers of Chicago a newspaper baseball league was formed. Clubs from the Tribune, Times, News and Herald signed the articles of agreement, and through the courtesy of Mr. Cornish, manager of the Chicago Athletic Association, will play the following schedule of games on the old Brotherhood grounds, Thirty-fifth street and Wentworth avenue : June 19-Herald vs. Tribune; June 21-News vs. Times; June 26-Herald vs. Times; June 27 - News vs. Tribune; July 3 - Times vs. Tribune; July 5 -Herald vs. News; July 10-Herald vs. Tribune; July 11-News vs. Times; July 17 -Herald vs. Times; July 18 - News vs. Tribune; July 24 - Times vs. Tribune; July 25 - Herald vs. News ; July 31 - Herald vs. Tribune ; August 1 - News vs. Times; August 7 - Herald vs. Times; August 8 - News vs. Tribune; August 14 - Times vs. Tribune; August 15 - Herald vs. News; August 21 - Herald vs. Tribune; August 22-News vs. Times; August 28 - Herald vs. Times; August 29 -News vs. Tribnne: September 4 - Times vs. Tribnne: September 5-Herald vs. News; September 11-Herald vs. Tribune; September 12-News vs. Times; September 18-Herald vs. Times; September 19 - News vs. Tribune; September 25 - Times vs. Tribune; September 26 - Herald vs. Nezus.

THE Inland Daily Press Association held its summer session on the steamship City of Chicago, on June 19, while crossing the lake from Chicago to St. Joseph and Benton Harbor, Michigan, concluding the session at the home of F. R. Gilson, editor of the Benton Harbor Palladium. Papers were read as follows: "Advertising Rates of the Ohio Dailies - How Observed," by John T. Mack, of the Sandusky Register, president of the Associated Ohio Dailies. "Women an Industrial Factor," by Mrs. Wilson, wife of W. Bent Wilson, Journal, Lafayette, Ind. "Essential Features of the Country Daily, by W. R. Jewell, News, Danville, Ill. "Best Policy Regarding Statements of Circulation," by W. C. Kegel, Telegraph, Dubuque, Iowa. The members were royally entertained Among those present were: W. R. Jewell and daughter, Miss Zella Jewell, News, Danville, Ill.; B. A. Dunn and wife, Regisler, Waukegan, Ill.; Pierce Burton and wife, Express, Aurora, Ill.; John T. Mack and daughter, Miss Alice Mack, Register, Sandusky, Ohio; Thad Butler and wife, Herald, Huntington, Ind.; E. B. Fletcher and daughter, Republican, Joliet, Ill.; B. B. Herbert and wife, National Journalist, Chicago; P. S. McGlynn and wife, Dispatch, Moline, Ill.; S. W. Grubb and wife, Republican-Register, Galesburg, Ill.; W. Bent Wilson, wife and son and Miss L. A. Deane, Journal, Lafayette, Ind.; Ira S. Carpenter, secretary, News, Michigan City, Ind.; A. H. Lowrie, News, Elgin, Ill.; P. J. Quigley and W. C. Kegel, Telegraph, Dubuque, Iowa; F. R. Gilson, president, the Palladium, Benton Harbor, Mich.

As a direct result of the suggestions of THE INLAND PRINTER made at various times, initiatory steps were taken toward the formation of an association of proofreaders, at the Grand Pacific Hotel, Chicago, on Sanday, June 17. The meeting was called by a number of proofreaders employed in the various printing houses and daily papers. A temporary organzation was formed with S. K. Parker, president, and H. N. Hall, secretary. Plans were discussed, and a committee appointed to draw up a code of rules. This committee is composed of S. K. Parker and H. N. Hall, the temporary officers, and R. W. Norwood. The meeting adjourned to meet again at the same place, on the following Sunday, to hear the report of the committee. Many of the proofreaders are now members of the typographical union, and the new organization is not to be antagonistic to the union of printers. The constitution will contain a clause requiring the members to report all vacancies which may occur in any office where proofreaders are employed. The proofreaders of London have an organization of which this is one of the features. According to a member of the craft when a strike occurs in a printing office the proofreaders are ordered out with the printers if they happen to be members of the typographical union. There is nothing, however, to prevent proofreaders who are not members of the printers' union from stepping into their places. If the proofreaders had an organization of their own they could protect each other. Commenting on the movement Mr. Eugene Field, from his interesting column in the Record, says: "It gratifies us to learn that the proofreaders of Chicago are organizing for mutual protection and improvement. They are a long-suffering and a much-abused class. In too many instances they have been made to bear the odium arising from the errors of other people. Few understand the vast amount of intelligence that a proofreader must have in order to pass muster. He must be an expert printer theoretically, he should know more than the writer whose work he administers upon, he should have a quick and discriminating eye, a judicial mind, a serene temper and an easy conscience, and his physical health must be such that he may endure hard, long and evenly sustained work. We have great admiration and great respect for and great sympathy with the proofreaders. And these sentiments are quickened, emphasized and italicized by a certain distinct seuse of gratitude toward these superior gentlemen."

NEWSPAPER GOSSIP.

The Revue de Paris, the newest rival of the Revue des Deux Mondes, starts with a capital of \$170,000.

THOMAS NAST, the American cartoonist, has entered the service of the *Pall Mall Gazette*. His work will be devoted to political cartoons.

Printers' devils are not habitual criminals; a respectable Paris journal publishes these two pearls; "His eyes were half open, but not a word was uttered by them." "One attributes the suicide to an unknown cause."

THE Tenuessee Press Association, convening at Jackson, Tennessee, on June 14, elected the following officers for the ensuing year: President, Herman Haaslock, of Nashville; vicepresidents—J. E. McGowan, of Chattanooga, D. W. Wallace, McMinnville, and E. F. Suga, of Dyersburg; and as scertary, R. J. G. Miller, of Nashville. On June 15 about one hundred members left for Paducalt, where they were banqueted. An excursion to Mammoth Cave was among the enjoyments.

THE Somerville Journal, of Somerville, Massachusetts, will take possession of its new building early in July. The management chaim that they will have one of the most complete and thoroughly equipped working plants of any weekly nemper in the state. In the new building an addition will be made to the press plant in the shape of a C. B. Cottrell & Sons two-revolution, four-roller cylinder press. The Hoe cylinder press on which the Journal has been printed for several years will be retained. For the job department there are a Hoe pony cylinder and two eighth and two quarto Gordon presses. A Brown folding machine, an Acme paper cutter, and a Hoe mailing machine and two other mailing machines complete the mechanical outfit.

FROM a correspondent in New Zealand we have from time to time received some occasional verses written by the talented young New Zealand versifier, Henry Lawson, whose latest production in 'verse, entitled "The Cambaroora Star," has met with much approval. This latter is a narrative in verse of the fortunes of a "digger" (Charlie Brown by name), who in addition to digging all day, spent his nights in editing his paper,
"The Cambaroora Star," with indifferent financial success,
however, as he refused to respond to the willos of the capitalists.
His lines were not cast in pleasant places, though the narrator
did his best for him:

Charlie thought and did his writing when his work was done at night. And the missus need to 'set' it near as quick as he could write. Well, I didn't shirk my promise, and I helped the thing, I gress, which was the state of the property of

The Paris Figuro has adopted the novelty of double-barrelled interviewing. It takes a leading subject—the May Day Labor Manifestation, for example—and interviews two of the men of light and leading, of the opposing sides. The questions asked, by distinct journalists, are nearly identical. The interviews are next set up, column alongside column. If the interviews are next set up, column alongside column. If the interviews are next set up, column alongside column. If the interviews decould only be brought to sign their palaver, that would be a revelation, and did the "devil" transpose the headings, "that would be laughter for a month, and a good joke for ever." This instantaneous fixing up of word pictures admits of a better looking on this, and this, than a counter-autidor next day, or next month. The plan of a notriety interviewing himself, bringing the copy to the editor, and leaving a receipt with the eachier, is the safest of interviewing.

OF INTEREST TO THE CRAFT.

A NEW typographical union, known as Hoboken Union, No. 323, has been organized at Hoboken, New Jersey. Mr. Fred Luehs is the secretary.

A CONSOLIDATION of New York Hebrew Typographical Union, No. 317, and the Hebrew-American Union of that city, has been effected. Application has been made for a new charter, as neither cared to work under the old charter of the other.

The sixty-second annual exhibition of the Royal Cornwall Polytechnic Society will open at the Polytechnic InI., Falmonth, England, on Tuesday, August 28, 1894. A special exhibition of photo-mechanical process work will be made, silver and bronze medals being offered in that connection. The secretary of the society is Mr. Edward Kitto, F.R.Met.S., the observator, Palmouth.

By a misunderstanding last month we announced the failure of Messrs. Raithby & Lawrence, of London and Leicester, England, whose high-grade printing has world-wide fame. We are pleased to correct the statement. The firm has gone into liquidation to be reformed ou a sounder and more satisfactory basis. The publications controlled by them, including our handsome contemporary the *British Printer*, will be continued

THE North International Typographical Union, No. 136, of Duluth, Minnesota, and West Superior, Wisconsin, have issued a neat little publication in the Scandinavian language entitled *Typografen*. It is devoted to the interest of the Scandinavian printers of America. It states editorially:

The North bringar ett tackar 'mjukast till redaktören och manageru af Minnesola Stenska Tribun, mr Per Lärka, som väkvihiligt ställt sitt tryckeri till Typografen's förfogande.

Its purposes and spirit are significantly outlined to the uninitiated by the frequently occurring "rätt," the spelling of which word gives it a peculiar emphasis.

MASTERS and men in France are one, in disapproving of the Vatican conceding to a German firm—Pustet, of Ratisbon the publication of all the liturgical works, under special conditions, and detrimental to the French printing trades, that only demand not to be placed in a state of inferiority with the Bavarian establishment. The monopoly, chiefly affecting the printing, etc., of the Gregorian chants, represents several millions of dollars of business annually, and the French firms claimed that France ought not to be compelled to purchase the supply of littagical chants for her churches from a German house, and the more so, since the French could offer the books cheaper. The authorities at the Vatican, have yielded, in deference to the remonstrances of the French ambassador, so the imbroglio may be considered terminated so far as France is concerned, as her bishops have been officially requested to send their orders no more to Ratisbon, but to French printers.

The Brooklyn strike is still on and appearances seem to indicate that neither side will give in until absolutely compelled to do so. Efforts of the printers at demoralization seems to be directed principally at the Daily Cilizen. The success of their endeavors was made apparent recently when a reduction of fifteen per cent was made in the salaries of employes of the Cilizen from business manager to errand boy. Many of the prominent advertisers have been induced to withdraw their patronage and an energetic effort is being made to cut down the paper's subscription list. President Delmac to the Cilizen corporation, has resigned and as he was an important factor in the fight, the members of No. 98 look forward to a speedy termination of their troubles.

READERS OF THE INLAND PRINTER will be interested in the following:

Rev. and Mrs. Benjamin K. Ormoud announce the marriage of their daughter Namuie, to Mr. Frank Willard Thomas. Thursday evening, June the fourteenth, Eighteen hundred and ninety-four, Toledo.

> At Home Wednesdays, after July thirtieth, 524 Oakwood Avenue, Toledo

We extend our very sincere and cordial congratulations.

THE opinions of some Detroit employing printers being requested upon so-called cooperative printing concerns in that city by our correspondent, Mr. Raynor, of the firm of Raynor & Taylor, said: "I am surprised that anyone would stoop to such a subterfuge. They are taking work at such figures that it would be impossible to pay union prices to men to do it, even if rent, machinery and material cost nothing. I do not believe the men are making \$10 per week. It will have a tendency to materially decrease wages now paid printers, for legitimate offices cannot afford to pay the scale now in force with such odds against them. There are plenty of men, and before going into any such combination as that I would get cheap men and do the bidding myself." John Bornman, of John Bornman & Son, said: "I do not see what these people are thinking about. I cannot understand how the union figures it out that legitimate concerns can pay the scale, buy machinery, material, pay bookkeepers, rent, light and a hundred and one other things, and compete with its members who take work at such prices that they can barely make wages on. It cannot last long and will act like a boomerang to the printers themselves. I am willing to pay good wages, but cannot do it at a loss to myself."

BUSINESS NOTICES.

HALF-TONE PRINTING.

The printing of half-tone plates has been the subject of many articles in trade journals, and much controversy among printers. Great stress has been laid upon the necessity for learning how to handle the plate in making ready, to the entire neglect of the most important matter of learning how to prepare the press. In most cases there is too much make-ready, in the common acceptance of the term. If the plates are carefully leveled by underlaying, the bed and platen clean, the packing hard, the impression rigid, and the rollers in proper condition, the less overlaying that is done the better will be the appearance of the work. The strength, convenience in making ready and unequaled distribution of the Golding Jobber make it the leading press for half-tone printing. It received the highest award at the World's Fair. Send for illustrated pamphlet and terms to Golding & Co., at Boston, Philadelphia or Chicago.

THE MIDGET QUOIN.

The Midget Safety Quoin is not intended to displace those now in use. Its mission is to do what they cannot. It is to be



used where the space between the form and chase will not admit of the in-sertion of a quoin of the ordinary width. Wheu unlocked it is just one pica in width, and when locked a nonpareil more, giving a "spread" amply sufficient to lock up any form. Every printer who has had to

making and driving in wedges and leads in an atteupt at locking up a "tight" form, and twice as much time in getting them out and in again to make a correction in a press proof, will readily appreciate the advantages of the use of a simple little device like this. It is made of the hardest quality of prass and will outlust any ordinary, quoin made. For further information, write to Edwin B. Stimpson & Son, 3t Spruce street, New York. Price per dozen, with key for unlocking, \$2.

METAL POT AND STEAM TABLE.

The Goss Printing Press Compauy, 335 Rebecca street, Chicago, makers of web perfecting presses and of stereotyping machinery generally which is used in connection with newspaper work, advertise on page 299 their combined uetal pot the graph of the purpose intended of any machine now on the market. One fire melts the metal and dries the matrix. It economizes space and saves the expense of two machines. It is substantially built of best steel and iron, and has all the safety appliances of a regular boiler, with valves set to blow off at eighty pounds. Will dry a matrix in from three to five minutes, as the steam is always hot and dry. Parties interested would do well to write to the Goss Company for circulars and terms.

THE HANEY TYPOGRAPH NUMBERER.

The illustration herewith presented is that of the Haney Typograph Numberer, a machine recently put upon the market by the William A. Force Company, 59 Beekman street, New

York. The very compact case in which the numbering movement is placed enables the surrounding type to be set up close to the numbers, and by its nse any job of printing and numbering can be done at a single operation. A simple and effective lock appliance holds the numbering head



in the case, and the movement can be taken therefrom in an instant without unlocking the form, permitting cleaning or replacing by another movement. Further information may be obtained from the company at their address as given above.

CALENDAR PADS FOR THE TRADE.

Elsewhere in this issue will be found the advertisement of James Batchelar, maunfacturer of calendar pads for the trade, 49 and 51 Ann street, New York. The printing of calendars for advertising purposes is one that furnishes a goodly revenue, but where a lithographical plate has to be purchased each year the profit is more than likely to accumulate in the hel-box in the shape of old untal. Now that it is possible to secure the pads without having to "tie up" money in plates any hustling printer should find it a profitable field in which to work.

PENWORK LESSONS BY MAIL.

Wallace & Lockwood, Fourteenth and P streets, Lincoln, Nebraska, have made arrangements with the Hoke Engraving Plate Company, of St. Louis, Missouri, to teach (by mail) the people who buy the Hoke chalk plates. Many have purchased these plates but cannot use them to advantage because they do not know how to draw well enough. The lessons given by the above firm of designers are said to enable pupils to become proficient in the art. Those interested can get full information by addressing the company at the address given.

A NEW AUTOMATIC FASTENER.

The Greenfield Automatic Fastener, the illustration of which we herewith present, is a piece of mechanism that will doubtless find much favor with the class of printers who do not have much call for the use of a stitcher. It is made only for a small class of

work and is not intended to bind pamphlets of more than thirty-two pages, though as high as sixty-four may be bound upou It is durably made and its capacity depends entirely on the speed of the operator. The wire is rolled from the spool, placed in positiou, measured and cut to required length, staple made, driven through the paper to be fastened and



neatly and securely fastened at one operation. One spool of wire, costing 75 centa, is equal to twere hundred of the ordiuary fastenings, which cost 60 cents. As the principle is so new and the method of construction so simple, it is being sold at the remarkably low price of \$5,50. Send orders to the Green-field Automatic Fastener Company, 42 and 44 Broad street, New York.

WANT ADVERTISEMENTS.

We will neview special wast advertisements for Trus Istaab Playris at a uniform price of a cents per line, fee words to the fine. Price invariably the same whether onco more insertions are taken, and cash to accommon the contract of the price of the contract of the price of the

A SNAP FOR A PRACTICAL PRINTER.—Job office in Detroit, Michigan, for sale. Established ten years. Good patronage. Cheap for cash. Must sell, on account of illness in family. Address "W.P. G," care INLAND PRINTER.

FOR SALE—THE INLAND PRINTER—Vols. I, II, III, IV, VII, complete, unbound; Vol. V. No. 2 only missing; Nos. 1 and 2 of Vol. VI; Nos. 4 and 5 of Vol. IV—all in first-class order. Make offer-Address "S. K. P.," care INLAND PRINTER.

HALF-TONE PHOTOGRAPHER AND COPPER ETCHER wants position with reliable concern. Good references; long experience. Address "HALF-TONE," care Inland Printer.

PHOTO-ENGRAVERS' Supplies — Zinc and copperplates, etch-ing inks and powders, teather and com-position rollers. Send for price list. Information cheerfully given. ALFRED SELLERS & Co., 59 Beckman street, New York.

DRINTERS SHOULD LEARN TO DRAW .- We are meeting I with great success teaching newspaper illustration, chalk-plate engraving and original designing av MAIL. Wide experience as printers, engravers and draftsmen. We also do designing to order. Send stamp for samples and terms for nail course. WALLACE & LOCKWOOD, Engravers, Lincoln, Neb.

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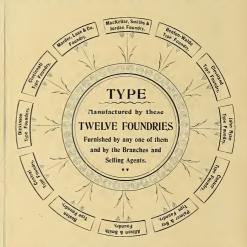
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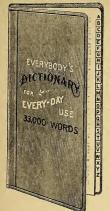


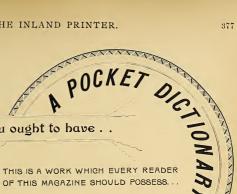
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A STREET IN VENICE.

SUPPLEMENT THE INLAND PRINTER - AUGUST, 1894.

Photo-chromotype in four printings.

Paper furnished by THE LLLINOIS PAPER COMPANY, 181 Monroe street, Chicago.

Plates engraved by J. MANZ & COMPANY, 183-187 Monroe street, Chicago.





COPY AND PROOFREADING.

BY F. HORACE TEALL.



a novel published some time ago, the copy contained a great deal of conversation in short paragraphs, each chapter being written in one long paragraph, with no quotation-marks, and almost no punctuation. The compositors had the injus-

tice imposed upon them of breaking the matter into paragraphs, and supplying punctuation, with no recompense for doing this essential part of the author's work. How such manuscript could secure acceptance by a publisher has never ceased to be a source of wonder, as it was not written by one whose mere name would carry it through; but a greater source of amazement is the fact that so many writers can make such abominable copy as they do make.

Certainly the writer should be the one most interested in having printed matter say what it is intended to say, and this cannot be positively assured unless the written copy is accurate in form. Even the presence or absence of a comma may affect the sense in such a way that no person other than the writer can know positively whether the comma should be in or not.

Very few writers send to the printing-office such manuscript as every writer should furnish, yet they all demand accuracy in the printed matter. Let us make a bold proposition. Why should not employing printers of books combine in the determination to make an extra charge for every alteration from copy, even to the insertion or removal of a comma? Why should not authors have to pay extra for the work that should be and is not done by them in the first instance? Even this, however, would not change the fact that much manuscript will not bear close reproduction in

*Elsewhere in this issue Mr. Teall conducts a department of notes and queries on matters pertaining to the proofroom.

print. An author who was making many expensive alterations in proof was requested to revise his matter in manuscript, and returned it unchanged, saving that he could find nothing wrong in it.

Compositors have always labored under the injustice of being expected to punctuate the matter they set, regardless of bad punctuation in their copy. How can they know better than the author should know? This is an injustice to them mainly because they must often change the punctuation in type, thus losing time for which they are not paid. The decision is left to the proofreader, and even the best and most intelligent compositor simply can not always be sure that he is doing what the reader will decide to be right. Other matters of style present the same diffi-

If any particular style is to be followed, as in capitalization, punctuation, paragraphing, or any other formal matter, it is not just to demand that piece-workers shall set their type accordingly unless the copy is first carefully prepared. In other words, it is a matter of the merest justice to compositors that ordinarily they should be allowed to follow copy strictly in every detail. On some kinds of work this is not so essential, as on newspapers, for instance, where there are many writers, and matter of a certain kind is always to be set in the one way.

Publishers and editors of newspapers would be more just to all their workers, and probably more sure of getting what they want in style, if they could insist upon formal compliance at the hands of their writers rather than to throw the burden upon compositors and proofreaders. Responsibility for style does not rightly belong to the composing-room and proofroom; but if it must be assumed there, as commonly it must, every worker in those rooms should have an individual copy of a full and clear record of style. Those who receive work in book-offices, and who send it to the compositors, would certainly do well

to question customers closely on all matters of style, especially in the ease of anything other than plain reading-matter. It is well to have a distinct understanding with regard to complicated matter, and to record it when made, so that instructions may be clearly given to those who do the work.

An understanding having been had with the author or publisher, the manuscript should go first to the proofreader and be prepared by him, so that the compositors need do nothing but follow copy closely. Of course this will not be necessary when the author furnishes good plain manuscript; but in other cases, of which there is no lack, it will surely pay.

The correction of authors' errors is an important part of the reader's duty, yet he should be very careful not to make "corrections" where there is a possibility that the writer wants just what he has written, even though it seems wrong to the reader. The proofreader should not be held responsible for the grammar or diction of what he reads, except in the plainest instances, as there are many points of disagreement even among professed grammarians. Plain errors in grammar or diction, as those following, the good proofreader will correct.

A New York newspaper mentioned Frenchmen who "content themselves with sipping thimbles full of absinthe." The reader should have known that the men do not use thimbles for the purpose of drinking, and that thimblefuls are what they sip.

When the proofreader had a paragraph saying that "the arrivals at the hotels show a falling off of over too per cent," he should have known that this is an impossibility, since it leaves the arrivals less than none.

When another reader saw something about "the buildings comprising the old brick row," he should have corrected it to composing. Buildings compose the row, and the row comprises buildings.

It would not be fair to expect every proofreader to be thoroughly up in zoölogical nomenclature. No reader, though, should pass a word like depurans unchallenged, because that is the best he can make of what is written. He should ascertain in some way that the word is dipnaans, or query it for some one else to correct. On the "Century Dictionary" the editor struck out a quotation, "The miracles which they saw, grew by their frequency familiar unto them." His pencil happened to cross only one word in the first line, and the next proof sent to the editorial room contained the passage, "The miracles which they grew by their frequency familiar unto them."

These are a few instances of remissness on the part of readers, the last one showing absurdity that should be impossible.

Some things are commonly expected of proofreaders that they can not, with any reason, be asked to do. When a person whose initials are J. J., for instance, writes them I. I., it is not reasonable to expect them to be printed J. J. A script I is one thing and a J is another; and no one can possibly know that the one which is written is not the right one when there is no clue, as there would be in Iohn. One lesson that writers seem bound not to learn is that proper names should be written plainly. When not written plainly they are very likely to be printed wrong.

Some kinds of changes proofreaders should not make, even if they think the writing is wrong. When a plainly written manuscript, showing care at all points, contains something about the "setting up of the first printing-press," this should not be printed "setting-up of the first printing press"; neither should some one be changed to someone, though the barbarous someone happens to be the "style of the office." There is no good reason for making a compound of setting up, and there is no reason for making anything but a compound of printing-press; and someone should certainly be removed from the "style of the office" and the correct some one substituted. These two examples are selected because they were convenient, not for criticism merely, but to enforce the fact that, at least in a book or any work not containing matter from various writers, carefully written manuscript should be followed in every respect. Some authors have in this matter a just cause of complaint against printers; but it is really the result of carelessness on the part of authors in not writing as their matter should be printed and insisting upon having what they want.



Written for THE INLAND PRINTER

NOTES ON THE BINDING OF BOOKS.

NO. IL-BY W. IRVING WAY

O much attention has been given during the past twenty years to the binding of books in decorated or ornamental cloth that the Grolier Club, of New



STEEL GRAY CLOTH AND SILVER, DESIGNED BY MRS, SARAH M. WHITMAN. (Much reduced from original.)

York, gave an exhibition, in April, 1894, of Commercial Bookbindings. A member of the club, presumably, prepared "An Historical Sketch," which was printed and distributed among the members, in which he confessed that the "evolution of the cloth book cover from the 'protoplasmic primordial atomic globule' of boards to the modern commercial cover which 'sells the book,' " is like the "new status of women, of uncertain origin and slow growth, but a mighty and conspicuous presence." But just when and by whom the first book was bound in comely and appropriate cloth covers, the writer of the Grolier Club brochure is unable to tell. A writer in Notes and Oueries (London) credits the invention of the cloth cover to Mr. R. E. Lawson, of Stanhope street, Blackfriars. London. And the same writer informs us that the first book bound in cloth was a manuscript volume of music, which, being shown to Mr. Pickering, the publisher, in 1823, he thought the material would be admirably adapted for the covers of his diamond edition of the classics, and he therefore made this material the fashion. As had hitherto been the custom with books covered in paper boards, Mr. Pickering continued the use of the paper label, and it is doubtful if this particular publisher ever resorted to the ornamental or decorated cloth which, it is

supposed, only came into vogue about thirty years ago. While England may fairly claim the credit of introducing the ornamental cloth book-cover, the art has reached its fullest development in America. The author of the pamphlet on Commercial Bookbindings claims that "the important transition to stamping covers in ink and combining black and colored inks with gold does not appear until between 1865 and 1870." The examples placed on exhibition at the Grolier Club illustrated the successive stages of development from 1835, when "Williams' New York Annual Register" appeared in a red leather back, stamped and lettered in gilt, and board covers upon which paper sides were pasted, down to the latest design by Miss Alice C. Morse in full decorated cloth. Little attention is paid to this branch of the art outside of England and America, as in Germany, where cloth has been in general use for many years, the publishers have never advanced beyond the gaudy solid colors, with gilt stamping in the geometrical designs used for leather, while in France the publishers have never made a general use of cloth. In the days of the plain muslin and paper label book covers, there was little demand for the work of an artist, but English and American publishers have long since learned the value of the designer's services, and while at first the artist's name rarely accompanied his work, today it often does, and special point is given to this in publishers'



APPLE GREEN CLOTH, WITH DESIGN OF ROSE PETALS
IN GOLD, BY C. S. RICKETTS.

(Much reduced from original.)

announcements. The books of Messrs. Houghton, Mifflin & Co, have become noted for the chaste cover designs of Mrs. Sarah M. Whitman, one of which, a late one, is reproduced to accompany this article. Miss Alice C. Morse, whose work has already been

referred to, has made many designs for the Century Company and the Messrs. Harper, including the Odd Number series of the latter, while Miss Margaret Armstrong has made dainty cover designs for books issued by the leading firms in New York and Chicago. Mr. Stanford White, the architect, made the cover design for the "Century Dictionary" and Scribner's Magazine; and Mr. George Fletcher Babb, another architect, designed the new cover for the Century Magazine. Among other artists whose work in this line is more or less familiar, are Messrs. George Wharton Edwards, Harold B. Sherwin, Edwin A. Abbey, Kenyon Cox, Will H. Low, F. Hopkinson Smith, Howard Pyle, E. Stratton Holloway, F. W. Gookin and Will H. Bradley. In England we find, among others well known as designers of book covers, the names of Walter Crane, Laurence Housman, Hugh Thomson, and Charles S. Ricketts, the last of whom made the design for our second reproduction. But strange to say, we rarely find the name of a wellknown artist coupled with a design for a gold-tooled binding in leather, this work being left almost wholly to the artisan or finisher whose name is invariably hidden behind that of his employer. The late Dante Gabriel Rossetti made the cover design for his poems published in 1881, and he also designed the endpapers. The former design has been transferred to the copies of his poems bound in pigskin. And Mr. William Morris, if we mistake not, has made cover and end-paper designs for several of his volumes. In 1844, the Messrs. Longmans published the first installment of the "Diary of Lady Willoughby," bound in boards covered with an ornamental paper, made in imitation of a pattern of old brocade contemporary with the age of Charles I. This is an art which has reached perfection among publishers in France, but it is customary with these publishers to make their paper covers limp, and of the most ravishing beauty, that they may be worthy of preservation as a part of the book when binding it in leather.

Written for The Inland Printer.

HALF-TONE IN HOT WEATHER.

BY S. H. HORGAN.

OT weather makes hard work for the half-tone operator. He will find to operator. He will find here a few hints to help him over his difficulties. The long exposure of the sensitive wet plate in the camera under a hot skylight or in the open sunlight will often dry the film at the upper edges and ruin the plate. Then there is dust, the bane of half-tone work at all times, but to a greater degree in summer when ventilation is most necessary in the darkroom and printing rooms, and trouble with chemicals when overheated.

The drying of the film is the easiest of hot weather troubles to remedy, if one but goes the right way about it. In the old days of wet plate photography for outdoor work, when a dark tent, bath and all the chemical

solutions necessary for negative making had to be carried around, the drying of the film was not only a question, but a vital one. I was the only photographer connected with a daily paper in the world then. The unveiling of statues, the launching of ships, the passing of parades, had to be photographed, and the wet plate would have to be in the camera, often in the boiling sun, waiting for the important event of the occasion to happen. So it can be understood that the problem of how to keep the plate moist had to be studied, and the result of those experiences was the adoption of one of the two methods here given. When the plate was sensitized and withdrawn from the bath it was flowed with a weak solution of glycerine in distilled water. This would keep the plate moist for an hour or more. It was necessary after exposure to wash this glycerine solution off with distilled water and flow the exposed negative with some bath solution before development. The only drawback to this method is that a longer exposure of the sensitive plate is required when glycerine is used than without it.

The most practical way, however, of keeping the sensitive plate moist during long exposures for halftone work is the following, provided the instructions are carefully followed: In the first place, the inside of the camera box and bellows should be thoroughly gone over in the morning with a large, damp sponge such as is used for washing carriages. This removes all the dust particles. The plateholder should be treated in the same way. Place a few folds of wet cloth on the inside of the camera. This cloth might rest on a piece of galvanized wire netting to keep it from injuring the bellows. The ground glass must be always in its place on the camera when the plateholder is not there. Now, as to the darkroom: Have the floor scrubbed out at least once a week. Sweep it out thoroughly in the evening, and remove the dust in the morning with a damp rag or sponge. After sensitizing a plate, drain it well and wipe all silver solution from the back. When it is in the holder, place against the back of the plate a piece of yellow 80-pound blotter an inch or so smaller all around than the plate. This blotter should be wet, but not dripping. If it is too dry it will absorb moisture, while if it is too wet oyster shells and other markings will form on the face of the plate. White blotter can be used in place of yellow if a piece of thin black paper is put between it and the back of the sensitive plate and thus prevent radiation or reflection of the white on the sensitive film. If these simple precautions are properly performed daily the result will be not only no danger of negatives drying, but the greater requisite - clean work - reflecting credit on the operators and the establishment producing it.

To ventilate the operating rooms and still keep out the clouds of summer dust is mostly a question of construction, and the employer will find considerable economy in having the operating room so constructed as to be cool and clean, saving in this way many "make-overs," which are a great waste of chemicals, and, what is more costly, a skillful operator's time. Ventilators there should be both at the floor and at or near the ceiling. Covering the air inlet with thin muslin stretched on a removable frame, so that it can be taken out and brushed off daily, is very essential in some localities.

As most darkrooms are situated so that the sun heats them to an uncomfortable degree, negatives will be found to fog, or at least have a tendency that way. The cure for this is to keep the chemicals cool. Ice can be used in the darkroom to great advantage. The collodion especially should be cool, then the bath, and lastly the developer. Each operator can judge for himself how best to utilize ice to this purpose, and a few pounds of ice properly used will be paid for many times in the better and greater quantity of work that can be turned out when the operating rooms are cool and freed from dust.

This is the time of year when artists would long to make sketches in the readiest medium - a lead pencil, but the reproduction of their work in that way is discouraging. When made in half-tone, as is commonly done, it is not a reproduction, but a translation so that the original can scarcely be recognized. It was well enough to make cuts of pencil sketches by the halftone method when the albumen solution was used to sensitize the zinc or copper plates, but now it will be found that with the enamel solution that excellent reproductions of pencil drawings can be obtained, and it would be well for the half-tone operator to let them be made direct without the intervention of the screen. Try the next pencil sketch that comes to hand in this way, submit a proof of it to the artist and see if he does not call you blessed. His blessing may not amount to anything, but his judgment does.

Written for THE INLAND PRINTER.

FALSE ECONOMY IN THE PRINTING OFFICE. BY JONES BROWN.

THERE has been, there is at present, and will be always the printer who deals extensively in false economy, and who prides himself as being an economical printer. He never gets rich, or even seems to be able to get ahead of the "other fellow" across the way.

He works from morning till night without any show of progress, and wonders why it is. Now, I will tell you how he does. He thinks of different ways of doing things which will save labor; he sets to work to put one of his grand (?) ideas into shape, whereby he can save a thousand impressions on a two-thousand run. In doing it he spends, three or four hours, while he could have made the extra thousand impressions in an hour. He figures out it is cheaper to buy job lots of paper, and so doing saves a dollar or two. All well and good; but in a week or so he hears his customers complain that stock is not as good as last or up to sample. Result, either a reduction on bill or do

the job over again. Dull times come; work is slack; instead of putting the men to straightening up, he lays them off or hires cheaper help. Along comes the relation-cousin, brother or nephew-surely he will make a good printer; takes him in and installs him in the jobroom. As usual, the brother, cousin or nephew knows that, being a relation, he will not have to hustle like the rest of the men, so he takes it easy, kind of loafs, will not obey the foreman, but starts a kind of foremanship of his own. Of course, his relation will not fire him; oh, of course not. Time rolls on, and all the men seem to have caught that tired feeling. Nothing seems to go right; the loafing of the hired relation demoralizes the men, as he sets many bad examples by his insubordination to his foreman. Thus the economical printer loses not only the time of his relation, but the men around him also.

Along comes the ink man — the cheap fellow whose goods are "just as good" as the other man's. Picks out a few pounds, cheap, of course, and puts them on the first job that comes in, and, as to be expected, the pressman loses a lot of time trying to get the ink to work up even. It seems to be gritty, or has a kind of a grease which keeps it from working right. Then when the job is done it will not dry. It blurs by just putting your finger on it. As usual, do the job over again, or lose a customer.

His rollers are cast by the man who will do it cheapest, regardless of the quality of the composition, and thus he hampers his poor pressman, and still expects him to turn out good work.

In buying type he thinks it much cheaper to add a few sorts, but very seldom orders new faces. His brass rule he buys in strips and cuts it labor-saving (?) himself, and when a piece gets jammed or bent he straightens it out and says, "Let it go, it's good enough." And so his business rolls on, always wondering why the other fellow across the way, who squanders (?) all his money in new goods, gets along so well, and he who has saved and economized all his life is not one bit better off. I will tell you why: It was from false economy.

Written for The Inland Printer.

THE POINT SYSTEM IN TYPEFOUNDING.

II .- BY R. COUPLAND HARDING.

IT may reasonably be asked: Why did not the continental decimalists apply their fundamental principle to type division? Why not, indeed? The answer brings us to the root of the matter and discloses the inherent weakness of the whole system.

For constructive work of all kinds a system of aliquot division is a first essential. The number ten, divisible only by 2 and 5, is one of the worst divisions for practical work. It has acquired a fictitious value as the basis of the artificial notation in general use. Twelve is the best number for aliquot division, and therefore for practical purposes; and a notation of twelve ciphers, could it ever have been agreed upon, would have been immeasurably superior to the decimal system. Unfortunately for the world today, and for every branch of mathematical science, the first savage who used his fingers as tallies imposed a yoke upon all future generations.* Geometry, under a purely decimal system, would be almost impossible. Imagine the substitution of 1,000 for the 360 degrees of the circle! This has actually been tried by decimal enthusiasts, notwithstanding the fact that nearly all the divisions are useless, and that some of the most valuable angles disappear entirely and are replaced by incommensurables.

Just where the artificial metric system is weak, the old national inch-and-foot systems are strong. They are based on the rock of practical adaptability. In the thirty-six inches of the three-foot rule we have a number composed of the most useful divisors. In the sexagesimal division in use by astronomers, geographers and navigators from the most primitive times, and of which we have a familiar example in the clock-dial, the decimal and duodecimal schemes meet. This

⁸ Mr. Isaac Pitman, of Bath, the well-known spelling reformer, devised two extra numerals, and for some years kept his accounts and paged his incurval dunderimally. There is in London, I believe, a Dunderimal Society, the object of which is to substitute 12 for 10 as the basis of numeration. The task is too stupendons. It would involve not only the recalculation of translation of all books of tables, but the revising and rewriting of all the world's permanent literature.

system, as the late learned Professor De Morgan (himself a prominent decimalist) has told us, can never be superseded; the astronomer's ledger, he says, goes back three thousand years, and the old entries must always be open for immediate reference.

In the mariner's compass-card we have a good example of the half-and-quarter scheme, familiar and most convenient in weight and measure; but as a universal system greatly inferior to the duodecimal. Compared with either of these, a hard-and-fast decimal scheme is clumsy and unnatural. Each has its own advantages, and can never be legislated out of use,†

It is a significant fact that no one has ever ventured to adopt a decimal standard of type division. The truth is, that the inconveniences of such a scheme are so obvious that it would be a waste of time and money to try the experiment. All point schemes, save one, have twelve as their basis. The single exception is that of the Patent Typefounding Company, of London, in which the pica is divided into twenty points.

The late Mr. Spurrell, a Welsh printer, ably advocated in the London Printer, Regular, some years ago, the adoption of the sixteening pieca as the typographic point. After reading his arguments carefully, I, occuld find no more serious objection to the ordinary donolectual that the fact that in the smaller grades of type the half-point division became necessary. On the introduction of the Brights point system, the Casion Foundry, Mr. Spurrell showed his appreciation of the reform by replacing all his letter with fonts cast to the new bodies.





Plate by Binner Engraving Company, Chicago

"WHOA, JANUARY!"

Photo by Randall, Ann Arbor, Michigan. Copyrighted.

The system is a defective one, and must prove a clog on the operations of the foundry. Ultimately the vicesimal division will have to follow the other costly experiment of geometrical proportion.

It is worth while, before passing from this subject, to examine the claim sometimes put forth that there is a practical relation between existing point systems and the metric standard. It must be a little puzzling to those who have not investigated the matter to find this claim made, with equal confidence on behalf of two conflicting standards, the Didot and the American, the respective units of which differ about one-twelfth; besides a third, to be noted hereafter. It is certain that both cannot be harmonized with the same decimal standard, and the truth is that neither can. I have already shown the absurdity of any attempt to graft a duodecimal scheme upon a system so consistently decimal as the metric. American coinage would scarcely be improved, nor would financial computations be greatly facilitated by the introduction of a coin value 1/2-cent, in which all small reckonings would have to be made. If, however, some ingenious treasurer were to invent a new coin of which 83 should exactly equal in value 35 cents, and a smaller one just onetwelfth less in value, should compel their use, and stoutly maintain that they were based on the national decimal system of coinage, what would be thought of him? What would the distracted accountants say? Yet exactly such a preposterous claim passed almost without comment when the point system came into use. "We use a standard steel rod 35 centimeters long, which is divided into 83 parts, each part being equal to a pica body, and the twelfth part of pica (called a point) is the unit by which we measure our type." The parallel of the imaginary new currency is exact.

Taking the meter as representing the dollar, we have the 35 cents as equivalent to the steel rod, and the two new coins (based on the American decimal currency) representing \$0.0422 and \$0.00351, respectively.

Equally inexcusable are the claims of the two rival point schemes in use on the European continent to conform to the metric system. The Didot standard bears the accidental and perfectly useless relation of 133 Ciceros (picas) to 60 centimeters, or 66½ Ciceros (= 798 points) to 300 millimeters. The Berthold standard is 800 points (63½ Ciceros) to 300 millimeters—a simpler fraction, certainly; but quite destitute of practical value.

It is a mistake to suppose that this fundamental question of standard is of no practical concern. I do not believe that finality has yet been reached. Apart from the unsystematic bodies still produced, but gradually falling into disuse, in England, there are now four rival schemes, differing only in their unit. These are, on the one hand, the Didot and Berthold scales, differing in the infinitesimal proportion of 349; on the other, the American and English points, differing only z1/4; the latter pair about one-twelfth smaller than the former. Not until an international measure is agreed upon can we look for finality, and the first requisite is to realize that any supposed relation of any existing standard to the metric system is illusory and fictitious; and that as by universal consent the duodecimal division is the only practical one for type, it should be absolutely and definitely distinguished from any decimal standard whatever. As a plain conclusion it would follow that the scheme should be conformed to the international English-American inch-and-foot system, of which it is the natural corollary. On this latter point opinions will differ. It would only be a

reversion to the original and scientific standard originally adopted by Marder, Luse & Co., and which was unfortunately forced to give way to an inferior and arbitrary scale supported by large vested interests.

The great difficulty in the way of the adoption of an international standard lies in the large and rapidly increasing amount of capital invested in the vulgar-fractional schemes. But each year, as international commerce expands and the demand for fine work increases, the necessity becomes more manifest. The partial reform already secured in the United States would have been deemed impossible ten years ago. To my mind it proves the possibility of a thorough and fundamental reform on scientific principles and worldwide in its adoption, which you and I, Mr. Editor, may live to see, 2

I have been thus explicit—prolix, it may be because this question of the unit of measurement lies at the base of every possible reform and improvement in type construction and type design.

Written for THE INLAND PRINTER

NATURAL COLORS IN THE PRINTING PRESS.

BY M. ANDERSON

THERE has recently been placed upon the English and American market, a machine for litho or collotype printing from zine plates on a revolving cylinder. Such a machine, I believe, or something similar, was placed upon the American market some years ago, with but indifferent success so far as its type coming into general use was concerned. Had the inventors of these machines been more conversant with the latest methods of illustration in connection with photo-mechanical work, more especially those as applied to the production of colorwork, there would have been a different outcome to their inventive genius.

For many years the workers in the illustrative arts—as applied to commercial requirements—in Europe, have devoted all their time and energy to two branches, namely, "Lithography" and "Collotype," or stone and gelatine block printing, and had there been some extraordinary advantages, or other encouragements as to their work, then we could understand and thoroughly appreciate this expenditure of energy. As it is, however, these two printing methods are the very last that should have been touched.

In "collotype," or the gelatine block process, the blocks are all subject to the same grave fault—limited production, and in making a set of printing blocks by this process the practical workman feels it is so much time sacrificed in producing them, considering the limited number of copies obtainable from them. Any process giving a printing base that is unstable in itself and limited in production is impractical and can never become remunerative from a commercial standpoint.

It may be useful to a German professor, from a scientific view, in laboratory investigations, or even uphold an establishment in Europe, at European labor prices.

In the next place, such blocks cannot be used with type matter—a serious and insurmountable drawback placing this process in the second place when rapidity of production is desirable. Again, such blocks require the utmost skill in the different manipulations to insure uniform and passable results, difficulties often arising defying the oldest worker's skill and knowledge to circumvent, and these defects utterly preclude the general use of such a process in any establishment open for illustrating on a large scale at reasonable returns.

Taking into consideration these serious drawbacks, without one compensating advantage, we perceive at once the uselessness of such a method. Why this manner of obtaining color blocks should have been selected by our friends in Europe can only be accounted for by the work obtained by them in their half-tone Meisenbach process, the very ordinary quality of which work has no doubt much to do with their preference for some other method.

In America, however, the half-tone process has been made to accomplish much, and it is not too much to say that with this process, as worked by those using the enamel method, results are obtained equal, if not superior, in depth, softness and general effect, to the most costly copperplate engraving. Therefore, as a basis for our colorwork, we have taken this typic block process, readily perceiving its many superior merits, advantages and facilities to produce a class of colorwork which for quality, rapidity of production and cheanness has not, so far, been surpassed.

In reference to the producing capabilities of these blocks, the word unlimited - so far as applied to printed matter - may safely be used, the hardened enamel facing of the copper being as solid after printing 100,000 copies as when first proved. This, I think, is the first and most desirable feature in any process block, and is the very eloquent passport to the general use of this method in the practical American establishment. When compared with any method of litho or zinco-litho work it more than holds its own. as this class of work is in the same category as the gelatine block when large quantities are required. The litho image filling up to a greater or lesser degreeaccording to fineness of work - after printing some few thousand copies. This necessitates the putting down of a new transfer from the stock stone when any image or color becomes too solid. Moreover, it is entirely and wholly out of place to print a photo-litho transfer from a color value negative, going through the performance of putting the same down on the stone, when at one operation we can print the typic color value blocks from the negatives, etch and prove the same before the transfer is on the stone. It is unnecessary to point the advantages in this one feature alone, as compared with the photo-litho or gelatine block process, also the saving of time and money.

[†] In fact, the first step toward an international standard has already been voluntarily taken by the leading German houses, who are casting their new job faces to the English as well as to the German point system, in order to adapt their wares to the English market.

The next advantage is in the rapidity of production and the running of the blocks with reading matter, this being another feature that offers great possibilities to the artistic printer in color composition and effect. In considering the cost of production as against litho colorwork at its best, I think it requires no words of mine to point the moderate cost of running the three or four typic color blocks, as against all the paraphernalia of litho stones and machines to obtain their best, which, be it remembered, falls woefully short of the clean, clear, typic work.

There was a drawback, and only one, to the exclusive use of this process, that being the inability to reproduce the true and exact color values from any subject or from nature. After many years' patient investigation this has been removed, the inherent defect and seemingly insurmountable barrier to success being now swept away. To give a clear idea of the same I shall briefly point the defect; the remedy shall appear and speak for itself at an early date. The "Kurtz-Vogel" process, as color printers are well aware, produces the different shades of any color in the same manner as the different tonalities or gradations of an image in monochrome is obtained, namely, by a greater or lesser admixture of the white basis or paper upon which the picture is printed. I need not add that any process or method in typic colorwork, that only admits of the different shades of any color being produced by such means, is entirely false and untruthful to the original, and never can delineate the true color values satisfactorily. To obtain results, therefore, that will give a true rendering of the shades of any color, obtaining solidity in the same - even as the artist does - we must have recourse to some other method, working on different principles than those applied to monochrome, which weakens and destroys the very foundation of the colorwork by the large admixture of white used to produce a representation of the lighter shades in any of the primary colors.

Written for THE INLAND PRINTER

PARIS NEWSGATHERERS AND NEWSPAPER MEN.
BY EDWARD CONNER.

FOREIGNERS complain, and rightly so, of the monotony of French newspapers. This want of variety is not felt by the French themselves, as they rarely read, and still rarer buy another journal, saye that which gives them most pleasure for their one or two cents. Perhaps an eminent theatrical critic may induce a deviation from the habitude of old-tory addiction to the one-side paper—mostly as interesting as the one-horse show—because people want an authoritative opinion on a new play. The general make-up of news is similar, for the information is identical—a matter of no life or death importance for the constant reader of, and the original subscriber to the only paper the family takes in. Then, the French papers are not rich, so a staff cannot be well paid. The Triton devours the minnows. The "interviewer" is paid about \$700 per

month; the ordinary reporter, that risks limb, hat, clothes and life to obtain news, about \$40, which enables him to graduate for the, in due course, assistance publique. An editor once insisted - when the interviewing mania was at its height - upon having a fresh interview every day, and actually had the Rev. Père Hyacinthe interviewed about an explosion in a coal mine in the States, under pretext that he had once visited America, or had married an American lady. Sporting reporters receive \$40 a month, and \$3 to \$4 for traveling expenses; they rarely bet on the "winners" they name when the race gives them a flat denial. It is said that there are people who interview themselves, so the account cannot be open to contradiction. Ladies, generally, when they give a tea and lemonade soirée, where a few notabilities drop in - to drop out - send their own accounts of these high-life gatherings, but have to pay dearly for their whistle-\$4 to \$12 a line; but then they may employ as many adjectives of the superlative degree as they please, None have yet written their own obituary notice, as Lord Brougham did his, and sent it to the London Times, that published it. Next day he forwarded a resurrection article.

It is well known that it is the widow of a press man who makes the best income out of Parisian newspapers. She passes the whole day gathering news; about midnight she arrives at a central café, and for a certain fee allows reporters and correspondents to make elegant extracts from her notes. She is ever accurate, and always up to date.

There are reporters who deal in specialties, as weddings and funerals, and sell their intelligence to all the papers, that publish it with the "dammable iteration" of a company telegram or the freshness of a patent inside. Perhaps the most modest and meekest newspaper busy-bee is the reporter who supplies the press with the programmes of the music to be executed by the military bands in the five selected public squares or gardens during the season. He is a retired policeman, aged seventy-four, and he earns at that calling some \$5 per month; a chiffonnier of his age can make \$12 to \$20.

The absence of originality in the French press has been still further increased by certain journals coalescing, to exchange advanced proofs of their papers, to tap and cream what each may please, and these skimmings make up the second edition, a kind of fuilleton, that appears simultaneously with the first.

The Débats is gradually leading the way to the journalism of the future in France. It gives no metre-long leaders; its news is carefully selected, brightly written and appetizingly served. It publishes two editions daily—the morning on white, the evening on rose paper; each costs 2 cents. If, as is rumored, it will give both editions to subscribers for 3 cents, that will be hard times for rivals that do not net a good revenue by hiring out their "city article" to a thriving financier.

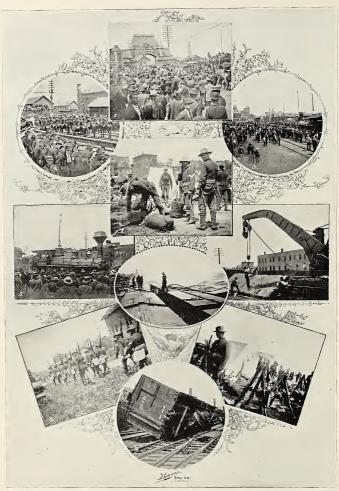


Plate by Binner Engraving Co., Chicago.

Photos by "Chicago Record" Art Department.

INCIDENTS OF THE RAILROAD STRIKE, CHICAGO, JULY, 1894.

- Troops escorting cattle train out of stock yards,
 Crowd at entrance to Union Stock Yards.
 The trouble on the fourth of July.
 Troops going into camp on Lake Front.
 Crowd stopping an engine on July 4.

- 6. Burning freight cars on the Pan Haudle tracks. 7. Wrecking crew working under guard.
 8. Troops patroling railroad yards.
 9. Overturned freight cars.
 10. Camp scene on the Lake Front.



A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING. [Entered at the Chicago postoffice as second-class matter.]

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THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish vialuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, absolubinding, and in the paper and stationery sending news from their section of the country pertaining to the above tracks, particularly individual theories and experiences of practical value.

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G. HEDREER, Grimmaischer Steinweg 3, Leipsie, Germany. **Ru benfelben find and fall Ruiringen und Bultinge Spirittine betriffen bu rüdet.

CAPITAL AND LABOR ARBITRATION OR WAR.

N the light of the stirring events of the past month, it must be apparent to all thoughtful citizens that some lawful way of adjusting differences between capital and labor must be devised. The absolute necessity for this was never more strikingly illustrated than in the late unparalleled upheaval among railway employés, when great trunk lines of travel were rendered inoperative, when business of all kinds became paralyzed, and every lawless element in our great cities stood ready to make the most of the situation. As the trouble spread, citizens of all classes promptly lost their heads and earnestly discussed war, and if war was averted it was more by good luck than by the force of such safeguards as should be on our statute books, but which are not.

Our readers are familiar with the fact that this publication has steadily and earnestly advocated the adoption of some system of arbitration by which such experiences as the country has just passed through would be rendered impossible. Foreseeing the danger to which labor and capital might be subjected at any moment, we have repeatedly urged that, in the absence of such legislative or compulsory arbitration, employers and workmen (especially in industries employing large numbers of people) should come together and arrange for an amicable settlement of differences which might arise. As matters now stand, the late disturbances may be repeated at any time. The railroad tie-up originated in a dispute between the Pullman Palace Car Company and its employés. Had there been a legislative enactment making arbitration compulsory, or had there been an agreement to the same effect between the employers and their men, the difficulty would never have gone beyond the confines of the town of Pullman.

In the absence of such a law or such an agreement, and aided by the persistent obstinacy of Mr. Pullman, the difficulties spread throughout the entire country, involving interests in no way connected with the business of railroading, and establishing a condition where painters, carpenters, shoemakers and others found themselves striking, greatly to the loss of themselves and their employers, and without in any way affecting the status of the original dispute. The United States army is massed at certain points, the militia are placed under arms, flagrant violations of the peace and destruction of property is caused by vicious and irresponsible persons, business comes to a standstill and chaos reigns.

We are well aware that intelligent opinion is seriously divided as to the relative merits of voluntary and compulsory arbitration, the opponents of the former maintaining that it would be ineffectual, and of the latter that it would tend to a species of slavery. Theoretically both parties are right, and so long as the question is allowed to remain in the theoretic stage, so long will both be enabled to maintain their position. What is needed now is a little practical demonstration along the lines of compulsory arbitration, the experiments to be made with a law not too sweeping in its provisions, but one easily subject to amendment and modifications, as experience suggests. We are informed that Congressman McGann, Chairman of the Committee on Labor in the House of Representatives, is now directing his energies to the construction of such a bill, as it is generally admitted that the bill introduced by Congressman Tawney, of Minnesota, is altogether too stringent a measure for practical application.

The strongest argument so far used against voluntary arbitration is that it would not bind all industries, and therefore, all might become involved, as in the Pullman difficulty, although some of those involved might be bound by an agreement to submit to arbitration. There is no question but that this is a defect which must be met and provided for before this method of settling disputes will meet general favor. The friends of compulsory arbitration contend that though it might be somewhat galling at times to submit to government interference in business affairs, still that would be vastly better than to be called upon to endure the horrors of civil war, a contingency that may arise at any time through the agency of a general industrial upheaval. We believe that any kind of arbitration which settles a dispute in its local stage will be vastly to the advantage of the employer and employé.

It must not be inferred from the foregoing that we would have our readers believe that the necessity for a lawful means of settling labor disputes is confined to America alone. The difficulty is the same in every civilized country, particularly England, where the long and depressing strikes of recent years bear evidence that the people there are no better prepared to grapple with such problems than are we in America. This may seem strange, in view of the fact that the London papers, during the recent trouble here, were filled with paternal advice and commiseration, touching our unfortunate difficulties and our inability to arrive at a business-like settlement of such affairs. After perusing these telegraphic extracts from the London papers, we pick up from our desk the latest number of the Scottish Typographical Journal, and find that the leading article contained therein is one headed "The Need of Arbitration." All of which proves that it is a very easy matter to advise others when in trouble, but not so easy to prevent the disorder enveloping ourselves.

THE CHICAGO PROOFREADERS' ASSOCIATION.

NOW that a proofreaders' association is an accomplished fact, although at present confined to the city of Chicago, we hope to see the aims of the association encouraged by employing printers, and that other cities of the Union will form similar organizations.

Something should be done to keep the best readers as such, for they are all climbing up into other fields of labor where they find stronger inducements, both in credit and in pay. Even in the case of our large dictionaries and encyclopædias, almost every one of which is decidedly bettered by the work of some one special proofreader, there is little acknowledgment of the fact, and so there is little encouragement for the proofreader to remain a proofreader.

No one is surely fit to be trusted with proofreading on particular work without having learned by practical experience. The best proofreaders must have as a foundation a natural aptitude, and they should have at least a good common education; but even these are not sufficient without practical training. One of the poorest compositors on a New York morning paper was very helpful in the proofroom occasionally, while some of the best compositors were not so good at reading. It is undeniable that printers themselves make the best proofreaders when to their technical knowledge they add scholarship.

A first-class compositor is worthy of special favor, and generally gets it. A maker-up or a stonehand who works well and quickly, or sometimes even one who does excellent work without great speed, is a treasure. Compositor, maker-up, and stonehand, hover, all do work that must be examined and corrected by the reader; and of course that reader is best who can also do any or all of the other work. What is said of the reader's qualifications is not altogether theoretical; it is all in line with the practical needs of every good proofroom, and every employer wants a good proofroom.

The proofreaders' association is calculated to awaken a greater interest and pride in the profession, and give it the status in America which it obtains in England.

ADVERTISEMENT COMPETITIONS.

ELSEWHERE in this issue will be found the report of the committee on the W. N. Durant advertisement competition. From fifty to sixty designs were submitted, nearly all of merit. The specimens coming to hand in response to the offer of the Evelyn Tint Block Company are surprisingly numerous, considering the amount of matter to be composed. We venture to say that it will be to the interest of employing printers to give their workmen every opportunity and assistance to enter these competitions. It is our intention to advance this feature of The Inland Printers and further amountements in that regard will be made in the near future. Meantime we acknowledge the welcome suggestions of many correspondents, which we shall turn to the best account.

PRESSWORK.

WF have pleasure in announcing, in response to numerous inquiries, that we have now in press and will shortly issue in book form the treatise on presswork by Mr. W. J. Kelly, which has been printed in regular series in these columns for some months past. The book has been prepared under Mr. Kelly's personal supervision, and no pains have been spared to make it of value to pressmen. We are convinced that no printer, pressman or otherwise, will feel that he can do without "Presswork." For further particulars our readers are directed to our advertising pages.

A DISPATCH from London says that a circular signed by one hundred and fifty members of the House of Commons had been sent to the editors of prominent daily newspapers throughout the United Kingdom asking them to cease demoralizing the people by reporting sensational cases of immorality or brutality and in other ways appealing to the sensual nature of man. This would seem to be a large order. On the question of morality as much as any other it is doubtful if an indiscriminate compliance with the request of the circular would be beneficial to the public.



THE BALLOON.

From a painting by Julien Dupre, in the Metropolitan Museum of Art, New York.

Engraved by
ILLINOIS ENGRAVING COMPANY,
Chicago,

Photograph by PACH BROTHERS. Written for The Inland Printer.

THE COUNTRY NEWSPAPER.

BY FORREST CRISSEY.

THERE is no denying the fact that the majority of men who enter journalism, from the least of country editors to the greatest of metropolitan journalists, are drawn into the work through motives of ambition, for the rewards of newspaper work, in any line, are too meager in a financial way to be an inducement to those who are looking solely or mainly to the money return. If a concensus of opinions held by men who have served years in all the varied positions necessary to the making of a great city paper could be had, I venture to say that there would be few, if any, which would dissent from the proposition that the county, or at least the provincial newspaper, offers the best field for newspaper ambition.

The young man who starts a country newspaper seems universally filled with dreams of the time when he shall leave his insignificant beginning behind him, and help to mold public opinion for the great masses through the medium of the great metropolitan daily, which he reads with envious eyes. Very often he realizes to a certain extent his dream, but as surely as he finds himself in the position which has been the goal of his ambition, so surely does he find it to be an empty disappointment. He discovers himself to be a mere cog in a great wheel, and a very unstable cog at that, for "he knoweth not the hour in which his master cometh," the day when the axe will fall, the Tuesday morning on which he will receive a note, charming in its brevity, the burden of which is: "Your services are no longer required."

The insecurity of service upon a metropolitan newspaper is appalling, and each year witnesses a broadening of its sway. The number of editors in newspaper positions who are under contract, or who feel no anxiety regarding the term of their services, is infinitesimal compared to the whole number employed; in fact, it has come to the point where only men of national reputation, whose names are as much a consideration to the proprietor of the paper upon which they are engaged as are their actual services, are the only men who can hope to obtain contracts.

On the "local staff." that is to say, in the realm of the reporter, one soon ceases to have any anxiety as to when his turn will come to step out, for the reason that he considers it as simply a question of time, and is only surprised when his head has not rolled off and he knows that he has another week of service ahead of him. But the most alarming feature of work upon the big daily is the fear of growing old in the business for it has long since ceased to be called a profession, except by college students, and those who know nothing about its grim actualities.

When the "push" and the "ginger" of youth is gone from the man upon the reporter's staff, he knows that there is nothing that can save him from being thrust out upon the cold world, excepting a "pull" strong enough to secure him a seat at the exchange desk, or some of the very few lines of special work where agility of mind and limb are not prime requisites.

Sometimes a man is fortunate enough to acquire knowledge on certain lines valuable enough to keep him from the universal fate when he can no longer hustle. He may be able to "do politics," or may have acquired so wide and valuable an acquaintance among "old-timers" that the paper sees its way to give him a meager living in return for the knowledge which it has taken him years of the most active and unremitting labor to acquire. The chances, however, are considerably against this, and sprightliness of legs is as universal and essential a requirement in the local room as is sprightliness of mind or pen. The ghost of coming old age is in the closet of every local room, and, for that matter, every editorial room.

One of the most pathetic figures to be seen in a big city is the "old reporter," who is still trying to keep up with the young men and ward off the fatal day when he will be forced out of the ranks of active workers. Unlike even the betrayer of the Savior, he then finds that there has been no place prepared for him.

In contrast to this situation, which has been mildly drawn, let us look at the country newspaper, the rewards and opportunities which it offers.

Independence, individuality, honor and an indefinite tenure of service are among the most alluring of these. Here the man of the most modest means—and in some cases of no means at all—may become his own master, or at worst, his own slave, which is infinitely better than being someone else's slave, under the lash of a hired taskmaster—which is the best that can be said of service upon the big city daily.

If he has a spark of originality or talent he has an open field for its exercise, and no blue-penciled "copy reader" to hew his work down to the requirements of a cast-iron "policy," and nip the promise of originality in the bud as promptly as a council of Puritan elders would pluck a heresy.

The positions in the esteem of the community held by the editor of an average country paper and the average worker on the staff of the metropolitan daily are not comparable. The former is universally recognized as an important factor in the social and political life of the community, and it is his own fault if he is not a leading factor. The social standing of the city newspaper man, in nine cases out of ten, may be accurately described as a cipher. Perhaps the very nature, and especially the hours of his work, account very largely for this. They peremptorily deny him any participation in social life. The same is also true, in a large degree, regarding political preferment. A chance slip may possibly put it in his power to unmake an alderman, a judge or a governor, but the chances are against it. And if he does, cui bono? What does it profit him? Nothing, or so near to nothing that he

will never be able to distinguish the difference. If there is any profit in the transaction it seldom gets higher than the counting-room. He has simply done his work as a cog in the big machine. The only innor which he enjoys is to be envied by those in positions under him and hated by those above him, who fear that he may ultimately displace them. The only honor? No! When he goes back to the old country home to spend Christmas, if he is lucky enough to get so long a holiday, he is received with no small blast of trumpets by the country editor and his symmathetic constituency.

Age has no fears for the country editor, other than those common to all humanity. The longer he has been identified with the community, the broader and closer is his hold upon the people which compose it. Years strengthen rather than weaken his grasp upon the vital sources of income and influence. In the meantime he lives—not as a floating nonentity, but as a permanent and established factor in community life—and in most cases he enjoys comforts to which the city newspaper man, though the latter may receive twice his income, is a stranger. He may have a home in which he is something more than an occasional caller, a late nocturnal visitor.

If the country editor has literary talents, as many of them have, his situation is ideal, as compared with that of the city newspaper man, for the realization of his hopes. Freedom is the great essential in literary work, and this he may have to a broad degree, for his work is such as may be delegated to others at a profit on their labor. Moreover, he comes in close contact with those about him. He "rubs elbows" with them, as the expressive saying goes, and may enjoy a peace and leisure for character study and the working out of that which is in him which is an impossibility to the metropolitan newspaper slave, who owns neither his hours nor his soul, and who is possessed by the chronic fever of unrest, which renders him a hopeless exile to habits of thoughtfulness and contemplation. This spirit of intemperate craving for artificial excitement is the one thing which prevents many a jaded city newspaper worker from going back to oftenvied "green pastures" of country newspaper life.

Written for THE INLAND PRINTER

SOME NEGLECTED TYPE-BODIES.

BY N. J. WERNER

IN discussing the usefulness of the nine-point body with a typefounder the other day, he told me that most printers he met with still associated it with the old bourgeois, and called it a "bastard"; it was therefore somewhat unsaleable, though it is really one of the most useful type-bodies made, if the printers only knew it.

As far as the "bastardness" is concerned, there is no valid reason whatever for considering any body of the point system entitled to the designation. Every body has a fixed and regular proportion to all the

other bodies, can be readily justified with them, and each one has its legitimate uses as much as the others. If I made any exceptions at all, I would name the 5½-point, 11-point and 22-point bodies, which I think could have been left out of the scale without causing any inconvenience whatever.

Most old double small picas are now cast on 20-point, and a few on 24-point, instead of on 22-point. The same plan could have been pursued with small pica faces, which by measurement I find could have been easily cast on 10-point instead of 11-point bodies. I find, also, that nearly all the old long primer faces could have been just as easily cast on 9-point instead of 10-point. By doing this, not so much space would have been wasted on shoulders and in extra metal.

A study of the subject proves that the typefounders, in changing from their old systems to the point bodies, went to work in a very reckless manner, and gave no intelligent consideration, if any at all, to the fact that while making the change other improvements could have been incidentally effected which would have added doubly and trebly to the value of the point system. For one instance of such carelessness I refer to the fact that one size of a certain face is cast by the Johnson foundry on 36-point, by the Central foundry on 30-point and by the Dickinson foundry on 24-point; only one of the three can be right. The specimen books are full of evidence of such want of attention to the details which would have made the point system many times more serviceable to the printer than it now is. I may mention, also, that no founder seems to have considered the matter of uniform alignment, which hundreds of printers, as well as the Typothetæ, have been asking for.

But this is disgressing. I started to speak of the value of the o-point body, and to disabuse the printer of the "bastard" view he has about it. To note some of its features: It is half-way between pica (12-point) and nonpareil (6-point); it is the half of 18-point, which, next to 12-point, is the most useful size in every jobbing series; it is three-fourths of pica, and one-and-a-half times nonpareil. On account of these good proportions it is now used for a number of border faces, and might well be used for more. Mr. I. R. Bettis, in an article on the arrangement of a printing office, says: "I consider bourgeois [9-point] the noblest Roman of them all." I coincide heartily with him in this view. 10-point is too large to be used for newspapers; yet many have it for body letter where 9-point should be the largest size permitted. Even for books I consider 10-point too large. I note that the typefounders of Germany in nearly all cases include the 9-point body in their various series of display and jobbing letters (11-point is omitted altogether), and I fail to see why our founders and printers should not give it the same proper recognition. The Johnson foundry, of Philadelphia, has cast a number of original faces on 9-point (3-line excelsior), and I hope it will

continue the practice, and that it will become general. I would say, however, that when the 9-point size is made, neither the 8-point nor the ro-point should be omitted between the 6-point and 12-point sizes. We have use for all of these sizes. Nor do I believe in casting an 8-point face on 9-point body, as some founders do; it does not "fill the bill." Cut the face the proper size to match the body.

Before dropping the subject, I want to speak a good word for the 14-point body, which some printers, who don't know as much as they ought, also call a "bastard." We must have a size between 12-point and 18-point. Though there is an enormous 'jump' between these bodies, most series are furnished without an intermediate size, and this makes them most awkwardly graded and proportioned. A fellow-printer told me the other day that he would also like to see a size between 18-point and 24-point in every series (and particularly in the "De Vinne"); but I am not asking to carry refinement that far. The need for the 14-point size in all series made as small as 12-point or smaller is, however, very apparent to every thoughtful and discriminative printer.

Ye considerate ones among the typefounders, please therefore let us by all means have the 9-point and 14-point sizes as permanent fixtures. Also bring them prominently forward, advertise them well, and teach the unwise printer the falsity of terming them "bastards." By pushing them you will "get your money back," and earn the gratitude of the progressive printers.

Written for The Inland Printer

AMERICAN TYPOGRAPHICAL MAKE-READY.

NO. XVI.-BY WILLIAM J. KELLY.

HAVING somewhat particularly described the leading peculiarities of practical presswork, I move deem it advissable to devote this chapter to the equally important subject of printing inks: their adaptability to speed, stock, rollers, working qualities, and similar etecteras.

BLACK INKS.

Perhaps no color of printing ink varies so much in grade as that of black, notwithstanding the simplicity of its basic form—lampblack. It is mainly from the oils and other ingredients in which the lampblack is triturated that different grades and qualities of black are produced. True, there are various kinds of lampblack, and also different methods of manufacture, as well as diversified elementaries.

The lowest quality of black is known as news or poster, and the finer qualities as cut or job.

News ink should be quite thin and deep in color for use on web presses, because of the great speed at which this class of machinery must be run. Such a grade of ink covers quick and even; leaves the form freely, produces very little set-off, and decreases the friction of distribution to a minimum. A stiff ink will not print as solidly on newspaper stock as the former. Book ink, for general work, should be full of color, fairly, strong-bodied, with medium drying qualities. Such an ink is suitable for antique, book or ordinary supercalendered papers. This ink will print well on these papers on such work as illustrated catalogues, pictorial magazines or similar forms, at a speed of one thousand an hour. When greater speed is required, then the grade of strength should be lowered to "short," but not too short, as in such a case the ink would not follow the iron roller in the fountain, and irregular color would be the consequence.

Wood-cut ink, intended for the higher classes of presswork, must possess the greatest degree of intense color, be strong, distribute smoothly, cover evenly and have a rich luster before and after drying. The drier in this ink should be of medium strength, and the printed work "sheeted" as it comes from the press. The speed should not be over seven hundred per hour. Results in keeping with the highest class of illustration are obtainable only on the closest and best supercalendered plate and extra supersized and calendered stock. Rollers made of glue and molasses composition are the best for this kind of presswork and ink.

Half-tone engraved plates should be printed on well finished and seasoned coated paper. By this I mean that the surface of the stock should be close and even, and the coating firm on the paper. The character of the surface of the paper can readily be seen, but the degree of firmness of the coating is not so easily judged, notwithstanding its essential importance. However, here is my method of ascertaining this: Wet with saliva the finger and thumb, and tightly press between them a sheet, or several sheets, singly, from as many reams; then open the finger and thumb and release the paper slowly. If the coating adheres to the finger and thumb, which will become evident in about half a minute, then the coating is weak and will pull off during the printing as it has done by the test. Such paper is not suitable for good work of any kind. A firmly coated paper, with a medium strong half-tone black ink, will produce the very best results, rollers and make-ready being equal. Nine hundred or a thousand impressions per hour is fast enough for good work.

But in connection with paper and ink suitable for fine half-tone printing I should mention that weight or thickness of paper will uccessitate different conditions of ink for better effects and adherence to the face of the stock. For instance, a sixty or eighty pounds to the ream coated paper will show up ink and cut much better than when a heavier weight is used. The same ink and cut printed on a one hundred or two hundred pounds paper would look quite inferior; because the clay finish, being heavier or thicker on the weightier paper, absorbs the varnish in the ink too freely and

^{*}Note.—On another page of this issue Mr. Kelly conducts a department of questions and answers, experience and practical detail. Pressmen and others interested in presswork will find in this department a congenial corner for the ventilation of theories and exchange of helpful advice.

leaves the pigment on the surface of the stock, with this result: The color will look mottled or watery and also rub off easily when dry. In such cases I add a small quantity of good driers to the ink before going on with the printing, and thereby secure a nice working and covering color as well as a non-removable surface.

For jobwork, on hard papers and card stock, a stout-bodied ink with considerable drier and deep black color is requisite. Qualities costing from 75 cents to double that amount per pound give the best results, especially on jobbing presses When used on cylinder presses it is often necessary to make use of a slightly shorter grade to accommodate speed. If such an ink, with good, fleshy rollers, does not distribute freely and cover smoothly, it is a sign that it is of poor quality, no matter how much has been charged for it per pound. I recommend keeping on hand a small quantity of good quick-drying ink, which can be used separately or mixed in with other ink. A few pounds of liquid driers and No. 11/2 litho varnish is recommended for judicious use in jobbing blacks. When too stiff, a little bit of vaseline will be found sufficient to relieve the complaint. (To be continued.)

Written for THE INLAND PRINTER. HOW ENGRAVERS AND PRINTERS ADVERTISE.

BY HENRY LEWIS JOHNSON

TWO influences combine to bring advertising by engravers and printers into items. nence. One is in the firms themselves, owing to changes in equipment and methods; the other is the great increase of the number of those who from time to time purchase engraving and printing.

Firms are known by fast presses, complete facilities and good work more than by any personal abilities. Particularly in the case of engravers, the personal characteristics which constituted the nucleus of the business of the old engraving companies have been superseded by impersonal elements. Instead of the individual skill, purely mechanical facilities and equipment have become more important.

In the past five years the advance has been made in photo-mechanical engraving from a few firms in large cities to new establishments in nearly every city and in large towns all over the country. While being the basis of engraving, photography has been equally important in supplying the work to be done. Illustratious have become a part of every branch of commercial, magazine and book work. Instead of being restricted principally to a few of the older publishing houses, the purchasers of engraving now include those who go into almost every publishing venture - magazines, daily and weekly papers, trade and scientific journals, promoters of land schemes and summer resorts, railroad and steamship agents, principals of academies and private schools, and special committees of historical and social organizations.

The work to be done is not confined to special channels, as the purchasers change so much. New companies and organizations are springing up constantly. One of their first moves is for illustrating and printing something relating to the business. The problem is, how are engravers and printers to reach and to hold such a position as to influence this work. The would-be purchasers are largely beyond the range of personal solicitation. The work seeks the firm which is most widely known.

To be known in business circles is absolutely essential. Anything which gives prominence to, or by which one's business is made known, is advertising. The channels through which engravers and printers become known are imprints, circulars, salesmen, catalogues and advertising space in periodical publications. Whatever may be the success of all except the lastnamed feature, it is the advertisement in the regular publication which carries the strongest influence to the general purchaser. An advertisement conveys an impression of the successful business of the advertiser, and everyone wants to deal with successful

It is a peculiarity of some new engraving and printing companies that they advertise the first year and then assume that they are sufficiently well known and cease advertising. In such a course, what becomes of the business of new purchasers and how is the volume of business to be maintained? Experience teaches that continuous advertising is essential.

A single edition of a large catalogue may be issued with immediate advantage, but it is not a sustained impetus, as with innovations and rapid changes in methods it will soon be out of date, when an advertisement should, of all things, be up to date.

Advertisements of engravers and printers are placed in daily papers, magazines, annuals, trade iournals, programmes and souvenirs. Instead of spasmodic advertising, resultant upon solicitation, it is necessary that it be done on well-defined lines. The territory to be covered, the particular business to be sought, and the preparation of the advertisements must be carefully considered.

As much depends on the advertisement itself as upon the placing of it. It must have some "pull," some influence to action. It is not enough to give name, business and address. Under some circumstauces some good might come, but manufacturers and retailers who get their business from advertising do not do it in that way. There must be some point or reason to the advertisement - low price, facility, quality, accuracy, or some such advantage.

For some time it has been the practice for engravers to make up their advertisements in the form of reproductions of popular paintings and art subjects, with only a business card added. Everyone is interested in an attractive illustration; but the point is, does the particular illustration suggest to the prospective customer any similarity or advantages to work which he has in mind. If it does, and leads to an inquiry, the advertisement has fulfilled its mission. Advertising in which engravers offer to sell duplicates or to send certain prints for a few stamps is increasing. Unless the subject is very popular, the returns for prints and duplicate plates are not likely to show a profit. The real business lies in following up the correspondence, soliciting further orders.

It requires careful attention to present in an advertisement such an illustration or suggestion as may be nearest to the mind of the reader. If an engraver advertises in a boot and shoe paper, he gives a specimen engraving of a shoe, a factory, or some machinery. The specific subject and its quality form an exact basis for the reader's judgment.

In souvenirs and historical works, views and portraits are naturally the subjects which would have the most direct influence in an engraver's advertisement. General advertisements in newspapers and magazines must be based on some argument of promptness, price or special resources, such as apt originals for holiday uses.

The clientage of printers is very much the same as that of engravers. Printers are more limited in the range of their business; the advantage of personal inspection of the work by the customer during its progress, and the bulkiness and weight of printed matter are restrictions. Ordinarily it is only when large contracts are placed in competition or special facilities are desired, that work goes to any great distance.

A printer has practically but four things to advertise—range of work, promptness, price and style. The advertisement of a large office influences small orders as well as large, since it is reasonably assumed that the greater includes the less. The special branches into which printing is being divided are the prime points to advertise. Some offices are limited entirely to book composition, and number among their customers publishers at a distance.

In all large cities there are firms who specialize their work into ticket, theatrical, law brief, catalogue, programme and small job printing. The most noteworthy features of printing offices as constituted at present are the arrangements by which the complete planning, illustrating, printing and binding of catalogues and books of outing are done. It is only reasonable that those who are closely identified with printing should have the best ideas of make-up and illustration in preference to manufacturers and passenger agents who are concerned primarily with manufacturers and traffic, respectively. In addition to composition, paper and good printing, the customer is buying ideas up to date. Style and effectiveness are profitable returns on the investment.

There are great opportunities open to engravers and printers who reach out among the increasing ranks of purchasers. Under the present tendencies of specializing the different classes of work, advertising is becoming a leading factor in influencing business and successes are being won by it. Written for The Inland Printer.

BOOKS, AUTHORS AND KINDRED SUBJECTS.

BY TRYING

This obnoxious Mr. Comstock has failed dismally in his efforts to enjoin the sale of certain old classics left in the hands of the receiver for the Worthington Company. The books which gave offense to Mr. Comstock are "Tom Jones," "The Arabian Nights" (Payue's translation), "The Decameron," "The Heptameron," and others of similar character, all issued in handsome form in limited editions. The judge before whom the case was tried, being an intelligent man and a lover of good books himself, was not like-minded with Mr. Comstock, and has handed down a decision which it is believed will simplify considerably that gentleman's labors in the future.

THE Studio for June is one of the best numbers yet issued of that most excellent periodical. Mr. G. P. Jacomb Hood leads off with a note on the dry-point etchings by Hellen, with five reproductions which show the etcher to have "an alert sympathy with the spontaneous and bird-like movements of the well-dressed, well-bred Parisian woman and child." The anto-lithograph supplement is by R. Anning Bell, "a study in movement." Among other articles there is one on "Stencilling as an Art," by E. F. Strange, and "On Coloring Sculpture," by George Frampton and Matthew Webb.

FROM the Bookman for June we learn that Mr. Thomas J. Wise has in preparation a catalogue of his library. From another source we learn that Mr. Austin Dobson is preparing a catalogue of his collection of books and manuscripts. Both are to be limited in number and are for private circulation. The Ashley Library, the name given by Mr. Wise to his collection, is particularly rich in first editions of nineteenth century authors, and in unique and annotated copies of famous books. The Bookman promises that this catalogue shall contain some remarkably racy notes on the frauds of booksellers and publishers. One of the chief sinners of them all was the late John Camden Hotten, one of the least of whose offenses was the practice of printing edition after edition of a book all of which appeared as the first. In this way Mr. Hotten obviated the payment of additional royalty to the author. Mr. A. C. Swinburne suffered from this practice, and in a letter to Mr. Wise, which is to be printed in the catalogue of the Ashley Library, he pays his respects to Mr. Hotten in the following paragraph: "The moral character of the worthy Mr. Hotten was - I was about very inaccurately to say - ambiguous. He was a serviceable sort of fellow in his way, but decidedly what Doctor Johnson would have called 'a shady lot,' and Lord Chesterfield 'a rum customer,' When I heard that he died of a surfeit of pork chops, I observed that this was a serious argument against my friend Sir Richard Burton's views of cannibalism as a wholesome and natural method of diet.

Much has been said and written against the man who will not loan his books, as also against the man who insists on your borrowing his. The book-lover has a tender regard for the brother who is loath to lend, who promises you, perhaps, "yes, by all means, I will bring it in to you the next time I come," or, "I will send it tomorrow," and never does. But there might very properly be some protection for the generous booklover who does lend, without consideration - some protection for the book, we mean. A kind of lease might be drawn up, somewhat similar in purport to that which the landlord requires of his tenant - "no nails shall be driven into the covers"; "children shall not be allowed to handle, or draw pictures on the margins"; "borrower shall not use as Queen Elizabeth did Sir Walter Raleigh's cloak" (as happened to a book loaned by the present writer); "in no circumstances is borrower to reloan (or sublet) to another without the permission of the owner," etc., etc. And no well-drilled borrower should take offense when offered such a document to sign. One wise old fellow W.J. Thoms, we believe it was, would never loon a volume out of a set. No, he would say, you just take the whole set, then if you forget to bring it back you will have your set complete, and I will not have a broken one. A lady who borrowed ray "Random Itinerary" for review, thanked me in her column by sying: "It may not be amiss to state that it is principally book borrowers who really read books"; and as he handed it back to me, with the evidences of a rainfall on its gilt top, I thought of Logroller's bright saying, "How little does she know of books who deems them only to be read!"

THE fad of preserving the original cloth or paper covers of books when rebinding, like all other fads, is carried to extreme. It is a point of sentiment with the lover of Keats



to prefer his "Endymion" in the original paper boards, And if the book is to take its place on the shelf with others in fine binding, then "Endymion" must have a morocco wrapper or slip case, properly lettered, that it may appear as well dressed as its neighbors. Publishers thought of little but the souls of their books in the days when "Endymion" stole to light; but today some artist of distinction would be called upon for a design in ornamental cloth worthy of the subject, something that would appeal to the eye. This decorative cloth for commercial covers may or may not soon give place to something else, but one hopes it will first receive all the development it is ca.

pable of. While artists like Mr. Laurence Housman, and others named in a foregoing article in the present number of THE INLAND PRINTER, give us of their best we have no fear of the decadence of the art. Several of Mr. Housman's designs have already been reproduced for THE INLAND PRINTER, but none more distinctive perhaps than the accompanying, made for Mrs. Rossetti's fanctiful poem, "Goblin Market," lately issued in a new edition by Messrs. Macmillan & Co. It should be added that this design is much reduced in the reproduction

THE Bookman makes another announcement of interest to the lovers of choice yerse, a complete edition of Mr. Austin Dobson's poems, which is to include much hitherto unpublished matter, and to be illustrated with etchings by Lalauze, of Paris. The book will be published in the autumn.

THE regular reader of these random notes on books and authors (if any such there be), may have noticed in the writer a fondness for certain authors and certain books, by his repeated references to them, and though charged with being no reader of books but a lender only, he does look within the covers occasionally, and is always rewarded when the book happens to have some association with that name of blessed memory, Edward Fitz Gerald-"Old Fitz," as Tennyson called him, "one of the kindliest of men, and I have never known one of so fine and delicate a wit. I had written a poem to him the last week, a dedication, which he will never see." Thackeray loved him among the first of his friends; and Carlyle, likened by some wit to a hedgehog rolled up the wrong way, and "tormenting himself with his prickles," he had nothing but good to say of the English Omar, "the peaceable, affectionate, and ultra modest man, and his innocent far niente life." An

"ultra-modest" man he was, surely, "who took more pains to avoid fame than others do to seek it," His life was innocent enough, perhaps, but not altogether idle it would seem to one who reads his "Letters and Literary Remains," A new edition of the "Letters," in two volumes, with many additions, and a full topical index, has just been issued by the Macmillans in their Eversley Series, and at a price within the reach of all. Familiar letters are not always pleasant reading, unless they be by a Fitz Gerald. No matter to whom addressed, or on what subject, his letters always have much the air of being addressed to the reader. One cannot, in the brief space of a note, undertake to make extracts, but to the reader who cares for the Rubaiyat, or Calderon, or the wise and witty comments of an author on his contemporaries and on literature, to such an one Fitz Gerald's Letters will be a stream of pleasure that does not flow from epistolary correspondence in general. The spice and red wine of the Orient, diluted with the art and nature of the North, are served to suit the taste of the most exacting literary gourmet.

Number 4 of The Chap-Book (Messrs, Stone & Kimball) is quite equal in interest and beauty to its predecessors. Verlaine, the new French poet, holds the place of honor. Miss Gertrude Hall gives an English versification of "Moonlight," and M. G. M. translates from the French of Anatole France a note written ápropos of his book of poems, "My Hospitals," which we understand is shortly to be given an English dress. A portrait of Verlaine, which accompanies the Chap-Book, shows him to be less of the ogre than do the abominations that have previously appeared "in our midst." M. France tells us that Verlaine "is a superb and magnificent savage," who "has always had a very confused idea of social life." He is the chief of the Decadents and Symbolists, and notwithstanding his "confused idea," his friends are the most "brilliant spirits" of Paris. "Vicious and naif, he is always true; in the inimitable accent of truth lies the charm of his little book, 'My Hospitals,' It is written with an absurd and ridiculous syntax, and yet with a marvelous music which cuts one to the heart." His "idea of social life" reminds one of Villon, but somehow one thinks of Gerard de Nerval as one reads the following lines on

" MOONLIGHT.

"Your soul is as a moonlit landscape fair,
Peopled with maskers delicate and dim,
That play on lutes and dance and have an air
Of being sad in their fantastic triu.

"The while they celebrate in minor strain Triumphant love, effective enterprise, They have an air of knowing all is vain— And through the quiet moonlight their sougs rise

"The melancholy moonlight, sweet and lone,
That makes to dream the birds upon the tree,
And in their polished basins of white stone
The fountains tall to sob with cestasy."

MR. GREELEY'S BRANDIED PEACHES.

Upon one occasion Horace Greeley's unimpeachable teetotalism was open to impeachment. He was dining at the house of an anti-slavery subscriber to the Tribune, who had a fondness for good dinners. When the dessert was brought on Mr. Greeley was asked if he would take some preserved peaches; and, when he replied in the affirmative, a saucerful of them was set before him. He consumed them with gusto, told of his liking for the fruit, said they were particularly good, asked for more, extolled their peculiar flavor, and inquired how they were preserved that he might have some prepared for use in his own domicile. Not till Mr. Greeley's saucer had been emptied for the second time did his host let the secret out: "They are brandied peaches!" The champion of teetotalism expressed his disapproval of all alcoholic drinks, while his face beamed with satisfaction. - New York Sun.



AN ENVIED SUMMER PRIVILEGE.

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH,

NE of the interesting patents granted during the month illustrates a novel use for the popular pneumatic-tired bleyele; in fact, nothing less than to utilize it as a printing machine, to transfer advertisements, etc., to sidewalks and pavements. Secured between the wheels is an ink well and a transfer roller bearing the

type representing the word

to be printed. By depress-

ing a convenient handle,

shown at c, the type wheel

transfers the ink to the

tire of the rear bicycle

wheel, and the further

progress of the wheel prints

the word upon the pave-

device was patented by the

ments or sidewalks.



inventor, Mr. Edmond Redmond, of Rochester, New York.

Fig. 2 illustrates a multiple color printing machine invented by William II. R. Toye, of Philadelphia, assignor to the "Simultaneous Chromogravure Company," of the same place. The main object of the invention is to provide a press wherein very exact register can be obtained. The carrier device consists of a number of separate blocks abutted end to end and connected to suitable bands. Part of the blocks are provided with gripper mechanisms for the purpose of seizing and carrying forward the sheets, and part of the links of the carrier are provided with teeth which engage teeth upon the independently driven type cylinder to secure accuracy of register.

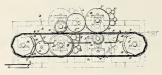


FIG. 2

A novel registering attachment for accurately adjusting printing plates to cylinder presses forms the basis of a second patent to the same person (see Fig. 3). The invention resides in the frame, adapted to be secured to the printing cylinder, and having adjustable binding bars on which are secured strips carrying the printing plate. The binder bars are adjustable along the side bars of the chase, and the strips J which hold the form can be clamped at any point along the binder bars. This enables the pressman to secure positive and accurate reg-

A novel electrotype block, patented by William T. Barnum, of New Hayen, Connecticut, is shown in Fig. 4. It is composed of two longitudinal members, each having a rib at its

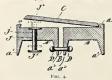




FIG. 3.

outer edge to retain the face plate Passing through adjoining flanges beneath the members are spring pins which hold the two members together but permit them to be moved apart when it is desired to remove the face plate. One of the members is generally provided with a push button to enable the compositor to detach the face plate if it adheres.

Fig. 5 shows a side elevation of a rotary printing press invented by Johann Peterluhn, of Leipsic, Germany. The



invention relates to improvements in roactary presses having a constantly rotating impression cylinder, with which press single sheets are fed. The impression cylinder has a recess in the circumference parallel with the axis. Two

gripper bars are mounted to move to and from the circumference of the cylinder and into and out of said recess. Arms to move the gripper bars are operated at suitable moments by cam tracks.

A counting attachment for job presses is shown in Fig. 6. It was patented by Henry La Fountain, of Cleveland, Ohio,

The counting device is supported on the press by means of a bracket L, and is operated by the arm N at the end of the pitman M. This arm strikes against the lower pin of an L-shaped lever pivoted on the side of the counter case, and this lever imparts motion through a pawl and ratchet to the usual train of numbering wheels. When the impression plate is "thrown off" the arm N is turned out of line so that it cannot strike the pin actuating the registering wheels.

The ticket printing machine shown in Fig. 7 was invented by William B. Gray and D. F. Bowen, of Denver, Colorado.



FIG. 5

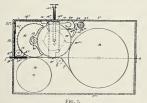
It is especially designed for use by conductors on street railways. The tickets are printed upon an endless tape of paper and then severed by the knife 13. The tapes are carried upon the peripheries of a series of disks, and when made upon a

small scale the device is to be secured to the person of the conductor in a convenient manner.



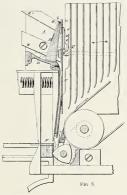
here to the front edges of the spaces which extend beyond the matrices proper. It sometimes happens, therefore, that there is a gradual accumulation of type metal on the edges and sides of the spaces, so that when they are introduced

F1G. 6.



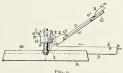
into succeeding lines they have a tendency to prevent the closing up of the line and to mutilate the side walls of the matrices. This action results in the formation of burs or projections of the edges of the linotypes between the letters.

To prevent such accumulation the inventor makes use of a scraping or cleaning mechanism which constantly removes the adhering matter. Its location and mode of operation



will be sufficiently understood from the illustration (see

Fig. 9 is a stencil printing machine invented by William G. Fuerth, of Newark, New York, assignor to the A. B. Dick Company, of Illinois. A is a stationary bed-plate, above which

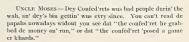


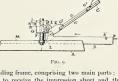
moves a sliding frame, comprising two main parts; the printing bed B to receive the impression sheet and the pivoted stencil frame C. In operation, with the parts as shown in the

cut, a sheet of paper is laid upon the printing bed B and the sliding frame is then moved in the direction of the arrow, the inking roller printing the paper through the stencil.

The only design patent relating to the printing interests, granted during the month, is illustrated in Fig. 10. It represents a new border which has the effect of giving the type within it the appearance

of standing out, as though printed on a block. The design is that of Edward B. Fox, of Bryn Mawr, Pennsylvania.









Half-tone reproduction from photograph, by FRANKLIN ENGRAVING AND ELECTROTYPING Co., Formedly A. Zeese & Co., 34-351 Dearborn street, Chicago. Duplicate plates for sale.

THE KISS AT THE WELL.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision,

FAST TYPESETTING.

To the Editor: Albia, Iowa, July 16, 1894.

I would like to call your attention to a piece of rapid type composition by a friend of mine, Mr. A.S. Lupton, of this place. On July 11 he set 1,850 ems from 9:15 A.M. to 10:15 A.M., and in the next hour, 10:15 to 11:15 A.M., set 1,975 ems. On July 14, in an hour's setting, from 2:30 to 3:30 r.M., he set 2,030 ems. Type was brevier, leaded. Is this not above the average brevier record? Type measures 14½ ems to lowercase alphabet. Set 1; ems pica in width.

CLINTON PERRY.

RECIPE TO DULL THE FACE OF TYPESETTING MACHINE SLUGS.

To the Editor: Detroit, Mich., June 29, 1894.
In The Inland Printer, of a recent issue, I saw that a

In THE INLAND PRINTER, of a recent issue, I saw that a patent had been granted to someone for inking the metal slugs as they came from the typesetting machine, so that the glitter would not injure the eyes of the make-up.

A simple remedy for that is to dissolve a small quantity of black aniline in the lye pot, and when the galley is rubbed off after proving, the bars are dulled so that the face is almost as black as old type. This is a simple remedy and costs comparatively nothing. It does not hurt the type or lye in any way.

You might publish this if you see fit. It may do some poor make-up good. RAYNOR & TAYLOR.

MORE ABOUT HALF-TONE PLATES.

To the Editor: Topeka, Kan., July 6, 1894.

"What's the matter with those plates?" seems to be a prevailing question among printers and pressmen. The half-tone process came upon us with all the brilliancy of a meteor, and we are now only recovering from our enthusiasm sufficiently to begin to appreciate the fact that many supposed half-tones really have no "tone" at all except under specially favored circumstances.

I am of the opinion that much of the trouble complained of is due to the "texture" of the screens used by the platemakers, and that in placing future orders for half-tone plates the printer should consider the probable range of work that will be required of them, the quality of ink and paper to be used, and order accordingly. If the plates are to be printed only in a book, or similar publication, where a high grade of ink and paper specially suited to half-tones can be used, then a plate of the texture of 135 lines to the inch will give satisfactory results in the hands of a good pressman. On the other hand, if it be probable that the plates will be printed many times, as they would be if illustrating public buildings, colleges or schools, or if the plates are intended for use in a publication or periodical where high grades of ink and paper cannot be used, then a texture of 100 lines to the inch will give better results than 135 lines.

If you order a plate made 100 lines, or 90 lines, or 110 lines, the platemaker may write back to the effect that you don't know what you want; that some other texture will be better; all because he has not the proper screen to make what you have ordered. Heretofore they have been experimenting and are not yet a unit on this question of texture. One Chicago firm say they can make plates 55, 85, 110, 120, 130 and 150 lines; another makes only 65, 85, 130 and 150; another 85, 120, 135 and 150; another says "anything you want," and so on. Most of these platemakers classify their work into coarse, medium, fine and extra fine. The coarse and medium embrace all textures between 55 and 85 lines, and the fine and extra fine all between 110 and 150. I think there is too much difference between the medium (85) and fine (110), and am firmly of the opinion that it is time for the printer or pressman to choose and assume responsibility for the texture of his halftone plates when he can do so. Many an hour has been spent on make-ready, rollers and ink that might have been saved had the plate been made to suit the printer's materials instead of the pressman trying to make the materials suit the plate. Best results are, of course, obtained only by means of the best materials; but the question of materials is out of the province of the platemaker and entirely within that of the printer; the latter must do a little thinking and stand by his conclusions.

A plate 60 lines to the inch, if well made, will give satisfactory results on news paper with news ink; one 100 lines to the inch will work all right on a fair quality of book paper with book ink; one 135 or 150 lines to the inch requires a fine grade of coated (or enameled) paper, and the best of cut ink. Again, a plate finer than 100 or 110 lines ought not to be electrotyped; only a few electrotypers can do it. Generally speaking, they will experiment with the plates at your expense.

A good example of opposite results in half-tone work can be found in two magazines — the Review of Reviews and the Cosmopolitan. The platemaker will insist that the Review should use better paper and ink; but unfortunately the platemaker is not running the Review. It should, however, use plates more suitable to its paper and ink.

T. B. Brows.

THE LINOTYPE IN AUSTRALIA.

To the Editor: Wellington, N. Z., July 1, 1894.
Australasian newspapers in the main follow the English style, and the last item in the last column of the last page consists of the "imprint." One of the most influential of Australian daily papers (six issues a week) bears the following finish-off legend in nonpariel:

Printed and published by WATKIN WYNNE for the proprietors, at THE DAILY TELEGRAPH Office, King street, Sydney, in the Colony of New South Wales.

An up-to-date morning newspaper, with a large and wide circulation, backed by a wealthy directorate and enjoying a powerful political influence, is the Daily Telegraph, of the espital city of the parent British colony of the Southern Seas; but it is not so many years ago that Dame Rumor told a tale to the effect that the struggle for a lasting place in journalism cost its management a sum over-running \$50,000.

Some months ago Australasian printerdom was shaken to tis very depths by the announcement by the Polegraph that it was the intention of the management to put in the Linotype typesetting machine, and their consequent "regret" of the necessity for serving notice of dismissal upon thirty of their employés. Speculation became rife all over the colonies as to the effect of these devastating weapons of civilization, and as the great mass of printers were ignorant upon the history and progress of typesetting machines, American typographical literature became a much-sought-after article for digestion. The long-looked-for, but much-freaded machines arrived at last, and out came the Polegraph with a long and interesting account of the installation of the "Merge," This has been devoured with avidity, and in chapels in the other colonies a copy of the Telegraph, containing the "Merg, article," passes

from hand to hand until its creases are as numerous as those on a greenback.

The article opens as follows: "'It has always seemed strange to me,' remarked a prominent Australian journalist the other day, 'that notwithstanding the rapid strides made in the direction of improved printing machinery - more especially in the rapid production of newspapers-that the initial movement, the setting of the type, should remain exactly as it was hundreds of years ago." Then follows the history of movable type, which leads up to the "Daily Telegraph enterprise," and "that it should be the first newspaper in the southern hemisphere to import the machine was only in keeping with its up-to-date policy. The same spirit of enterprise which prompted the proprietary to introduce electricity and the latest improved machinery into their new offices, to advance with the times, to mark it out as a paper on which 'conservative tradition' had no weight, led to the recent dispatch of Mr. Watkin Wynne, the general manager, to America, England and Canada to investigate the advances made in the direction of typesetting by machinery." [As a result of his investigatigations, Mr. Wynne ordered twelve Linotype machines, which arrived safely - too safely, many comps. have cried at Sydney via Vancouver from New York (a rather roundabout route), and their arrival was signalized by a notice to frame-holders that their services would be no longer required from that day month !]

The article under notice devotes considerable space to a description of how the machine looks and works, accompanied by eight explanatory wood cuts; Mr. Lee Reilly's performances upon the machine in the Pribane office are quoted pretty fully, Mr. Wynne being in New York when the "411-200-em record" was put up; the opinion is indorsed that "active men taken from case make the best operators"; and a "soild take of opinion" from the columns of the Union Printer, "noo of the most powerful society papers in the States," is reprinted, said take informing us, in conclusion, that the machines will not hurt union membership, but "we shall work fewer hours and have less strain on our ervons system." Truly, we shall see the six-hort day!

As to the effect of the introduction of the machines upon compositors, the Telegraph's says: "Wherever machines are introduced, some slight trouble with the hands 'they displace must be expected. In the case of the Daily Telegraph, hower, amicable terms have been made with the New South Wales Typographical Association, under which it is guaranteed that the average earnings of the men shall be at least equal to their average earnings while setting by 'hand,' therefore, while the machines will undoubtedly effect a large saving in the working expenses of the office, the men employed will not suffer the slightest reduction of wages. . In the end the public will be the gainers rather than the newspapers."

The following is a copy of the agreement with the typographical association referred to in the above paragraph:

- Compositors learning to work Linotype machines shall be paid one shilling and sixpence (is, 6d.) per hour until such time as they become efficient operators, and it shall be within the discretion of the employer to remove the learner at any time he may see fit.
- 2. The standard of efficiency shall be the ability of the operator to set and correct an average of 7,000 cus per hour, with the necessary capability to produce tabulated and other matter in a proper and workmaulike manner.
- 3. The rate of pay for efficient operators shall be 3d, per 1,000 ens set and corrected, including in the cast-up all headlines, teads, or other additions made by the house, and measured according to the face of the letter. For tabulated matter: 2 columns to count one-third extra; 3 columns, one-half extra; 4 columns, doubt the ordinary rate.

- 4. The hours of composition shall be sufficient to make the average weekly earnings of the efficient operative staff at least four pounds four shillings (¿4 4s.) without exceeding is hours' composition, and this amount shall be the minimum average pay. But this condition shall not apply to grass hands embloyed temborarily by the hours.
- 5. In the event of the hours of composition for any week being insufficient to enable the staff to carn the average above stated, the employer shall make up such difference, and shall pay the same to the operators portate to their carnings. Provided that operators on the machine shall not be required to make up the time aforesaid in composing matter for outside work was pertaining to the publication.
- 6. Standing time to be paid for at full rate per hour. In standing time to minutes to be reckoued as a quarter of an hour, 20 minutes as half an hour, 35 minutes three quarters of an hour, and 50 minutes as one hour. Standing time to be totalled up at the conclusion of each week's work.
- All operators duly appointed to a machine, and all compositors duly appointed as permanent hands, shall be entitled to receive seven days' notice of dismissal, and shall be compelled to give similar notice of an intention to quit.
- The rate paid for compositors engaged on time other than machines shall be one shilling and niuepence (1s. 9d.) per hour.
 - 9. Machines to be cleaned by the house.
- In the event of either party to this Agreement at the expiration of twelve months aforesaid desiring an amendment thereof, at least fourteen days' notice shall be given, and the proposed alterations shall be considered at a conference representing both parties to this Agreement.
- ered at a conference representing both parties to this Agreement.

 Signed on behalf of the said Company: W. Wynne, the Daily Telegraph
 Newspaper Company, Limited.
- Signed on behalf of the New South Wales Typographical Association: Hurley, secretary, J. Mason, president; J. Cris. Watson, A. Leaver, E. Harrison Hurley, secretary.

American printers will find it very interesting to compare the Sydney - or shall I call it the Australian agreement, for undoubtedly the Sydney Typographical Society has established an agreement which will be used throughout the colonies as the machines come into general use - with the American agreement or agreements. There are many interesting points for comparison, as I found upon looking over the latest Chicago agreement (March date), but my space is too limited to go over the ground. But if the reader goes in for a comparison himself, it will help him if I state a few necessary directions, without which he will doubtless be unable to enjoy to the full the parallels and differences. The directions are: (1) The English style of measurement is in use throughout Australasia - that is, by the 1,000 ens not ems (some offices cast up by the alphabet, while others take the n quad, and others again the lower-case n); (2) the piece rate in Sydney is 1s. 1d. (36 cents) per 1,000 ens, and the time rate £3 (\$15); (3) a day's work in the craft is of eight hours' duration, beginning at 8 a.m., with an hour to lunch; (4) overtime rate is 1s. 6d. (36 cents) per hour; (5) generally speaking, evening newspapers are set on time; (6) there is no Sunday work in Australasia on newspapers.

In connection with clause 5 and its proviso in the Sydney agreement, a parallel to which I have not come across in American agreements, there is some very interesting history attached to its making by the typographical society and its adoption by the Telegraph, which is well worthy of permanency in this article, and which will be read for the first time by many Australian comps, when they see it in this journal.

I may begin by informing you that the chapel of the Telegraph has long been known in society circles as being composed of "white" men, as has been proved on more than one occasion in the history of the craft. When the thirty notices went round the frames, it was natural that the companionship should go into the subject, and they did to so unanimous a tune that when the time for action arrived (it came during "dissing" time), the directors having shuffled a great deal over the making of an agreement concerning the machine, the men refused to lift a line of "dis." until the house agreed to confer with the society upon a scale drawn up by the latter body. A conference took place, and a heated discussion followed, especially upon clause 5 and its proviso, and also upon the directors' desire to bind every operator in a bond of £20 (\$100) not to leave their employ within twelve months. The house would have none of the proviso, and the society would not indorse the bond, and finally the directors gave way upon both points and signed a twelve months' agreement, and this agreement was afterward unanimously indorsed by one of the largest meetings of printers held by the New South Wales Typographical Society, showing the intense interest taken in the invasion of the "Merg."

The coming of the machine called forth the following entertaining lines, which should prove of special interest to all connected with the art preservative. The piece is headed:

THE LINOTYPE MACHINE.

I am the Mcrgcuthaler—
"Merg," they call me
When they want to be, like me,
Expeditions;
Like the doom of Ulysses I come

From across the water;

I cast my lines and build my home upon the Tottering throne of printerdom. I am king, jack and deuce,

With the ace turned, And am trump at all suits. When I spring myself

Things had better take a tumble, For I come to stay, The poor printer man,

Who used to have to work all uight And then drink beer all day, Can now have all his time to lush, For I have Spilled him out.

His erstwhile sixty lines an hour, and Rotatory fat, Armin the fire for Lean

Are in the fire, for I can Double-discount him at his own game. He is behind the procession, Aud unless he learns to

Paw my keyboard He might as well go dead. I'm going to make or break Somebody—and I dou't care-a-

Dam who. The sand's in my gizzard

And my dander's up; And if I'm not the winning double, then

What can win? Like a nigger, I'm a good servant But a bad master,

And if all hands don't look out Something's going to drop. See!

Sec!
When I say "Boo!"
The boys all booze,
And when I sing my little song
They dance.

I strut in pride And mock at Faust and Gutenberg; For lo! I am the Mergenthaler — And I'm a dizzy swell.

Tom L. Millis.

FROM FRANCE.

To the Editor:

Paris, France, July 2, 1894.

The newspapers did not display originality, of any marked character, with respect to the abominable crime of which President Carnot was the victim. His biography was on the tip of every tongue, and his likeness in every mind's eye. The most salient feature in his life was his unexpected elevation, in 1887, to the chief magistracy of France. His full black beard, rigidity of form and the absence of expressiveness in his features, made his likeness as easy to fix as to remember. In the description of his assassination, it was so matter of fact, was devoid of all uncertainty, was witnessed by so many consterned eyes, and unprevented by so numerous paralyzed hands, that there was no play for imagination. One - a pupil journalist, no doubt writer attempted to ornament the murder with a recollection of his classics, by hinting that the assassin wreathed his poigniard with flowers like Harmodius-an equivocal imagery. but that never reached to Aristogiton. Much independence of fact was shown by "our own artists." The open landau had the usual coachman and footman on the box seat; the fact,

however, being that when the president visits the princess his carriage is always drawn by artillery horses, en Daumont, with two artillerists as postillions, and it was thus at Lyons. In the carriage with M. Carnot were the mayor done they and two functionaries in uniform; the mayor alone punched the assassin's head after the dagger had been driven home; other artists represent the functionaries as knocking down the criminal.

One bit of fresh news in the biography of M. Carnot is the history of his top and marble days: These he passed with his parents in summer, at their modest property, near Chabanais, in the department of the Charente. The deceased and his brother were compelled to learn carpentry and cabinetnaking, so as to be prepared for life's rainy days. They not only were placed in a workshop, but had to partake of the same food as the artisans. The most interesting memorial of the poor President's salad days is his application for promotion from the third class, or probationer's stage of government civil engineer; his salary was then only \$500 a year; this was in 1856. He was born in 1837 and married in 1863, and he was local state engineer at Annecy. It was noted on the application document that he was married, had two children, babies, knew German and could read English and Italian.

No deathbed portrait, no mold of the features of the late President were taken. His family objected to the remains being embalmed, and they had to be at once coffined. Some of the newspapers displayed a mourning border on the first announcement of the tragedy, then discontinued it till the day of the interment. Others had merely a heavy leaded border around his portrait. But there was no first-class work anywhere.

More newspaper enterprise was displayed respecting the election, at Versailles, of the new President, M. Casimir-Perier. As the latter was next to a certainty to win, editions were made up in advance, so that when the news, "elected," was flashed, only one word had to be set up, the forms locked, placed on the machine, and the copies struck off. It is thus that the Débats and the Eclair were able in fifteen minutes to bring out special editions and surpass all competitors. For the first time, a new journal adopted the special sheet or poster form of edition; it had set up in advance the biographies of the three possible winners, and that only awaited the setting up of the word "élec," after the name, to machine the form. But Parisians suspected the novelty, and the practical idea did not bite. It was a tie race, to gain one half hour in the priority of sale. The news "men" - for boys rarely sell journals in Paris as they would have to explain why they were not at school or their trade; besides, the préfect of police would not accord them the permission - made their fortune on election day; they purchased the sheets at 35 cents per hundred and sold them like hot cakes, at one cent the number. Next day they had their banquet. Newspaper offices had whole armies of bicyclists, that rolled away laden with a pile of sheets on their heads, to selected depots. Editors left no preparation untried to possess the result of the presidential election; time and space had to be annihilated. Carrier pigeons failed; they likely concluded it was an insult to them to fly a paltry fifteen miles; other proprietors had relays of saddle horses and bicyclists to take up the running between Versailles and Paris. But all the time there was no crowding, as was anticipated, either at telegraph or telephone. Some stories are told of original plans, that broke down. Thus, one journal had organized the Arab system of telegraphy, when men, placed at wide distances, by the position of their arms-horizontal, vertical or joined above the head - convey an agreed-upon sign. These human telegraphs, between Paris and Versailles, were suspected by the rural police as possible anarchists, and some were marched to the stationhouse, handcuffed, till it was ascertained who they were. A scientist's plan of transmitting the election news by the heliograph was organized; the editor chuckled to himself at the certainty of being able to surpass his

confrères; the printers were at case, the machine slowly moving, the directors of the paper were gathered round the all but completed form, when the scientist appeared from the roof of the house, as crestfallen as if marching to the guillotine. He nearly caused several sudden deaths by handing in his "solar system" intelligence - "Carnot." He has never been heard of since, and the employé that would ever pronounce the word "heliograph," in the office of the ----, would be instantly dismissed

By the assassination of President Carnot the "boom" has been taken out of the Lyous Exhibition, and the more to be regretted, as it had much to claim the serious attention of visitors. The typographical and paper arts, though not remarkable by the number of their exhibits, are so by the high character of what is displayed and the relative enterprise in their showing. Two printing offices are in full working order, and what is more original, au important lithographic firm there executes capital work. The display of galvanos and photoengraving accessories are most interesting, and those interested in photographic engraving could find their stock of knowledge increased by inspecting the collections when the subject is faithfully seized and brought out with marked care.

One of the most interesting of the many promising features in the Paper and Printing Show, that will open in the Palace of Industry, the last week of the present mouth, will be the collection of international artistic posters; as picture advertisements tend more and more to "catch on," those interested in that branch of industry will do well to put in an appearance. The study alone of the Steinleu collection will be worth a visit; the styles of the other artists can be also compared, and if any special line of work be required, publishers can know where to find the talent they require at once. From what the energetic director, M. Sénéchal, has explained and shown me, there can be no doubt but the contraband printing in the catacombs will be the "great attraction" of the exhibition. The catacombs of Paris - the quarries out of which the city has been built - extend from the Panthéon to Saint Cloud, and have been in existence since the third century of our era. There were secret vaults connecting with the catacombs that only the thread of an Ariadne could discover. It was in one of these that Marat had his office, and printed his Ami du peuple, wherein he demanded the heads of 5,000 royalists, to insure the tranquility of the republic. The fountain of the good Samaritan will be shown, that was mysteriously discovered at the moment when the refugees were dving of thirst. Forgers and coiners will be exhibited also engaged in their natural callings, and all masked - such being necessary to prevent discovery and denunciations. Descure was a quarryman, who had to do military service under Louis XV. He was taken prisoner by the Spaniards at the siege of Pat Mahon. When peace was signed he returned to Paris, resumed his trade as quarryman, and made himself a residence in the catacombs. He wrote on the walls of his apartments the story of his captivity, and accompanied it with illustrations. In 1787 the Comte d'Artois. later Charles X, breakfasted, along with some ladies of the court - some say Marie Antoinette was one of the party - in Descure's sitting-room, where the seats and chairs were cut out of the rock, as also his bed. It was in the catacombs that the most inflammatory pasquinades against the court of Louis XVI were struck off; it was there Latude is said to have printed his attack against Madame Pompadour, and that led to his incarceration in the bastile during thirty years. It was in the catacombs the Templars practiced their religion and rites; they will be shown at full work, printing their records and circular letters.

Female printers will be glad to learn that they can claim the first revolution - the second year of the first republic when the convention authorized the creation of a school of typography for the fair sex. Citizen-printer "Delpito" was appointed head of the school, since it was his idea that led to its being founded, and also to the bringing out of the "Journal of the French People," where only women were to be employed, and that alone, the prospectus stated, ought to secure it immediate support. Another advantage was set forth, that by training female printers the men would be compelled to seek employment in agriculture and the industrial arts. I tried to obtain a look at this first "woman's journal" in existence, but for the present searching could not unearth it. I am following up the historical curio; it had not a long existence, some say only five numbers appeared. Prince Louis Napoleon's jail-journal, Les Idées, only appeared once; it was devoted to the extinction of poverty.

The rival typographical syndicates of Paris have met like parted streams, and their once differences have been in the bosom of the deep ocean buried. It was intended to celebrate this event by a reconciliation banquet, on June 30, but to the honor of the craft, in presence of the national mourning caused by M. Carnot's death, the banquet will not be held till July 21.

The government awards "Worth Medals" to the hands employed for not less than thirty years, in the same industrial firm, whose conduct has been exemplary. In the recent distribution of these honors the Minister of Commerce and Industry has bestowed medals on women employed in binderies and in printing offices.

In glancing over the official statistics of the state of the printing trade in France, I have been struck with the correlation between the percentage of the unemployed in the printing and bakery professions - alike boulangeries, providing food for mind and stomach. EDWARD CONNER.

Written for The Inland Printer,

A SWEET PICNIC.

BY IVAN

OME TIME ago it was my fate to strike a job in a country office, where an all-'round man was expected to do everything from running the engine to writing editorials. The pay was rather small and extremely precarious, but socially the position was as high as an electro on a wet mount, and stood up several thicknesses above that of the ordinary mechanic, for we fared sumptuously, being invited to participate in all the festivities of the locality. One day an invite came to attend a sugar picnic in a sugar grove a few picas out of the village, but as the affair came off on publication day I was not on the slate, and cousequently was unable to get a take of that. Those who caught on, however, gave such glowing descriptions of the fun that the wife and I determined to have a little picnic of our own on the following Sunday. Accordingly we got the quoins in and locked up the house, taking care to leave everything in good register, and gathering up the two small signatures of the family and a growler, which we filled with new biscuits, run off hot in straight sixteens, started for the nearest bush, determined to feed off the roll if we got a good run of syrup.

But the road was muddy, and thus traveling was slower than setting solid; our feet made very strong impressions, sinking in about twelve picas at each step, and slurring frightfully, while a big lift of clay came up with each foot, for even tacks could not keep down the mud. The sun was so warm in the high lights that we had to remove an overlay or two, but it was cool enough in the half-tone shades, and you may be sure we lost no time on the make-ready. We had some trouble in selecting the stock for the run: the wife wanted to select a tree bound in an untrimmed silver gray cover with the old style ragged edges, and I thought maple trees had a coarse-grain, morocco-finish bark.

As someone had been through the bush and pulled all the tags off the trees, it was with great difficulty we could identify the forest monarchs we wished to requisition for supplies. So we picked out one with a big display head that looked like an end-wood maple, about sixty picas through and as straight as a reglet. The tree looked as natural as if it had been printed in colors and we agreed to prove it up and see how it would work. We had an auger, about three pieas across, to unlock the trees with, and cautiously screwed it in about a nonparell; but the tapes were out of order and the flies refused to work, so we put on more impression and sent her in a couple of ems further, with the same result. Then in desperation we drilled her in right up to the small cap cross head. It was hard work, but by taking out all the leads I managed to crowd the whole article in. That ought to have unlocked it, so standing cautiously on one side we withdrew the anger with one hand and with the the front delivery was out of gear. Even the chips turned purple with cold, and it was no wonder the children got out of sorts with cold and vexation.

While I was setting up a fire, the wife started to run in a wood cut on a hemlock stump and in so doing pied an ants' nest, getting the entire outfit all over herself. We made illustrations on all the trees in the vicinity, but could not start anything that would run except the ants.

A man came driving by in a rig and inquired what we were



other restrained the children, who, in their anxiety to get a take, paid no attention to the slate, but kept crowding in front of the hole, in imminent danger of seeing type lice if the syrup should squirt. But the whole thing was out of whack and the fountain would not work. Not even foam would run. The children suggested that the tree must be a wrong font or else it wanted a vent like a beer keg, so I made another insertion a little higher up with a gimlet; the wife tucked her skirts round her as tight as a drawsheet and held the can in a position to withstand the rush; but the syrup was taking a lay-off, and doing. On our telling him that we were sorting up for a take of modern maple syrup he said the trees were all wrong fonts, being all old style oak, pine and hemlock, with no modern maples among them. He also added that maple syrup trees yielded a pretty lean fluid, not a lead thick, and a whole column of it would have to be condensed before you could get a stick of sugar out of it. So we thankfully accepted the invitation to make the run back to town with him, where we partook of a few picas in the bottom of a small glass and laid the foundation for a big double-column scare head in the morning.

THE I. P. P. U. CONVENTION.

TAHE sixth annual session of the Printing Pressment's Union was convened in Richmond Hall, Toronto, on Torotto, on Torotto, on the New York of No. 10, called the meeting to order, and introduced Mr. Warring Kennedy, mayor of the city, who in a short address welcomed the delegates to the enjoyment of the hospitalities of the citizens and extended a cordial welcome on behalf of the city council. President Galoskowsky replied and then declared the session opened for the dispatch of business. The other officers present were Fred M. Youngs, of Omaha, second vice-president, and James Gelson, of Brooklyn, secretary-treasurer. The committee on credentials reported twenty-six dele-

gates present, representing twenty-three pressmens' unions, and two delegates representing two feeders and helpers' unions.

At the Wednesday session reports of officers were presented. The president's address reviewed the work of the year in a favorable light and complimented the members of the International on the steady advancement made by the International Printing Pressmen Union against great odds. The secretary-treasurer's report gave statistics of the year's work in his office. the chief item of interest being the statement that the net gain in unions, during the year, was thirteen, including Chicago, which has been made the battle ground for some time. He also stated that financially the union was in spleudid condition.

The report of the committee on the publication of the official organ (the Pressman) recommended that the per capita for the support of that journal be reduced from 15 cents per member to 7 cents and that

it be placed under the direct control of the executive committee in future.

A change was also made in the amount of dues payable to the International from local unions, a substantial reduction being made in favor of feeders' and assistants' unions.

On Thursday the entire day was devoted to business, and a large amount of work was accomplished, the main items being the consideration of amendments to the constitution. Several reports of committees were also dealt with. In the evening a committee representing the International Typographical Union was courteously received and attentively listened to. The committee consisted of George W. Dower, district organizer; W. J. Wilson, president of No. 91, and W. R. James, chairman executive committee, No. 91. The committee submitted the propositions considered at the session at Cincinnati last year, and in

the event of those propositions not being considered, requested the International Printing Pressmen's Union to submit a counter proposition, or at least appoint a committee to meet a like committee of the International Typographical Union. After a long debate, lasting some four hours, it was decided that the first proposition could not be considered; the counter proposition was not advisable, as the union had no proposition to make; but a committee, consisting of Jesse Johnson, of Nashville, William II. Casey, of Chicago, and Theodore F. Galoskowsky, of St. Louis, was appointed to meet one of a like nature from the International Typographical Union.

On Friday forenoon the session was brought to a close by the election of the following officers: Theodore F. Galoskowsky, of St. Louis, president: Fred M. Youngs, of Omaha, first vice-

ungs, of Omaha, first vicepresident; S. J. Shambrook, of Toronto, second vice-president; William Guetebier, Jr., of St. Louis, third vicepresident; James Gelson, of Brooklyn, secretary-treasurer. Philadelphia was selected as the next place of meeting.

meeting.

A large number of visitors were present, a mong whom were:
Mrs. Casey, Mr. and Mrs. John Burke, and Messrs. Frank Beck, J. P. Keefe and William H. Armstrong, of Chicago; Mr. John A. Warden, president International Typographical Union Pressmen's Union, of Pittsburgh; Messrs. Ford and Mowatt, of Akron, Ohlo.

committee of entertainment, and consisted of an informal reception on Monday evening, an At Home on Tuesday, a carriage drive by the city on Wednesday afternoon, a banquet on Wednesday evening, and an excursion on the bay on Friday afternoon. Much credit is due J. W. Williams, ary of the reception compary of the recepti

The social events of

the week were well ar-

ranged by the efficient



Theo. F. Galoskowsky,
President I. P. P. U. of N. A., St. Louis, Missouri.

chairman, and Fred Stevenson, secretary of the reception committee, for the successful carrying out of the above.

A pleasing event of the week was the presentation by Jesse Johnson, on behalf of the visiting delegates, to J. W. Williams of a handsome reading chair as a slight acknowledgment of his many kindnesses during the week.

A KANSAS editor says that when the merchant of his town, and other fellows, want a little advertising or joboverk done, they go around and solicit bids for the same, and the lowest bidder gets the work. The editor is now ready to receive sealed bids for a sack of flour, a pair of pants, a hat and a cord of wood and the pulling of an achity tooth—also a pair of brogans for a six-months-old baby.—Monitor.

AD. NOTES FROM GOTHAM.

BY J. C. OSWALD.

THE street-car advertising of "Bromo-Seltzer" is attractive and in the main effective, but there is one that obtrudes itself upon my vision every time I ride in a Broadway



F. M. YOUNGS, st Vice-President, I. P. P. U., Omaha, Ne

cable car, that I think could be greatly improved. I make mention of it because it is so good as far as it goes that it is too bad it is not allowed to go a little farther. Three pictures of an interesting young lady have been drawn. The first represents her at 10 A.M., and by the eager and expectant look upon her face it is evident that she is about to set out upon that greatest of

shoping tour. At 12 o'clock she doesn't look quite so eager, and at 4 she is almost "done for," and her expression indicates that she doesn't care yery much what

and a 4 sits a same to the control that she doesn't care very much what happens. And there it ends. It is probable that the reader is expected to infer that at 430 she has been restored to her morning freshness by Bromo-Seltzer, but the ad. doesn't say so. If the remedy be such a "good thing" as its proprietors must think it is, why didn't they administer a dose to this worn-out young lady, and show what it would accomplish. It is a bad plan to say too much, but it isn't any better to say too little.



S. J. SHAMBROOK,

EVERYBODY knows that, outside of THE INLAND PRINTER, and perhaps a few others, there are not many journals that have anything like the circulation that is claimed for them. I heard an



FRED STEVENSON, Secretary Reception Commit

interesting tale in this connection recently, that being entirely the truth, shows that even with this knowledge few people imagine just how hard the circulation liar sometimes has to work to earn his salary. Quite a number of years ago, perhaps as many as twenty, the proprietor of what was then and is now one of the largest advertising agencies in the United States, was publishing a struggling "journal for advertisers." One day, sometime during the second

year of its existence, he presented himself at the desk of the editor and said to him: "I want to make you acquainted with Mr. Blank. He has just come in and paid

art. Dank. Ite has just come in and pand the money for a year's subscription to our paper. As he is the first subscriber this paper has ever had, I want you to take him out, get the best dinner yon can buy, and celebrate this great event in a fitting manner in every way." The editor, who is now well known in other fields, and who told me the story, spent many times the amount of the subscription in the celebration, but he said he thought it was no more than the occasion demanded.



res Toronto P. P. H. Ni

The practice of giving away (upon receipt of the price) uearly everything from a photograph to a town lot, has become

so general among the newspapers that it has ceased to cause comment. The New York Recorder, however, has instituted a new departure: every copy of the paper sent out is numbered, and the amouncement is made in each issue that if the holders



J. W. WILLIAMS,

of certain numbers will call at the office valuable letters will be found addressed to them. In the envelope they receive they will find a numbered copy of a fine steel engraving with a figure "5" in the corner, and at the bottom the signature of the Secretary of the United States Treasury. That everybody does not remember the number of the paper they had the day before is evidenced by the fact that the Recorder publishes a long list of moralled-for letters.

Chairsan Reception Committee.

Tiff: gradual growth of the number of advertising pages in our prominent magazimes has awakened considerable criticism on both sides of the question. Mr. Gladistone's utterances are always of interest and what he has said on this subject is especially so. In a conversation recently he said that he always ordered the American editions of the magazines because he found "the advertising pages a

currons and instructive lesson in the current economic life of this country."

As As autocrat to whom all things in the heavens above and the earth beneath must how, there is none of greater magnitude than the New York Herald. It set about to have the location of its new building at Thirty-fourth street, Broadway and Sixth avenne made known as "Herald Square," but the people could not see it that way. All its immense political influence could not move the city council, and the elevated railroad



WM. GUETEBIER, JR.,

company when importuned to change the name of their station said they could not think of it for a moment. Now that the Greeley statue has been erected there, the name has been by law made "Greeley Square," and there is no longer any hope for the Herald of having its mandate obeyed. And yet it goes cheerfully on telling of the happenings in "Herald Square."

UPON many large-sized bill-boards in Brooklyn the good citizens of that eminently respectable subnrb are forced to read, in letters that take np a third of the space:

"GO TO HELD."

If one has the temerity to read further it is soon evident that no misspelled attempt at profanity is intended. Mr. "Held"

is a Fniton street music dealer and he takes this rather startling method of proving that there is something in a name.

IT isn't often that we Americans have to go abroad for examples of enterprise, especially in the newspaper field, but the following article from a New York daily paper is an example of energy that is with-



JAMES GELSON, Secretary-Treasurer I. P. P. U., Brooklyn, N. Y.

out a parallel even in this land of push and hustle. Reason for self-gratulation, however, may be found in the fact that it was a former fellow-countryman who did it:

A gentleman just returned from abroad brought with him a copy of Mr. William Waldorf Astor's London afternoon newspaper, the Pall Mall Gazette, which is decidedly unique and shows a new wrinkle in journalistic enterprise. It is dated June 6, the day the race for the Derby stakes was run, and he bought it on the outskirts of London, perhaps four miles from the main publication office. The public interest in the chances of Lord Rosebery's colt in the race was so universal that all London was on the tiptoe of expectation to learn the result, and the plan adopted by the Pall Mall Gazette to beat its rivals in spreading the news was a clever one An hour or more before the time set for the race thousands of copies of the paper were sent to nearly a score of distributing points about London, all of which were connected with the main office by private telegraph wires. A blank space several inches long was left on the front page of each copy. headed in heavy type, Result of the Derby. At each of the distributing points several men had rubber stamps and sets of rubber type set up in the names of the seven horses in the race so that the instant the news reached them, which it did simultaneously, the names of Ladas, Matchbox and Reminder were placed in the stamp with the figures 1, 2 and 3 after them respectively, and the news was stamped on the papers as fast as the practiced hands could do it. In this way a large part of outlaying London was supplied with the news from thirty minutes to an hour before the other evening papers arrived.

A CONVENIENT "LAY OF CASES,"

FROM Mr. George Serrell, of the Serrell Printing Company,
Plainfield, New Jersey, we have received a suggestion
for a "lay" of cases, and show illustrations of the plan
herewith. Of the plan, Mr. Serrell says it certainly is the most
convenient, all the spaces being right under the hands and the

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stick. The arrangement is Mr. Serrell's own thought, he has nowhere seen it or anything approaching it before, and he has been through a good many offices from the Atlantic to the Pacific coasts. It will be observed that this arrangement of the cases very materially reduces the length of arm travel, in consequence of which when a printer gets used to the change his output is greater than by the old system. Mr. Serrell has perchance helped to delay the advent of the dreaded "machine."

Written for The Inland Printer.

ERHARD RATDOLT AND HIS WORK AT VENICE.

In the annual report of the Bibliographical Society for the session 1893-94, a promise was made that Mr. G. R. Redgrave's paper on "Erhard Raddolt and His Work at Vencie," first read before the members of the society, would be considerably enlarged, an important bibliography and a number of illustrations added, and the work issued to members as the first of a series of Monographs on celebrated printers. This promise has now been carried out. The roll of the society was

declared closed on May 21 last, when the membership had reached about two hundred and thirty, a number sufficient to defray the expense, in addition to the News Sheets and a small volume of *Transactions*, of two Monographs in each year. Mr.



H. B. Wheatly's "Bibliography of Chaucer" will be the second example.

This fitting that a work on a famous printer should be itself a monument to the typographic arts; and the Bibliographical Society is to be congratulated on their initial effort. The Chiswick Press has left nothing to be desired in point of paper, typography and reproduction in facsimile of the several specimen pages, initials and color prints, from the most notable of Ratidolts Venetian publications. We say "Venetian," because this printer, though born in Augsburg, presumably about the middle of the fifteenth century, and carrying on his work there from 1486 to 1528, was, during the period of his life with which Mr. Redgrave's monograph deals, one of many Germans who practiced their art in Venice from 1.25 to 1.50.

No attempt at an outline sketch of Ratdolt's career in Venice will be made here, but in mentioning one of his most important books, and noting the influence he exerted on the art, we cannot do better than to reproduce one of Mr. Redgrave's plates. The first production from Ratdolt's press was the "Kalendarium" of Johann Müller, printed in Latin and Italian versions. The latter, Mr. Redgrave tells us, consists of thirty leaves, and begins with a poem, by way of preface or introduction, in seventeen lines. The initial, and names of printers, are in red. The border, on three sides, is composed of three rules, the ornament of which belongs to the school of Venice of this date. The foliage on the right side differs from that on the left in being devoid of central veins, while the vases are Italian in character. Mr. Redgrave believes that the type employed in these calendars, though probably not cut by Jenson himself, bears undoubted marks of his influence, "and is extremely beautiful." In point of regularity and neatness the type of Ratdolt, he thinks, bears away the palm from both Windelin, of Speyer, and Jenson. We regret we cannot give examples from Ratdolt's other books of border and initial designs which Mr. Redgrave believes were printed from wood blocks, or go into details as to Ratdolt's method of employing several colored inks, and gold, which precious metal he was the first to use in printing, but enough has been said perhaps to show how great is our debt to the printer of four centuries ago when the art was only a quarter century old, and Copernicus was still an infant.



COXEY'S ARMY.

From a wash drawing.

Half-tone engraving by
BLOMGREN BROTHERS & Co.,
175 Monroe street,
Chicago.

Written for THE INLAND PRINTER.

SIR WEMYSS REID.

BY H. WOOD SMITH.

In N England at the present time, when honors can almost be purchased by generous subscriptions to party funds, it is exceedingly gratifying to feel that in one instance, at all events, an honor recently bestowed is well merited. Everyone who has read the biographics of Lord Houghton and Mr. W. E. Forster must and does recognize and acknowledge the fact



that Mr. Wennyss Reid has in these two works produced a great deal more than the mere record of the lives of two public men.

Sir Wemyss Reid is the son of the Rev. Alexander Reid, and was born in 1842, at Newcastle-on-Tyne. He became a journalist in 1861, and three years later was appointed editor of the Preston Guardian. Like many another clever north countryman, he turned his steps to the south, where a thorough training in London journalism fitted him for the editorial chair of the Leeds Mercury, a position which he held from 1870 until 1886, when he became general manager to Cassell & Company, Limited. He is a many-sided man. With him the production of countless leading articles has been varied by novels and political biographies of rare merit. One of his earliest and most successful works was his monograph on Charlotte Bronté, published in 1877. This has gone through several editions, both in England and the United States. "Glady's Fane, a Story of Two Lives," appeared in 1883, and achieved a distinct success, four editions being called for within a few months of its publication. Two years later "Mauleverer's Millions" appeared and fully maintained the author's reputation. During his editorship of the Leeds Mercury he contributed to that paper an extensive series of literary and social essays under the title of the Rambling Philosopher, as well as letters descriptive of travel in various parts of the world. In 1887 he resigned the editorship of the Mercury, and was appointed general manager of Cassell & Company, Limited, a position which he still occupies. In spite of the responsible duties of this position Sir Wemyss Reid has found sufficient time to start and to edit the Speaker, a weekly political organ, and also to write the two bulky biographies already referred to. Of these works it is impossible to speak too highly. Not only do they afford a true insight into the lives of their subjects, but they also furnish us with a remarkably clear and reliable precis of the times covered by the lives of the two illustrious men whose names they bear. The other works from his pen are: "Cabinet Portraits, Sketches of Leading Statesmen," 1872; "Politicians of Today," 1879; "Land of the Bey," 1882; not at all a poor record for one still in the prime of life. As general manager of the great publishing house he was immediately popular, an honorable position since uninterruptedly maintained by his devotion to the best interests of the company and his genial, courteous, and considerate demeanor to all those with whom he has come in contact.

THE ST. JOHN TYPOBAR.

THIS is a new composing machine, which, if it fulfills the prophecies of its projectors, will certainly prove to be a stride in advance of its competitors. It is neither wholly a typecasting nor a typesetting machine, and yet it may be said to be both. It is typecasting in so far that its product is a finished line of type, whose distinction when compared with others lies in the fact that only its face is made from type metal. The body of the line cast is of hardened steel, and as it is a part of the mechanism of the machine, is to be used over and over again. The face of the line is a slight strip of cold metal which is fed to the top edge of the blank and mounted simultaneously with the operation of impressing the characters upon it. This type-metal strip is removed from the bar after use, and may be remelted and reformed for further use at a very slight expense and without appreciable loss of metal. As the line is formed from cold metal, by compression, there is no expense for gas or other means of melting metals. The absence of heat avoids danger from a possible adhesion of two metals brought together in a heated condition, whereby the line of type would be defective. Likewise, there is an absence of the evils attendant upon continual heating and chilling of the matrices and parts surrounding the impression chamber. There can be no air bubbles, blisters, chilled metal or "deadwork" which would result from over or under heated metal or the presence of air in it. The use of cold metal also avoids danger from contact with the fumes of molten metal.

The machine is operated with a keyboard, on the principle of a Remington typewriter. The action of assembling the matrices is positive, and practically instantaneous. They all travel the same distance, and are guided to their position by the same kind of mechanism and the same amount of force. The justification, the producing of the line of type and the distribution of the matrices after use are done automatically, and require only one and one-half seconds in the operation. The permanent portion of the typebar is subject to no more than the slight wear in their use, either on the printing press or in the steam chest during the operation of stereotypings.

In October, 1891, the typobar was exhibited in Chicago in a competitive display of type-setting machines under the auspices of the Newspaper Publishers' Association, and an account of the competition was published on page 163 of THE INLAND PRINTER for November, 1891. Mr. St. John merely displayed his device at that time to indicate the radical departure he had in view as compared with the attempts of others to meet the desired end.

The St. John Typobar is as handsome in appearance as it is durable in character, and now that it is about to be placed upon the market, we hope to be able to give our readers more definite information in regard to it at an early date.

STOREKEEPER (putting coal on the fire) — Here's where the profits go.

MINISTER — That's true. Even in olden times they cast the prophets into the fiery furnace.

RULE-TWISTED NEWSPAPER CARTOONS.

NGENIOUS printers have from time to time shown in these pages evidences of their skill in rule-bending and ruletwisting, and portraits, landscapes, ships and animals have been used by them as the subjects of illustration by the intractable medium of brass rule. To Mr. W. B. Nichols, of the com-



posing-room staff of the Kentucky Leader of Lexington, Kentucky, is due the credit of adapting rule-twisting to newspaper cartoons. Facsimiles, much reduced, of some of his efforts in this regard are here shown. These were issued in April last in the order in which they are numbered, and their creation came about under the following circumstances: The Leader's morning contemporary had for a week previous to the issue of the first cartoon advertised something startling to be

announced in their Sunday issue, and when the Sunday came the startling announcement proved to be that they had the largest circulation of any paper published in Lexington.

Having worked in every way to increase the circulation of their paper in order to obtain the city printing, which goes to the paper with the largest bona fide circulation, they thus succeeded in giving rather a setback to the Leader, which had enjoyed that distinction for several years, although the Leader is republican and its contemporary democratic. On Monday morning, Mr. Nichols submitted to the proprietor of the Leader the design No. 1, which had



a good effect, inasmuch as it did not deny the claim of the Leader's contemporary, but rather ridiculed the idea of a circulation being bona fide that had been made for the



ing Mr. Nichols submitted design and verses (No. 2), and on next day No. 3 was presented. The situation was much appreciated by the citizens of Lexington, and much good-natured banter resulted. On June 10, the Leader came out with a full-page rulework design showing a yacht under full sail symbolizing the Leader as a winner in the race for

occasion. On Tuesday morn-

popularity and circulation. All of Mr. Nichols' rule-twisting was effected without the

aid of machinery other than a rule cutter.

REVIEW OF TYPE DESIGNS.

BY R COUPLAND HARDING.

PARCEL of new designs has reached me from the old-established house of Wilhelm Gronau, Berlin. A series of five groundworks, 12-point, presents no special feature of novelty, in fact one (No. 2645), is identical in design with a favorite character in MacKellar's Chinese combination, but it has been reëngraved to the Didot standard. Series 2 of Bird Vignettes, 17

characters, and series 2 of Floral Vignettes, 13 characters, are artistic, but in these days of profuse production of high-class vignette ornaments, call for no special comment. Kolonial-Schrift, in three sizes, 8-point, 12-point and 16-point, is a neat flourished italic, suitable for circulars, bills of exchange and general mercantile work. It is an old-style variant of what is known in the United States as law italic, and is a little more

ornamental. Japonais (caps only), is in five sizes, 16-point to 48-point. Your readers will see that, though the character is new, the idea is an old one. The letter bears some resemblance to a style brought out quite ten years ago by Reed, of London,

MEDERS

Taschen-Almanach

KOLONIAL-SCHRIFT

and to one still earlier and lighter in face (1063), by Bruce, of New York. Though not beautiful, the Japonais is decidedly a legible style. Two very useful heavy freehand scripts, of the "Italian" character, complete the list. Reclame-Cursiv is in

JAPONA15

seven sizes, 16-point to 72-point. The initial A at the head of this column will give an idea of the bold and handsome effect of the largest size. Nearly every German foundry has lately produced one or more heavy scripts, but the new style is suf-

Reclame-Cursiv.

ficiently original and striking to find a good market. A distinguishing feature is the cleft at the rounded end of each letter, something like the petal of certain daisies. This feature is carried out in the terminal flourishes supplied with the fonts. It is also a characteristic of the Kosmos, a lighter

Harte Guben Wald

variety of the same letter, intended for an altogether smaller class of work, the seven sizes ranging from 48-point to as low as 8-point. The smaller sizes would be a charming style for neat circular and post-card work. I am much pleased to see that the founder has shown the full scheme, caps and lower case, The letters are all unexceptionable in form, save that the F and

J, to an English eye, are weak and foreign-looking, and the B is decidedly too open at the bottom. This remark applies to both styles, as, though they differ in heaviness of line, the general contour of the letters is the same.

Emil Gursch, of Berlin, shows in seven sizes, from 10-point to 60-point, a Moderne Schreibschrift. It is of the plainest, old-



MODERNE SCHREIBSCHRIFT

fashioned copybook style, but in the firmness, freedom and beauty of its curves as well as in the accuracy of its junctions, it is a model of letter-cutting.

Brendler & Marklowsky, Vienna, show a pretty and very original engrossing style, under the name of Laurentia. It is in six sizes, from 12-point to 36-point.

The only specimens I have received this month from the United States are from the Central Foundry, who show the first three sizes (54-point, 48-point and 42-point) of De Vinne Extra Condensed. While the character of the original design is carefully maintained, I note an improvement in the forms of the cap. G and R. Five new borders, one on 6-point and the others on 8-point, are heavy and simple in style, and

Brendler & Marklowsky

TATIBENET

are marked by that irregularity and boldness which are characteristic of most of the recent American type ornaments. Two of the borders, Nos. 21 and 22, are adapted for register work in color.

A series of artistic florets in the old style are shown by the Engraver and Printer Company, Boston. They are free and graceful in style and display much variety in size and design.

A Japanese foundry shows in the Tokyo Press and Typetwo rope combinations, of five and four characters respectively. The five are old friends, being found in the Caslon specimens for years past; character four is either from the same source or closely copied, but characters one, two and three are original and decidedly good. There is an original series of eight vignette panels mortised for type. They are very pretty, but are adapted to perpendicular lines, Japanese fashion, instead of horizontal. No. 5, however, may be turned sidewise without disadvantage, and would be available for English work. Three light borders, containing two, two, and three characters respectively—flower and bird subjects—are, like nearly all Japanese attempts at running borders, too crowded and weak in general effect.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

PROOFRIADERS' WAGES.—K. I., Omaha, Nebraska:
"Given that the typographical union scale of wages for composition is \$15 a week in a book-and-job office, what wages should a competent proofreader command?" Answer.—
There is much difference of opinion. I should say not less may \$55—but he should be able to do \$25 worth of work, and often a reader in such an office is worth much more than \$55.

Spaces Between Addressary and the topological back of a communication we find the following: "1s it better to use or to omit spaces between initial letters or abbreviations representing college degrees or secret-society titles when placed after a person's name?" The spaces should not be omitted. Each abbreviation stands for and should be treated as a word. Omission for distinction from initials of the personal name is unnecessary; sufficient distinction is made by the difference in position. Even those who omit spaces in such titles use them in other abbreviations, as U, S, N, P, and there is no real difference; they should all be treated alike.

COMPOUND WORDS.—N. L., Beloit, Wisconsin: "I have much difficulty in determining upon a proper style for compounding words. Please inform me of the text-books that will assist me—where they can be procured, and the price." Answer—I do not know of any books but my own two that are at all satisfactory. I wrote the first, which gives my full theory, because there was none to be found that covered its ground. The second is a list of 40,000 terms—the only one in existence, I believe — showing practice according to the theory of the first. They are entitled "The Compounding of English Words" and "English Compound Words and Phrases," and are sold by The Inland Printer Company, the first for \$1.25, the other for \$2.50. See answer to W. W., above.

Possessives.—T. B., St. Joseph, Missouri: "In the case of a person's name ending in s, should the possessive case be formed by simply adding the apostrophe, or should an additional s be used also, as, for instance, Douglass' grave or Douglass'

grave?" Answer.— The sign of the possessive is always properly 's, and the should never be omitted except in the plural. A grammar text-book says: "Some names are written with the s, and some without it, as Wells's Arithmetic, Davies' Algebra." Another was written, at least, with the assertion that the extra s was often omitted to save space? In the first of these remarkable teachings we learn merely that one man chose one way and another chose the other way—and that is all there is to it, except that many of the best authorities agree with the decision given above. Every printer will know, of course, that the omission must be a great space-saver!

COPY-HOLDING AND COPY-READING.-G. H., Chicago, Illinois: "Which is the safer method in reading proof - to have the assistant read the copy aloud or merely hold the copy and advise the proofreader of errors as he (the proofreader) reads aloud?" Answer .- The latter way is very risky with an ordinary copy-holder. It is safe only when the two working together are fully qualified proofreaders, or in the very exceptional case of a copy-holder who has proved his or her efficiency beyond question. H. F. C., Chicago, writes: "I understand it is the practice of some proofreaders, particularly on the daily press, to read aloud from the proof, trusting to the copy-holder to note variations from copy. It is my experience that this practice tends to carelessness on the part of the copy-holder, who will fail to give sufficient scrutiny and attention to the copy." On morning papers in New York the proofreaders work in pairs, alternating as reader and holder, and the responsibility is fixed accordingly. On book-work the reading is mostly done from copy.

NEW WORDS, ETC. - W. W., Chicago, writes: "An advertisement writer brought to the office, a few days since [ago is better], copy for an advertisement for a certain complexion soap in which the word which [that] is underlined occurred: 'Combined with the emollience of cucumber juice.' The proofreader queried the word to the author, informing him that it could not be found in the dictionary (International, i891); his [the writer's] response was that the word expressed the idea intended to be conveyed better than any other that he knew of, and therefore he should use it, regardless of the dictionary. I have since examined the Century Dictionary and fail to find the word. The question arising in my mind is, Should the proofreader endeavor, when the author is present, as he was in this case, to induce him to use a word for which authority can be produced, or should the author be allowed, without a word of protest, to coin words at his own sweet will? It seems to me that the proofreader should not be required to blindly follow an author in a case of this kind after he has satisfied himself that there is no warrant, except the whim of the author, for the use of such words.

"Not long since, in reading a catalogue of road machinery I noticed barrow-pit. Being somewhat in doubt whether it should be compounded, as already written, or two words, I consulted the International, and also the Century Dictionary, but failed to find the word in either, finally concluding to use the hyphen. Which is correct—barrow-pit, or barrow pit, or barrowpit? Wy preference is for the use of the hyphen.

"Will you also kindly criticise the punctuation of the above, it being just as originally written, and not read over and changed afterward?"

Answer.—The writer was perfectly justifiable. If no word not in a dictionary could be used, the language could not grow, and there would be many ideas left inexpressible, for want of words. Johnson's dictionary contained many more words than any preceding work, and each new dictionary since issued has increased the record. This could not have been one if people had not used new words. Although embleined is not in any dictionary, there is sufficient authorization in the fact that ence is used in forming mouns from adjectives in e-nt, something that any one may do at any time, just as one may add-less to any noun, as cigarless, having no cigar. Emblitence is the

only possible single word for "character of being emollient (softening)." This is not properly a case of "whim." The only proper restriction against such neologism is that it should not be indulged unnecessarily, as when there is already existent a good word for the sense to be expressed.

Barrow-pit is the only form that principle and commonest usage will justify for this word - but the same principle gives also advertisement-writer, complexion-soap, cucumber-juice and road-machinery, each of which you write as two words. Your decision to use the hyphen in barrow-pit is in accordance with all text-book teaching on the subject, and unless such teaching is applicable in all strictly similar cases it is all bad. It can hardly be necessary to reach any such pessimistic conclusion as that expressed in a letter from a country superintendent of schools-"I do not know anything about it, and I do not believe any one else does." Our grammarians are not all idiots. What possible principle could justify such a difference as advertisement writer and proofreader (for "one who writes advertisements" and "one who reads proof")? If one of them is one word, the other also is one, the only difference being that some such familiar short words are written without a hyphen.

You will not find anything of this kind reasonable to follow in the "International," Thousands of such common terms are not given in that dictionary. Many of them are not in any dictionary. The "International" says not a word, for instance, about minds-reader, faith-dector or color-beaver, either in compound or two-word form. It gives wastebasked and weake pipe, howe or and horse-tilter; and of names like have 's-hail' and lion's-tail, for plants, it has fifty compounded and seventy not compounded. There is little of such inconsistency in the "Century Dictionary," and much less in the new Funk & Wagnalls "Standard," of which only half has been published, but which will soon be completed.

Your punctuation is excellent. You have used two commas where dashes would seem better, but the commas could not reasonably be called erroneous.

NEW YORK NOTES.

BY I. C. OSWALD.

D'IGENE A. MARVIN, the proprietor of a printing establishment at 482 Eighth avenue, was convicted in the General Sessions on June 15, 1893, of printing green goods circulars. He was sentenced to state prison for one year and received a fine of \$1,000, but made an appeal and was released under \$5,000 bail. The general term of the supreme court affirmed the conviction, and Marvin was again consigned to the Tombs. Judge Ingraham, of the court of appeals, thinks the question should be determined by the appellate court, and has once more granted him a temporary freedom, this time under a \$7,500 bail to insure his presence here when the final judgment is rendered.

THE Brooklyn Eagle is putting in machines.
THE recent increase in the number of machines used by the Herald resulted in the discharge of thirty-six frame-holders in that office.

THE World chapel gave an outing recently that was a very enjoyable affair. The committee of arrangements was composed of R. H. Deery, T. J. Condon, Ryan and John Wardell.

A LETTER was recently received by the local union from Mrs. George W. Childs, containing

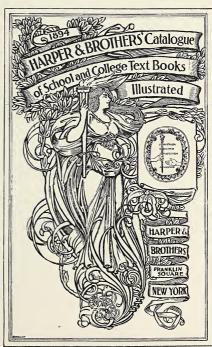
her thanks for sympathetic resolutions on the occasion of her husband's death

A RESOLUTION was adopted at a meeting of No. 6 extending its sympathy to the American Railway Union, and another "favoring government control of the railroads, thus preventing strikes."

A SETTLEMENT of the Brooklyn strike has not yet been reached. Like Mr. Pullman, the proprietors of the Citizen say they have "nothing to arbitrate" and committees that have waited upon them have received no further information. Mr. Desmond Dumne is the new manager. The Citizen has been sailing in rough seas of late. Whether or not it can hold out much longer is a question.

AT an adjourned meeting of No. 6, held Sunday, July 8, the motion to send one delegate to the meeting of the State Federation of Labor at Albany was reconsidered and three were sent instead.

Large numbers of applications for aid have been made to the relief committee of No. 6. Many of these were recipients of benefits last winter. About \$1,000 per week is realized from



CATALOGUE COVER.

Designed for Harper & Brothers by Will H. Bradley.

an assessment of 5 per cent on sums above \$10 per week earned by all members of the union. Of this amount married applicants receive \$5, and those who are unmarried \$3 weekly.

THE Herald Typographical Benefit Association has been disbanded. The recent wholesale discharges and a consequent scattering of the men has made the maintenance of the association a matter of difficulty. A new one will probably be organized.

AMONG the names mentioned for the presidency of No. 6, at the election soon to be held, are those of President Murphy for reclication, Henry Yates, J. J. Burke, M. D. Savage, Lewis Osborne, and James Duncan. Scerctary-Treasurer Ferguson has not far to look for men who are willing to relieve him of his duties, and candidates for delegate honors are to be met at every turn.

THE latest of the great business houses to join the up-town movement is the American Lithographic Company. Its location will be on Fourth avenue between Twenty-seventh and Twenty-eighth streets. The lot, which is about 200 by 200 feet, has been leased for twenty-one years, with a privilege of two renewals for the same length of time. The building will cover the whole area, and will cost about \$500,000.

A BUCYCLE club has been organized in the Recorder office, and starts out with a membership of sixty. Blue and yellow are to be the colors. The entrance fee is \$f\$, with monthly dues of 10 cents for the male members. S. J. Richardson is president, Charles E. Rich, vice-president; W. H. Hicks, scretary, and L. S. Haskell, treasurer. These gentlemen, with Messrs. Boardman, Himman and Sanders, form the board of directors.

A CONSOLIDATION of pressmen's unions Nos, 2 and 9 has been effected. President Moran, of No. 9, was elected to fill the same position for the amalgamated union. A feature of the new constitution is the provision for two executive boards, consisting of four members from the web pressmen and four from the flatbed pressmen, who will have entire jurisdiction over their respective branches. This step will make the union one of the strongest in the United States.

THE regular monthly meeting of No. 6 was held July 1. It was well attended, and for such hot weather exciting. Much controversy was the result of a proposal to send delegates to the State Workingman's Assembly at Albany, which will meet for the purpose of securing legislation beneficial to all branches of organized labor. It was finally decided to send one delegate. President Murphy presided in a manner entitling him to much credit, though he had to take his coat off to do it.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY WILLIAM J. KELLY.

TO CORRESPONDENTS.—Letters of inquiries for reply in this department should be mailed direct to Mr. William J. Kelly, 762a Greene avenue, Brooklyn, New York. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

"AMERICAN TYPOGRAPHICAL MAKE-READY" IN BOOK FORM .- J. W. S., New York, writes: "It has been my good luck to see and read over some of the chapters of your continued article on 'American Make-Ready,' Please mention when the subject was begun, and if it is possible to get the entire work. From what I know of it, I would suggest getting it out in book form for the use and study of pressmen and their apprentices." Answer .- The introductory chapter of the article alluded to appeared in the March, 1893, number of THE INLAND PRINTER, and will be concluded in September. The desirability of the work, in book form, has been anticipated by the publishers of this journal, and they have had the several chapters made up into pages and electrotyped them for the very purpose suggested by our correspondent. The entire number of chapters published have been revised by the author. and many valuable additions made to the same, whereby a

method or a remedy in presswork may be found without trouble or loss of time.

HALF-TONES ON BADLY COATED PAPER .- A. E. M., Charlotte, Michigan, has enclosed us two printed samples of a process cut, 4 by 61/2 inches, and says: "One was printed in blueblack ink specially ordered for half-tone work, and the other in black. As you will see, the coating, apparently, comes off the paper, and the cut does not seem to print up in shape. Will you please tell me what is the matter with it? It was printed on a Colt's Armory press, and the rollers were in good order. When it began to pull I reduced the ink a little; but that seemed to spoil the working qualities of the ink." Answer .-The fault lies in the inferior coating on the paper. If you will examine the stock (a sheet of it being held up between yourself and the light) you will see that it is quite "cloudy," open in finish, and badly united. The coating is perceptibly weak, and, necessarily, pulls off with the pull of the ink, leaving picks not only on the solids, but also wherever the face of the roller may deposit these in rolling up the form again. Read chapter on "Typographical Make-Ready" in this number, which explains how to tell the quality of coating on enameled papers. Your inks, rollers and make-ready are, evidently, what they should be.

ABOUT ELECTRICITY AND A REMEDY TO DISPEL ITS EFFECTS .- J. S., Boston, Massachusetts, is very much perplexed with the electrical visitor. He says: "(1) Will you kindly inform me of a correct method of adjusting the cylinder and bearers on a two-revolution Cranston press that has been used for five years on bookwork? I think it needs an adjustment of cylinder and bearers. (2) I read in the May number of The Inland Printer that oiling the tympan neutralizes the effect of electricity. I have tried this, but with no effect whatever. I inclose a circular which claims a great deal, and says that the 'Electric Annihilator' is the best thing yet gotten up for the purpose of doing away with the electricity in paper. Having tried several remedies for this trouble with failure, I would like to hear from you before trying the 'Electric Annihilator.'" Answer .- (1) To adjust the press alluded to, take off the bearers from the bed and clean them properly, oil their parts well and then rub this off cleanly with a little cotton waste or a rag. If the bearers show wear in places have them trued up by a capable machinist, then fasten them to the bed of the press, and gently raise or lower their top surface to the height of metal type. Let the cylinder down to the bearers, first placing a long strip of thin folio on the face of each bearer, and gently run the press partly backward, and then feel if the sheet is held tightly between the bearers on the cylinder and those on the bed. If so, your cylinder and bed will work correctly, all other parts being in working order. (2) Oiled tympan sheets only help to neutralize the effects of electricity in paper, in that the printed sheets will leave the cylinder much more freely than when no oil is used on the top tympan sheet. No positive remedy has yet been found to destroy the freaks of electricity in paper. Since receiving our friend's letter, we have personally made an examination of the aid given to others by the "Electric Annihilator," and find from letters sent to the agents here, D. J. Reilly & Co., that it has been indorsed by many of the leading printing houses in New York and elsewhere as being a very good thing for the purpose intended, if the directions for use are followed.

Two Marinette, Wisconsin, girls became infatuated with the diea of having their pictures taken with their heads coquetiably stuck through a torn newspaper, and visited a local photographer for the purpose. However, when the pictures were finished they were horrified to see what they before had failed to notice—the newspaper they had stuck their heads through was a Chicago sheet and just beneath their smilling faces was a big display advertisement of a clothing firm, which announced: "Our pants are lined in the seat."

ONE SUMMER AFTERNOON.



NATIONAL EDITORIAL CONVENTION.

THE tenth annual meeting of the National Editorial Association, held at Asbury Park, New Jersey, July 2-7, was perhaps the most successful convention of that body that has ever been held. This was in great measure due to the efforts of the citizens of Asbury Park to make the few days spent in their pretty little city by the visitors as thoroughly enjoyable as untiring devotion to their ease and comfort could make them. The meetings of the association in



previous years have been held in many pleasant places, but it was the universal decision that the memory of the tenth annual meeting will be the most cherished of the whole

The western delegation of the association, which was of course the largest, arrived on their Chicago special at midnight of June 30, after having spent several days in sight-seeing along the route from Chicago. The other delegations arrived at various times up to Tuesday, the second day of the

convention. The headquarters of the association were at the Hotel Brunswick, though the editors were to be found in large and small numbers at nearly every hotel at the resort.

Monday, July 2, was the first working day, and President Walter Williams, of Columbia, Missouri, opened the convention at 10:45 in the morning. After prayer by Rev. W. A. Allen, pastor of the First Methodist church, John A. Githens, of Asbury Park, chairman of the reception committee, on behalf of Mayor Ten Broeck, tendered the freedom of the city to the visiting scribes. In the absence of Governor Wertz, Henry C. Page, on behalf of the governor and the commonwealth of New Jersey, welcomed them to the state. President Williams responded in a fitting and timely address on behalf of the association. After the appointment of the usual committees an adjournment was taken until the afternoon session.

In the afternoon, President Williams delivered the president's annual address. It was marked by clear insight and good judgment, and was received with a great deal of favor. One of its most important recommendations was that a permanent office of the association be established for the purpose of conducting its business. A committee to look into the matter was appointed and definite action will probably be taken.

Chairman Billings, of the Committee on Credentials, reported the presence of fifty-nine delegations represented by 346 delegates, a much better showing than

was made last year at the World's Fair meeting in Chicago.

W. O. L. Jewett, of the Shelbina (Mo.) Democrat, made an extended report con cerning the different state laws affecting newspapers. In the absence of Hon. E. A. Snively, of Illinois, A. C. Bentley, of Baylis, that state, read an able address on "Libel Laws." Hon. Thomas L. James, ex-postmaster-general, delivered an able address on "Postal Progress." His re-



WALTER WILLIAMS

marks were enthusiastically received, and by a rising vote he was decorated with the badge of the association. In the evening, Joe Howard, Jr., the well-known journalist, told a great many interesting things in his "Personal Reminiscences and Other Remarks." By a rising vote it was ordered as a token of their appreciation that he also be decorated with the badge of the association.

The Tuesday morning session began with an address by W. S. Coleman, of the Standard, Cedartown, Georgia, on "The Editorial Department." Five-minute papers were then read by Harvey Ingham, Upper Des Moines, Algona, Iowa, on "How Much Space in a Newspaper Should be Given to Editorials?" J. F. Lindsey, Advance, Charlottesville, Virginia, supplementing the one preceding, "What Should They be About?" Thomas W. Bishop, Tribune, Volga, South Dakota, and W. J. Burbank, Sentinel, Winston, North Carolina,

"Should a Newspaper Print Puffs of Itself?" E. E. Taylor, Star-Clipper, Traer, Iowa, "Country Correspondence - Does It Pay?" H. R. Jones, Tribune, New Hartford, Connecticut, "Do Personals Pay?" F. Lasscer, Enquirer, Upper Marlborough, Maryland, "What News Pays Best?" George M. Whittaker, New England Farmer, Boston, Massachusetts, "Value of Departments." I. R. Buxton. Pilot. Winlock. Washington. "Large or Small Exchange List?" J. E. McDonald, Banner, Ligonier, Indiana,



"Booming Candidates." M. J. Dowling, Star-Farmer, Renville, Minnesota, "Should an Editor Hold Office?"

In the afternoon the discussion was opened by C. J. Mc-Pherson, Tribune, South Framingham, Massachusetts, with a paper on "The Business Department." He was followed by thirteen five-minute papers: Ewing Herbert, World, Hiawatha, Kansas, "Big Special Editions"; R. B. Speed, Mail, Nevada, Missouri, "How to Get Subscribers"; E. O. Neely, Democrat, Guntersville, Alabama, on the same topic; D. A. Valentine, Times, Clay Center, Kansas, "Cash in Advance"; W. H. Clark, Standard, Cortland, New York, "Making Up"; Mr.



I. R. BUXTON

Sherman, for Fred Slocum, Advance, Caro, Michigan, "Best Plan for Collecting Subscriptions": R. W. Waterman, Chronicle, Athol, Massachusetts, "Do Premiums Pay?"; T. S. Pratt, Journal, Rockville, Connecticut, "Fair Prices for Jobwork"; W. C. Kegel, Telegraph, Dubuque, Iowa, "Circulation-Booming Schemes"; B. B. Herbert, for J. West Goodwin, Bazoo, Sedalia, Missouri, "Boys or Girls as Compositors?"; Edgar McMill, for I. A. Ewing, Review, Monmouth, Illinois, "Do Semi-Weeklies Pay?"; John Johnson, Democrat, Bedford,

Town will a Daily Paper Pay?' On Wednesday, the Fourth of July, no regular session of the association was held. The early part of the day was spent in an excursion to Freehold, New Jersey, the site of the historical battle of Monmouth, where the time was spent in sightseeing and in listening to patriotic speeches. In the afternoon bicycle racing at the Athletic Grounds and in the evening an interesting display of fireworks were provided for the entertain-

Indiana, and D. Belden, Austin, Minnesota, "In How Small a

ment of the scribes. At the Thursday morning session the first paper was read by David Ramaley, A. O. U. W. Guide, St. Paul, Minnesota, on "Prices for Material." He was followed by S. Vater, Call,

Lafayette, Indiana, with a paper on "Folding Machines"; Henry Stowell, Reveille, Seneca Falls, New York, " Equipment"; Gen. J. O. Amos, Democrat, Sidney, Ohio, "Best Motor for Printing Machinery." J. R. Bettes, of St. Louis, made a stride in popular esteem by distributing neatly printed copies of his address on "Office Arrangement" in the audience instead of reading it. T. V. Cooper, American, Media, Pennsylvania, had for his subiect "Local Illustrations and Country



J. M. PAGE,

Newspapers." Prof. J. E. Johnson, of the Pennsylvania University college course of journalism, read a good paper on "Schools of Journalism." W. W. Pasko, secretary of the New York Typothetæ, read the final paper of the morning session, which was an extended consideration of "Typesetting Machines." The topic for consideration at the afternoon session was opened by R. B. Brown, Conrier, Zanesville, Ohio, who read a fifteen-minute paper on "Advertising." Five-minute papers on various branches of this subject were read by A. D. Hotserman, Republican-Times, Springfield, Ohio; E. D. Coe, Register, Whitewater, Wisconsin; W. F. Cook, Courier, Cangioharie, New York; A. Starbuck, Waltham, Massachusetts;

W. Bent Wilson, *Journal*, Lafayette, Indiana; W. A. Adair, *Messenger*, Marshall, Texas; H. B. Snyder, *Courier*, Connellsville, Pennsylvania, and W. B. Heam,

Republican, Cadiz, Ohio.

Friday morning was devoted to a general discussion of the papers read during the previous sessions. A report was rendered favorable to the establishment of a national newspaper library, preferably in Washington. The committee of finance, through T. A. Sherman, of Michigan, re-



JAMES G. GIBBS

ported cash on hand, \$2,120.23; bills recommended paid, \$2,03.10; balance in treasury, \$88.13, as against \$23.87 the previous year. Florida was selected as the next place of meeting without very strong opposition from rival claimants.

In the election of officers for the ensuing year, A. O. Bunnell, Advertiser, Dansville, New York, was chosen president by acclamation; James H. Duke, Herudd, Scooba, Mississippi, was elected first vice-president; F. A. Arnold, Star-Press, Greencastle, Indiana, second vice-president; J. R. Buxton, Pidd, Winlock, Washington, third vice-president; A. E. Pierce, Record, Denver, Colorado, recording secretary; J. M. Page, Democrad, Jerseyville, Illinois, and James G. Gibbs, Reflector, Norwalk, Ohio, were reflected as corresponding secretary and treasurer.

On Friday evening a banquet was given to the editors in the convention hall. Saturday morning they were driven in nearly one hundred carriages to a clam bake at Pleasure Fay, thirty miles up the coast. In the evening they were witnesses to the boat carnival on Wesley Lake. Monday morning a visit by special train was made to the Scott Printing Press Works, at Plainfield, New Jersey. Laucheon was served in one of the new buildings, and afterward a thorough inspection of the methods of maunfacturing presses was made. A drive about the beautiful streets of Plainfield followed. After leaving Plainfield the train proceeded to Jersey City, arriving there about noon, where the party was transferred to John H. Starin's steamer, Sam Sloan, which carried them on a delightful voyage up the river to Glen Isle, reaching New York on the return trip early in the evening.

The occurrence of Monday evening was an event that had been looked forward to with much pleasure by the members of the association. It was a banquet given them by E. B. Harper, president of the Mutual Reserve Fund Life Association, on the second floor of the company's new building at Broadway and Duane street, New York. At its conclusion the final event of the convention was over.

SOME NOTES.

A very pleasant "side issue" of the meeting was a reception given to the ladies of the association by the ladies of Asbury Park, at the Coleman House, on Monday afternoon.

One of the minor features that had been provided for the convenience of the members of the association was a branch postoffice in one of the side rooms of the convention hall.

Baruhart Brothers & Spindler dispensed hospitality from Parlor A of the Brunswick in a manner that was very acceptable to the members of the convention. Mr. W. H. French, secretary of the company, and Mr. S. S. Leslie, the Pennsylvania representative of the firm, were in charge.

The exhibit of all newspapers of the world, which was displayed in the convention hall, was one that merited a careful examination. There were queer Chinese sheets printed in strips on thin sheets of rice paper; others printed in Arabic, Persian, Russian, Spanish, in fact in every language having any claim to literary tastes.

Bill Nye, Col. A. K. McClure and Robert J. Burdette, who were all upon the programme to furnish entertainment, were all prevented by adverse circumstances from being present.

ELMER ELLSWORTH USTICK.

BY the death of Elmer Ellsworth Ustick, which occurred on June 28, 1894, the paper trade was deprived of one of its most genial and accomplished representatives, a host of friends lost a well-liked companion and business associate, and a young wife and a loving father and mother were plunged in the bitterness of grief.

Mr. Ustick was born in St. Louis, Missouri, August 21, 1862, and received a common-school education in that city and in



Canton, Ohio, which he supplemented by a course of instruction at Mount Union College, and at the Chicago Athenaeum. When about fourteen years of age he began to learn the printing business, and was employed in the pressrooms of R. R. Donnelley & Co. and James L. Regan, Chicago, and David C. Cook. In 1884 he secured a position as traveling salesman with the

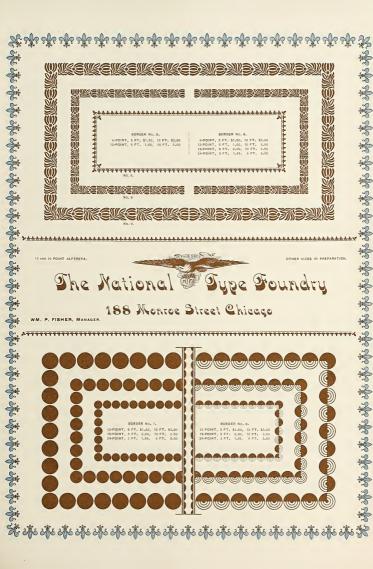
J. W. Butler Paper Company, and represented that firm until July 1, 1892, when he was appointed to a situation with the George R. Dickinson Paper Company, at their St. Louis store. Later he entered the employ of Taggart's Paper Company, of Watertown, New York, as manager of sales west of Pittsburgh, with headquarters in Chicago.

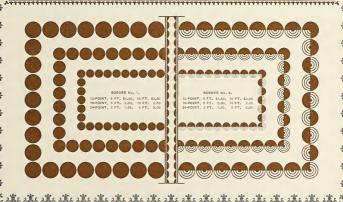
Mr. Ustick's business qualifications were of a high order. Starting with the J. W. Butler Paper Company an inexperienced boy, when he left them he was their most valued and trusted salesman.

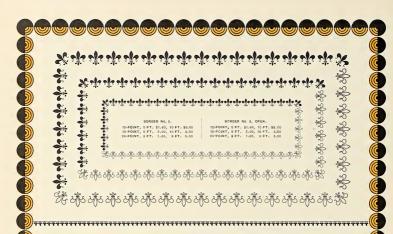
In 1886 Mr. Ustick married Miss Eva May Brittain-Good, who survives him. A considerate and dutiful son, his wedded life was replete with quiet happiness. His death was primarily due to appendicitis, and his sufferings were borne with a fortitude and courage which excited the admiration of his physician and those around him.



From India ink drawing by H. R. Heaton,







The National -

30-POINT IROQUOIS

OTHER SITES IN SPECIALIZION

➤ Type Foundry



RECENT TYPE DESIGNS.

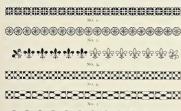
HE Dickinson Type Foundery, of Boston, Massachusetts, present this month a number of their Florentine borders. In cutting these borders this foundry has followed the designer's pen sketches as literally as type would allow, preserving the crude strength of the pen, where it did not

Secessors Services Se F000~000~000~000

FLORENTINE BORDERS.

degenerate into the grotesque, instead of the prettiness that means so little in some of the new styles of the type of today. Two pages showing these borders, and the combinations capable of being produced, are shown in another part of this number. (Pages 458 and 459.)

The National Typefoundry, Chicago, also show a number of border designs. Nos. I and 2 are made at present in but one





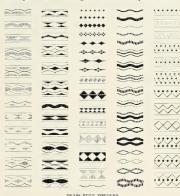
NATIONAL BORDERS.

size; No. 3 in three sizes, both in solid and outline, working well in two colors; Nos. 4 and 5 in two sizes, and Nos. 6 and 7 in three sizes. The two latter are intended to work in combi-



nation for colorwork. Any of these borders answer very well for newspaper or job work, when worked separately. Tint grounds are also made for Nos. 1, 2, 4 and 5 if desired. This foundry has just cast a new letter called the "Iroquois," made in upper and lower case, with figures, and containing the ornaments shown in the line given herewith. The insert sheet in this issue gives the effect of some of the borders in colors.

A. D. Farmer & Son Typefounding Company, of New York and Chicago, show a number of brass rule borders. Only small pieces of these are given, but still the printer will be



BRASS RULE RORDERS.

enabled to see the number of combinations that may be produced. By simply turning these rules in different ways a number of entirely different borders can be obtained. This foundry also shows a line of their new letter called "Abbey Extended."

An Hour on The Mall ARREY EXTENDED

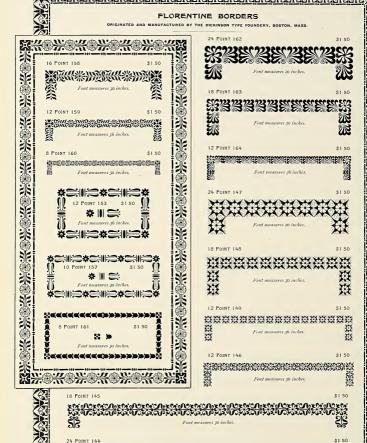
The Central Typefoundry, St. Louis, Missouri, show, among the other specimens in this issue, two pages of their "Mid-Gothic," a letter originated by them, made in sizes from 6-point to 72-point, in upper and lower case and figures.

The Marder, Luse & Co. foundry, Chicago, present in the same connection two pages of their recent production, the "Caxton Bold," a letter which will speak for itself.

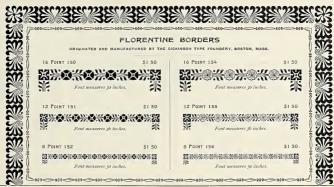
TYPOTHETÆ NOTES.

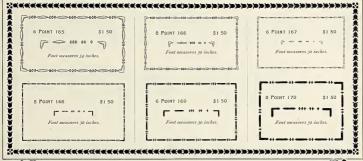
THE following gentlemen have been appointed delegates from the Cincinnati Typothetæ, to attend the annual meeting of the United Typothetæ of America, to be held in Philadelphia. September 18, 1894: Delegates - A. H. Pugh, T. J. Keating, J. J. Sullivan, R. T. Morris, W. B. Carpenter, C. J. Krehbiel, J. E. Richardson. Alternates - W. A. Webb, George Armstrong, John E. Raisbeck, Joseph Wachtel, S. B. Hutchins, J. E. Anderson, Edward Bloch

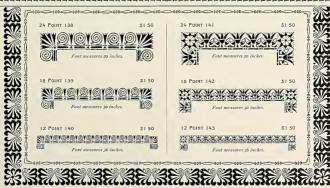
At the annual meeting of the typothetæ of Troy, New York, the following officers for the ensuing year and delegates to the convention of the United Typothetæ of America, to be held in Philadelphia, September 18, 1894, were elected: President, E. H. Lisk; vice-president, J. W. Smith; secretary, E. H. Foster; treasurer, T. J. Hurley. Executive Committee - G. H. Tyler, Henry Stowell, A. H. Meekin. Delegates to convention - E. H. Lisk, E. H. Foster, G. H. Tyler. Alternates -I. W. Smith, S. M. Stone, M. Wallace.



For Sale by All Foundries and Branches of the American Type Founders' Co.







For Sale by All Foundries and Branches of the American Type Founders' Co.

SPECIMENS OF MID-GOTHIC.

\$14.00

Model 9 Forms BEST ROAD

British £5 Empire RUIN MIND

Musical 16 Number ROMAN HARPS

Produce \$24 Railway **FOURTH NOTICE**

SPECIMENS OF MID-GOTHIC.

ORIGINATED BY CENTRAL TYPE FOUNDRY, ST. LOUIS. MO.

Sa 5.4

12-POINT MID-GOTHIC.

\$6.50

Noted Chief 78 Great Brave MANCHESTER HOUSE

9a 6A

36-Point Mid-Gothi

\$5,00

Medical Book 302 Tenth Edition MUTUAL EXPRESS COMPANY

10a 7A

30-POINT MID-GOTHIC.

\$4,25

Choice 75 Supper

16a 12A

18-Point Min-Corme

82.50

Humourous \$19 Magazines MODERN FUROPE

20- 164

12. Poper Mm. Gorano

60.00

FINANCIAL Review 264 Member of Clubs

8-POINT MID-GOTHIC.

\$2.50

Some Accumulated Science £895 Precious Stones For Sale

GERMAN INTRODUCTION TO ENGLISH COMPOSITIONS

70.01

24-Poper Min-Gornic

84.00

Forward 54 Marched

18a 12A

14-POINT MID-GOTHIC.

\$3,25

Manufacturers \$132 Blank Forms
GENERAL PUBLISHER

20. 204

00.88

Instructions Are Given 375 Every Purchaser Shown

PRINTING AND PAPER WORKING MACHINE

. . . .

20.05

36a 24A

-Point Mid-Gothic.

\$2.25

Coupon Ticket Railway Machinery \$783 Paper Cutter and Cylinder Presses

COLONIAL AND INDIAN EXHIBITION FULLY DESCRIPED

COLONIAL AND INDIAN EXHIBITION FULLY DESCRIBED

CAXTON BOLD.

24A, 48a, Nonpareil (6 Point).

2.00

PEOPLE ARE VERY OFTEN WARNED TO KEEP AWAY FROM MOBS

The New York Representative Seems to Desire that Some One Fire at the Target he Offers. And in View of the Recent Revelations of a Police Department Flagrant in its Abuses

24A, 48a, Brevier (8 Point).

3.20

AGAIN SPRINGFIELD BECOMES THE CENTER OF INTEREST

Many Eminent Republicans Assembled there in Convention will be Carefully Watched by Democrats

State Superintendent of Public Instruction and Trustees 427

20A. 40a

Long Primer (10 Point).

3.00

ELBOW GREASE RECOMMENDED FOR IDLERS

Action of the Citizens of Hawaii in Formally Proclaiming the Establishment of a Republic Representatives of Foreign Nations \$485

18A, 36a,

Pica (19 Point)

2.40

SUCCESSFUL CURE FOR BROKEN HEARTS

Melancholic Lovers whose Hearts have been Shattered by the Hand of Others

10A, 20a,

3.85

GRAND RECEPTION TUESDAY

Brought Unreliable Circumstantial Evidence 584

8A. 16a

4.80

MONTHLY HERALD

Destroying Ancient Exhibition Building

6A. 12a.

Five-Line Nonpareil (30 Point)

5.60

MODERN UNIFORMS

Remarkable Personal Advertising

SPACES AND QUADS EXTRA.

Cast by the MARDER, LUSE & CO. FOUNDRY, Chicago, Illinois.

For sale by All Foundries and Branches of the American Type Founders' Company.

CAXTON BOLD.

5A, 10a,

Double Great Primer (36 Point).

6.50

MODERNIZE Saturday Evening Lectures

4A. 8a

Four-Line Pica (48 Point).

9.50

RETURNING Exercise 4 Knapsack

3A, 6a

ive-Line Pica (60 Point)

11.75

FINGER Desert 7 Maiden

3A, 5a,

Six-Line Pica (72 Point).

15.00

HOME Guard

SPACES AND QUADS EXTRA.

Cast by the MARDER, LUSE & CO. FOUNDRY, Chicago, Illinois.

For sale by All Foundries and Branches of the American Type Founders' Company.

DURANT ADVERTISEMENT COMPETITION.

THE committee of three appointed to decide on the merits of the specimens submitted in the advertisement competition annonneed by W. N. Durant in our June issne, have reported as follows:

Chicago, Ill., July 16, 1894.
The undersigned committee, appointed to decide on the

prize-winners in the W. N. Durant advertisement competition, make award as follows:

FIRST PRIZE — One No. 2 Standard Nickel-plated Durant

Connter, or \$10 in cash.— Lonis P. Rubien, 161 Sackman street, Brooklyn, New York.

Second Prize - \$5 in cash.— George M. Applegate, with MacCrellish & Quigley, Trenton, New Jersey.

THIRD PRIZE - \$2 in cash. - C. Edward Lebtien, with Mac-Crellish & Quigley, Trenton, New Jersey.



TINDOR DOLLAR

HONORABLE MENTION.— L. Morgan's Press, Middletown, New York; Joseph Dooley, with Rockwell & Churchill Press, Boston, Massachusetts; Frank Gross, Massillon, Ohio; Theodore Herzer, with The C. L. & R. Co., Hartford, Connecticut; W. A. Filson, with William F. Murphy's Son's Co., Philadelphia, Pennsylvania.

(Signed)

A. R. Allexon, A. Leckie, H. Shaffer.

Committee

Interest in these competitions, we are pleased to note, is steadily increasing. In the Durant competition some sixty-one designs were submitted. In our next issue decision will be given in the Evelvn Tint-Block competition.

PROCESS ENGRAVING NOTES AND QUERIES.

BY S. H. HORGAN,

In this department, queries addressed to The Inland Printer regarding processengraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest,

ANILINE FOR DEVELOPING ENAMEL PRINTS.—H. H. K., Cleveland, Ohio, asks if there is any color better than red aniline for developing enamel prints. I would advise blue as being cheaper and gives the print more contrast than red, which is too near the color of copper.

PRICES FOR HALF-TONE WORK.—To the St. Lonis engraving company, who ask the "prices that prevail for half-tone work," I would say that in New York the prices range from 20 to 70 cents per square inch. The Century and Harper's magazines, for example, pay the latter price.

ENGRAVING HALFTONE PLATES.—James Buckley, Portland, Oregon, inquires where he "can purchase tools to engrave out the edges and light parts of half-tone cuts." Answer.— Engraving tools are no longer used to soften the edges of vignette half-tone cuts, or to increase the high lights. It is now entirely done by local etching. That is after the cut is "bitten" sufficiently deep. Strong chloride of iron solution is painted on the high lights and edges and allowed to remain until the dots are reduced in size to needle points in the highest lights. It is in this operation that the artistic skill of the half-tone operator is shown.

PROTECTION OF SHADOWS AND HALF-TONE SHADOWS IN ETCHING.— F. W. Bartlett, Galveston, Texas, says: "I bought your book for enamel process on half-tone copper etching. I



.....

cannot see how a plate can be etched without some protection to the shadows and half shadows. Is there no inking of the plate before development? I want to know, yon know. Answer.— In the enamel process the copper plate is not inked. See formula for enamel solution in last month's INLAND PRINTER. The protection to the shadows and half shadows is secured by dots obtained by long exposure in the camera with a very small diaphragm.

THE SECRET OF THE ENAMEL PROCESS.—J. P. Nixon, Philadelphia, Pennsylvania, writes: "I am a zinc etcher of many years experience, and was very glad to find in this month's number that you give the secret of the enamel process on copper. This formula I have been wanting for a long time, but could not afford the \$50 they ask for it. I tried your solution at once, but find it is too thick at the lower end of the plate. What is the remedy? Anxwer.—You have been accustomed to flow the albumen solution on the plate. This will not be sufficient to get an even coating of the enamel solution. The plate, after coating, will have to be whirled. This had better be done over heat with the side of the plate covered with the enamel solution turned down. Your own ingennity will suggest a way of keeping the plate spinning while it is driving.

TO PREPARE BOXWOOD FOR DRAWING UPON.—A "Subscriber," Newark, Ohio, writes: "Will you please inform me through your columns what is need for drawing upon boxwood for engraving, or if a drawing can be transferred to the wood from paper, and how." Answer.—To prepare boxwood for drawing upon, rub over the surface, with the finger, a little Chinese white moistened with water. When this white coating



THIRD PRIZE.

is dry mb it over with very fine dry brickdust. This gives the surface a "tooth" for the pencil which should be need for drawing on the wood. Thats can be laid on in a wash of dilute India ink with a brush. A drawing should be photographed on the wood; there is no other reliable method of transferr. A print from a cut or lithograph can be transferred easily to the boxwood coated with Chinese white. First dissolve a little lye, or caustic potash, in an eqnal weight of alcohol. Moisten the print to be transferred with this solution, lay its face in contact with the whitened surface of the block and submit it to a good pressure in a hand press or with a burnisher, when it will be found the ink will almost entirely leave the paper print and be transferred to the block.

THE ADVANTAGES OF COPPER-FACED TYPE.

THE response of Mr. A. L. Barr to an inquirer regarding the merits of copper-faced type seems to have been misleading. Mr. Barr does not claim infallibility, we are pleased to say. Having the numerous letters from correspondents differing from his views, we select the following in response to special inquiry:

JOHN POLHEMUS PRINTING COMPANY, 121 FULTON STREET, Mr. A. H. McQuilkin;

DEAR SIR, "Yours of the 12th received. In reply thereto we have to say that our experience with copper-faced type is such that we have very tittle, if any, that is not copper-faced, and are particular to have all that

we purchase coppered before using. Yours truly,

JOHN POLHEMUS PRINTING CO.,

HORACE G. POLHEMUS, Vice-Pres.

THEO. I., DE VINNE & CO., PRINTERS, 12 LAFAYETTE PLACE, Inland Printer Company, Chicago: New York, July 16, 1894.

DEAR SIRS,—We have used copper-faced types ever since they were shought to our notice. On letterpress work the copper face is of greater advantage. It doubles the wear. On electrotype work it is not so good. It does not give a good mold, and compels the expenditure of to on unth time on the plate by the finisher. Our best plates are from uncoppered type, Yours very truly, Tiffo, I. De Vinne.

In addition to the above the Newton Copper Type Company, of 14 Frankfort street, New York, which has been in existence since 1851, carries on a profitable and growing business in the copper-facing of type, which surely is emphatic evilence of merit.

BOOKS, BROCHURES AND PERIODICALS.

THERE are ten thousand copyrighted volumes of American poetry in the Congressional Library at Washington.

"EMBOSSING MADE EASY," by P. J. Lawlor, second edition, and artistic specimens of embossing in colors and bronzes are incorporated in the work, and a very comprehensive review of the various methods of embossing is given. Price, \$1.

"Practical Papermaktino," recently issued by Crosby, Lockwood & Son, though primarily intended as a manual for papermakers and owners and managers of paper mills, contains information of great value to printers and paper dealers generally, and cannot fail to be of the greatest assistance in an intelligent judging of the qualities of paper. Accompanying the text are several illustrations reproduced from micro-photographs. Price \$1.50, net. Can be purchased through The Inland Printer Company.

"WILSON'S CYCLOPÆDIC PHOTOGRAPHY" - a complete handbook of the terms, processes, formulæ and appliances available in photography, arranged in cyclopædic form for ready reference, by Edward L. Wilson, Ph.D., the editor of numerous photographic magazines and other publications-presents to the student and practical worker in photography a reference text-book the completeness and value of which it would be difficult to overestimate. A careful examination of the work reveals that as the author states in his preface he has drawn from a thousand authors and has filtered and reduced. holding to simplicity and brevity - except in cases where history was to be preserved and details only would serve. The book is replete with illustrations and is handsomely printed from new type. Its 522 pages are substantially bound in red morocco boards. Price \$4, postpaid. Can be procured from The Inland Printer Company.

This celebrated advocate Rufus Choate, having arrived at the old-sighted age, did not recognize it, or did not wish to commence the use of glasses. In pleading a cause he had difficulty in seeing his notes, and, in order to decipher his mauscript, kept holding his paper farther and farther off. On one occasion this so annoyed the judge that he at last burst out with: "Mr. Choate, I would advise you to get one of two things, either a pair of tongs or a pair of spectacles."

CHICAGO NOTES.

CHICAGO'S pictorial weekly, the *Graphic*, is offered for sale.

AMONG the creditable specimens of engraving produced by Manz & Co., the cover of the circular announcing *The Interior's* annual harvest home issue is worthy of special comment.

James Sullivan, political editor of the Chicago *Tribune*, died suddenly July 4. Mr. Sullivan had been the chief political writer on the *Tribune* for the past eighteen years, and was a brilliant writer. He was president of the Newspaper Club.

The Chicago Herald has recently issued for the convenience of its advertisers a complete catalogue of its display type. As the Herald is generally conceded to be especially tasteful typographically, the specimens of type selection will be subjects of thoughtful examination by newspaper men.

Mr. Albert G. Cont, treasurer of the W. W. Kimball Company, is a gentleman of sound views on advertising. The brochure lately issued by him, "Metropolitan Opera Company, Season 1893-1894," containing fine portraits of the great artists of that company, is a souvenir worthy of appreciative acceptance.

The popular idea of the manner in which the newspaper artist prepares his sketches for the press, is that he either draws from his imagination founded on the reporter's manuscript or makes rough sketches of such scenes or incidents as he may desire, filling them in later and making a mixture of fact and fiction. Both plans have until lately been in vogue, but rapid photographic processes now enable the newspaper artist by aid of the camera to secure in a remarkably short time innumerable views for selection, the details leaving no room for his imagination. On another page will be found a series of half-tones made from photographs of scenes of the late railway strike in Chicago, taken by the artists on the staff of the Chicago Rezord. The vigorous and truthful pen sketches in the Rezord were prepared from the originals of these and other views.

THE election of officers and convention delegates of Chicago Typographical Union, No. 16, for the ensuing year, was held on July 25. Following is the full official list of the candidates: President-Organizer - James Griffon; John C. Harding, Chicago Tribune. Vice-President - W. R. Delano, Knight & Leonard Company. Secretary-Treasurer-William McEvoy. Recording Secretary - Harry Chirpe, Corbitt & Skidmore Company. Sergeant-at-Arms - S. C. Wymer, McCluer Printing Company. Board of Trustees - James C. Hutchins, chairman, Chicago Tribune; A. Allison, National Printing Company; H. A. Crowell, Bond Brothers. Business Committee (five to be elected) - Fred V. Johnson, Sun and Drovers' Journal; A. C. Rice, Chicago Herald; John Cantwell, Chicago Inter Ocean; B. T. McGrath, Henson Brothers; S. D. Daniels, Poole Brothers : Charles Stuart, McCluer Printing Company, Delegates to the International Typographical Union, 1894 (four to be elected) - T. J. O'Brien, Chicago Dispatch; Harry Martin, A. L. Swift & Company; John McParland, Chicago Inter Ocean; Thomas J. Graham, Chicago Tribune; Martin Lacher, Chicago Herald; Joseph Hoban, Evening Post; V. B. Williams, Chicago Daily News; John W. Hastie, Chicago Times. The official returns are as follows: President-Organizer - James Griffon, 628; John C. Harding, 560. Vice-President, W. R. Delano, 1,172. Secretary-Treasurer, William McEvoy, 1,142. Recording Secretary, Harry Chirpe, 1,173. Sergeant-at-Arms, S. C. Wymer, 1,155. Board of Trustees-James C. Hutchins, chairman, 1,184; A. Allison, 1,185; H. A. Crowell, 1,182. Business Committee - Fred V. Johnson, 1,158; A. C. Rice, 1,144; John Cantwell, 1,143; B. T. McGrath, 949; Charles Stuart, 1,049. Delegates to the International Typographical Union, 1894-T. J. O'Brien, 706; Harry Martin, 853; John

McParland, 288; Thomas J. Graham, 612; Martin Lacher, 202; Joseph Hoban, 439; V. B. Williams, 596; John W. Hastie, 952.

On Tuesday, July 17, THE INLAND PRINTER chapel had their second annual outing. A day on Lake Michigan with a dinner at Milwaukee was the programme. At 9:30 A.M. the boys boarded the whaleback steamer Christopher Columbus, one of the finest excursion boats ever built, and were soon cutting through the blue water of the lake northward to the Cream City. The day was exceptionally fine, and as the boat kept within sight of shore nearly the whole journey, an ever-changing panorama of the beauties of the Illinois and Wisconsin shores was presented to view. Milwaukee was reached at 3:30 P.M. and justice done to a bountiful repast. Very little time was left to visit the points of interest in the city, as the boat left on its return journey at 5:30 P.M., so a hasty trip of an hour's duration on an electric car was made through some of the pleasant avenues. The return journey was even more enjoyable than the outward trip, as the heat had moderated, and the glories of a summer sunset on the water, and later, the rising of the moon in its full-tide splendor engaged the attention of the party and intensified the feelings of happiness which had prevailed all day. At 11 P.M. Chicago was reached, and the party dispersed to their homes, having passed a very enjoyable time, and each feeling that the annual outing of the chapel was the best day of all the year.

THE COX TYPESETTING MACHINE.

The Cox Typesetting Machine Company, Fairmount Building, Battle Creek, Michigan, have issued the following information in response to many inquiries regarding the machine:

"We have to report great progress and wonderful success in our work of perfecting a most novel and rapid typesetting machine and automatic distributer, both of which machines will be unequaled by anything now known in the art that relates to type manipulating devices. Just when we will be ready for the market we cannot yet definitely state, as we are determined to have our machines developed to the very highest degree of practicability before sending them out; but from present indications 1895 will find us ready. The points of value and novelty that are now being rapidly perfected in our new machines are : First-The automatic self-justifying attachment, which will justify every line as fast as set by the operator, by the depression of a single key, the operator being then enabled to proceed with the setting of the following line without a second's delay. The principle of justification and its mechanism are absolutely new. Second - The distribution is entirely independent of the typesetting, and this work can be proceeded with for any length of time, and at any time, regardless of the operation of the typesetter. Third - Automatic means for loading the distributer from the "dead galley" is being attempted with great hope of success. Fourth-Combined with the above mentioned must be considered, handsome, small though rapid working machinery, occupying but little floor space and requiring but little power compared with other machines in the market. Our aim is to reach the market with a perfect line of machines to be sold at popular prices.

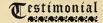
MESSAS. Rowland Hill and Joseph Conway, of the Child-Drexel Printers' Home, at Colorado Springs, have discovered and perfected a natural mineral stereo-fluid, which experts declare to be superior to anything of the kind in the market. Samples have been forwarded to the office of this journal and placed in the hands of practical stereotypers, but the results of their investigations have not been received in time for publication. Messrs. Hill and Conway have succeeded in reducing the compound to a powder for maining and for use as a backing powder, good results being obtained, it is said, from the following mixture: Flour, 2 pounds; plaster paris (dental), 2 pounds; mineral stereo-powder, I package; mix well and sift. We hope to give further information in this regard next month.

REVIEW OF SPECIMENS RECEIVED.

"SPECIMENS OF JON PRINTING," by E. W. Elfes, Castalia, South Dakota, is a collection of twenty-four samples of neat job printing, plain and in colors, that is well worth the price asked for it—25 cents. It will prove a valuable guide for job printers in the method of display and combination of type, borders, etc.

A CATALOGUE of sheet metal work, printed by the Akron Printing and Publishing company, of Akron, Ohio, for the Berger Mamfacturing Company, is a work of sixty-four pages and cover, 12 by 15 inches in size, and an excellent exponent of the engraver's and pressum as farts. The work is uniform in color and even in make-ready throughout, and reflects credit upon the firm issuing such work.

It is seldom that such an elegant brochure falls into our hands as the one gotten out by the Winchell Printing Company, of Union Square, New York. It consists of twenty-eight pages, size 6½ by 8 inches, on very heavy canneled paper. The title page, which we have reproduced, almost exact size, states the reason for its existence. The size of type page is 3½ by 4½ inches, with margins of 1½ inches at head, 1½ inches in back and 2½ inches respectively at fore-edge and foot. Marginal notes, in 0id and 2½ inches respectively at fore-edge and foot.



J.S.

From American Exhibitors Department of AND Transportation & OL

Erhibits

Co**KKKKKKK** Willard A. Smith **&**

Chief BUBBBBB

Incommemoration of the conception, perfection and administration of the first distinctive Transportation Department in the history of International

Cryosis

tions.

Baglish blackletter, are printed in red ink. The title-page is in black, with the eagle, the initial and the closing pamgraph — 'In comment, and the foot of the control of

EDW. HINE & Co., Peoria, Illinois, apparently make a specialty of colorwork, judging from the samples submitted for criticism. Catalogues of bicycles, buggies, carriages and sample sheets of chinaware in numerous colors and gold, attest the artistic capabilities and resources of their establishment. Presswork is of a good quality, and composition is generally good on all work sent in the package.

MANNAYSA & WIEBER, West Larrned street, Detroit, Michigan: A copy of the Pfymouth Workly, a small quarto of eight pages and cover. The composition on the body of the paper is generally good, but the advertisement display might be improved upon. The fault with most of the ads. is that they are weak—nothing striking to catch the eye and arrest the attention of the reader. Pressows its fairty good.

A PACKAGE of every-day work from the Burnett Printing Company, Rochester, New York, tells its own story as to the ability of the workman who produced it. The composition throughout, whether on commercial work, pamphlet, card, dodger or society stationery, is excellently well displayed; and the presswork, whether plain black or in two or more colors, is as artistic as the most fastidious patron could expect to receive. The Burnett Printing Company are to be congratulated ou possessing such excellent pressumen, and the boss compositor, W. A. Donnelly, has reason to be proud of his ability to display type so forcefully and elegantly.

"MORE DAM—" is the way Rayuor & Taylor, of Detroit, Michigan, start on to electrify the public with the information that "more damage is done to business by economizing on printers' ink during dull limes than is caused by the dull times themselves." to all of which we heartly subscribe. Their booklet is a neat piece of work, on which they have spared neither printers' ink nor gold and silver bronze, and we commend the firm for living up to the courage of their convictions.

As "Historical Sourceir of the Dallas Artillery Co," is forwarded to aby the Datesy Printing Company, Dallas, Texas, II contains twentyfour pages, oblong, 8 by 1t inches, inclosed in cardboard cover, field with blue silk ribbon. The composition is excellent throughout and presswork is good, especially on the cover, the front page of which is in three colors to the control of t

"Two grades of printing are produced by printers — 'good' and 'good cough," "This is the introductory of a notice by the Campbell' is the Errichtory of a notice by the Campbell' Errichtory of a society of the Campbell' of the Printing Co., \$9-\$0 Washington street, Chicago. That they produce the produce th

The Passage Health of Passage, Rhode Island, is an enterprising sheet. It is "sowners listerioral Number," issued on June 29, 159, consistent of twenty-eight pages and cover—a great question the weekly paper—it is the passage of the passage of the sealty and advertisements of beal interest. The paper is well gotten up, printed on good super-calendered stock. The June 29, 150 the good page of the cost—for a paper of its size. The advertisements give evidence of a farisfic treatment give evidence of the given giv

Tim Monitor Publishing Company, West State street, Rockford, Illinois, are adopts at getting out an attractive advertising pamphlet. By means of the engraver's, compositor's and pressmant's arts, and the liberal use of cord inks, a very neat and artistic twelve-page and cover pamphlet is placed in the hands of the public, setting forth the advantages to be attained by placing printing orders in the care of the above-mentioned company. The picture of Uncle sam on the front page of cover in star spanged blue company, the presence of the properties of matter and excellent display throughout the pages of this attractive piece of work. The presswork is almost faulties.

THE BOOKLET PRESS is a candidate for public favor and patronage making a specialty of booklets printed in the highest style. Their card,

The Booklet Press

PRINTERS



Business Building

Booklets a specialty

298 DEARBORN STREET

FRED W GOUDY MANAGER

CHICAGO

which we here reproduce, is a neat sample, the initials of top line, griffin and underscore rules being printed in red. If quality of work means anything, a prosperous future is in store for the new concern.

SAMPLES were also received from the following: Leighton Brothers, 43 South Fourth street, Minneapolis: circulars, envelopes, blotters, etc., in the good style for which this firm is noted. Hosterman Publishing Company, Springfield, Ohio: circular in four colors, nicely displayed, and colors artistically disposed. William Skinner & Co., Cincinnati Ohio: samples of ordinary commercial work, well up to the average. Dempsey Brothers, Market street, Paterson, New Jersey: business card in great variety of colors, altogether too brilliant to produce a good effect. Kingsley, Barnes & Neuner Company, 123 South Broadway, Los Angeles, Califey, Barnes & Neuter Company, 150 South 1872 September 1872 South 1872 September 1872 South 1872 So with "Fourth of July " sticking out all over it. Uhler Brothers, Charleston, Illinois: one more of their neat monthly blotters, in excellent taste, We would, however, advise them to spell the word "Walter" correctly on the slip accompanying same. Barnum & Pennington, Shelbyville, Illinois, are to the front with some of their excellent blotters, programmes, cards, etc., which are up to the usual high standard of their work.

NEWSPAPER GOSSIP.

THE editor of the Stillwater (Minn.) Prison Mirror, says: "Miss Horace Greely Perry, the bright and witty editress of the St. Peter Journal, in describing the duties of an editor, says: 'It is the editor's duty to get out and hustle up news.' Now if Miss Horace will only tell us how to 'get out' we'll do the hustling business all right."

This Nebrusha Edilor is the title of a neat little monthly, born July, 1894, at Beaver Falls, Nebraska, "the only magazine in the world devoted exclusively to the newspaper fraternity of Nebraska." Walt Mason and F. N. Merwin are the editors. Of This InxAND PRINTER it says: "How many are regular subscribers of This InxAND PRINTERF? It is worth its weight in gold to every printer and publisher. If you do not get it, send 20 cents to Chicago for a specimen copy." We have a high opinion of the indement of our contemporary.

THE owners of the Colorado Sun have purchased the Denver Times, and consolidated the two papers. The first issue of the Times-Sun appeared on Monday, July 2, with a circulation of 33,000 copies. The Colorado Weekly Sun, which has met with much success, will continue without change of name, and the circulation of the Weekly Times being added to it, gives it thereby a paid-in-advance circulation of over 30,000 copies. The Denver Times-Sun owns and publishes the full day report of the Associated Press. Every effort is made to maintain it as the model paper of that section, and one of the great afternoon newspapers of the country.

AMONG the badges worn by the various state delegations to the National Editorial Convention at Asbury Park, the badge of the Kansas delegates was admired as the neatest and best state badge at the meeting. To the courtesy of Mr. William A. Miller, editor of the Republican, Council Grove, Kansas, we are indebted for one of the badges as a souvenir, it being the work of the Republican office. The silk ribbon, of pale green, "representing the green prairies of Kansas," lettered in gold "emblematic of her golden sunflowers," is surmounted by a pencil to which is attached a small pair of solid silver shears, the work of H. Morehouse, a local jeweler. Mr. Miller, the Republican and the delegates have reason to be proud of the effect.

TRADE NOTES.

THE copartnership heretofore existing between Henry S. Dewey and Charles T. Askew under the firm name of Dewey & Askew, paper dealers, New York, has been dissolved by mutual consent. Charles T. Askew will continue the business.

FLENER BROTHERS, 330 Fourth avenue, Louisville, Kentucky, are desirous of securing a sample of job envelope for keeping work in while passing through the various departments of a printing house. If any of our readers are using this system, they will oblige both Messrs, Flexner Brothers and THE INLAND PRINTER by kindly mailing sample to that firm

FROM Portland, Oregon, we have received at the hands of a correspondent of Charles Hegele & Co., pottery manufacturers, a specimen of the statement heads of that house, done with a rubber stamp. We are informed that Messrs. Hegele & Co. have voiced the complaint that their industry is not encouraged. As they are rated at \$100,000 we would suggest the application of a little printers' ink to their discouraged and sore places.

MR. JAMES PURSELL, of Hudson, New York, who has the contract for the printing, embossing and manufacturing of envelopes for the United States Government, for the next four years, has signed a contract with James H. Manning, as president of the Weed-Parsons Printing Company, of Albany, New York, to have the concern do the work in that city. The contract calls for \$3,000,000 worth of work. The firm's present plant will have to be changed somewhat, necessitating the

expenditure of \$100,000. A portion of the plant can be used, but the force will be increased by three hundred additional hands. The contract calls for the making of 2,000,000 envelopes a day, which includes fourteen different sizes. The terms of the contract also call for the storage in the vaults of the firm of 60,000,000 envelopes or thirty days' work as a reserve supply. The Weed-Parsons Printing Company has large storage vaults, the dimensions being 60 feet by about 80 feet. In order to turn out the 2,000,000 envelopes a day, a carload of paper will be required. This will be conveyed in the government's own cars. The government will also have its own corps of officials to oversee the work. The firm will pay its employes outstrely.

DURING these trying times, when business is anything but what we would all like to have it, it is refreshing to receive such word as this from one of the press manufacturers, well known to the readers of THE INLAND PRINTER, the Kidder Press Manufacturing Company, Boston, Massachusetts. They say, under date of July 19, among other things: "We are glad to be able to report that this summer we are operating our factory to its fullest capacity, working day and evening." This is certainly something which it is pleasant to record, and we trust the good work will keep on. In this connection we cannot refrain from mentioning another paragraph of the same letter which especially interests the publishers of this journal, and incidentally all who read it, whether advertisers or subscribers. It reads thus: "It is a pleasure to state that some of our largest contracts now in the works are the direct results of our advertising in THE INLAND PRINTER. We highly appreciate your journal." Were it not for the fact that we receive letters of this nature at frequent intervals from other advertisers we should be backward about advising others of it. We feel, justified, however, in giving this one publicity. The moral is obvious: If you have a good thing let people know it.

BUSINESS NOTICES.

THE MIDGET SAFETY QUOIN.

Elsewhere in this issue will be found the advertisement of the Midget Safety Quoin. This very acceptable little innovation has sprung at once into popular favor, and expressions of approval have come from all who have seen it. It may be had from all dealers in printing material.

BROWN FOLDING MACHINES.

We are credibly informed that the Brown Folding Machine Company, of Erie, Pennsylvania, will soon place upon the market a new line of book and pamphlet folding machinery. New features will be introduced that the trade will accept as improvements over those now in use. The Brown people keep abreast of the times—in fact, are inclined to keep a little ahead. To those contemplating the purchase of this kind of machinery we suggest the consideration of the above fact.

THE "NEW ERA" JOB PRESS.

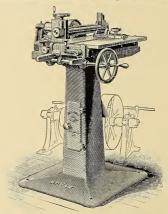
Our readers will note on another page of this issue a fullpage advertisement of the 'New Era' 'job printing press, manufactured by John M. Jones & Co., of Palmyra, New York. This press is being built by a man who has thirty years' experience in building job presses. The best machinery obtainable is used in building these machines, and the very finest material that can be secured enters into their manufacture. An excellent idea of how the press looks may be had by examining the illustration in the advertisement. A circular fully describing all the various points of merit will be sent to any printer desiring the same by addressing the company as above. This firm also manufactures the "New Era" printers' and bookbinders' paper cutter, a leavy and substantially built cutter having several new features of considerable importance. It is built in two sizes, 30-inch and 32-inch, and furnished at a price that makes it an object for printers interested in the purchase of a machine of this class to investigate. The Chicago Newspaper Union, Chicago, are western agents for the Jones presses and cutters, and orders can be sent them if desired.

THE "RELIANCE" PAPER CUTTER.

Paul Shuiedewend & Co., 107 South Canal street, Chicago, have just finished the first paper-cutting machine built since the new firm was started. The machine is in some respects similar to the "Advance" paper cutter now on the market, and has many good points to recommend it. The name decided on is the "Reliance," and it is proposed to put out a machine that will not belie the name. It is at present made in two sizes, 22½ and 25 inch. An illustration of this machine and a fuller description of it will be given in a later number of this magazine. Although having been in existence but a short time, this firm is well fitted up for the manufacture and repair of machinery, having the best of drills, lathes, planers, tools and other labor-saving devices, and can look after work of this kind in the best manuer.

A MODEL MACHINE.

The most recent addition to the mechanical part of photoengraving comes from the shop of John Royle & Sons, of Paterson, New Jersey, in the shape of a new and improved machine for beveling and rabbeting the edges of half-tone plates. The accompanying illustration gives a fair idea of the general outline of the machine, and conveys a most favorable



impression as to its merits. It has been in operation for some time past in a number of the leading New York establishments, where it has already won a high reputation for finish and capacity.

In designing this machine, the makers, who were thoroughly conversant with the requirements of the case, exhausted every device known to mechanics to provide for every possible contingency, and it would seem that their endeavors have been strikingly successful; the arrangement of the gauges, by means of which almost infinitesmal adjustment of the plate

can be made; the admirable design of the clamp; and the smoothness and certainty of all its movements, point to this machine as the production of a high order of mechanical genius and practical experience.

We hope that our western friends will not be behind their New York brethren in taking advantage of the increased facilities offered by the Messrs. Royle, and we have no doubt but that the proverbial ability of Chicagoans to recognize a good thing when they see it will cause them to adopt the new beyeler very generally, and so keep abreast of the times

STANDING IN THEIR OWN LIGHT.

The printer who is guided by the advice that "you cannot afford to let that old press go, it has made heaps of money in the last thirty years," holds on to his antiquities, sweats over them, and through them loses time that should be devoted to rest and recreation—becomes a slave, as it were, to the instruments which should constitute the stepping stones to his prosperity and comfort. This sentiment is even more applicable when a printer employs many workmen than in the case of one working by himself, the loss being increased in the same ratio as the employes. The most modern press, and one that is used by thousands of the most successful printers, is the Golding Jobber. It received the highest award at Chicago, as representing the "most highly developed type of the modern job printing press." No other press combines so many features for saving time and labor.

THE KIDDER PONY CYLINDER.

The advertisement of the Kidder Press Manufacturing Company this month shows an illustration of their pony cylinder press. This machine is made with rack and screw and table distribution, has vibrators and distributers complete, and four form rollers pass over the entire form at each impression. There is no smutting of sheets, as no tapes, fly sticks or shoo-fly fingers are used, and it is capable of being run at high speed. A neatly-printed little leaflet called "Do You Have to Compete?" fully describing this press, has just been issued by the company, copies of which can be obtained on request. This firm also makes a number of presses for printing paper as it comes from the roll, and builds many kinds of special machinery in this particular line. Their roll-slitting and rewinding machines are noted for accuracy, convenience and durability. Full information regarding these machines can be had by addressing the Kidder Press Manufacturing Company, 26 Norfolk avenue, Boston, Massachusetts.

THE BYRON WESTON COMPANY AT THE MID-WINTER FAIR.

One of the most attractive exhibits to be seen at the fair is that of the Byron Weston Company, of Dalton, Massachusetts, manufacturers of linen ledger and record paper. It is located in the Manufactures and Liberal Arts building, on avenue Cowest. This company, unlike many other manufacturers, did not send out their Chicago exhibit tonsists of a handsome stand, with four columns arising therefrom and supporting a canopy. It is all made from California curly and burled redwood, polished in natural color, not stained or discolored as is too often the case. It is a California design and by California workmen.

Inside there is a large pyramid of all sizes of ledger paper, from "antiquatian," measuring 31 by 53 inches, and weighing 200 pounds to the ream, down to "demy," a small size. They also show an elegant record book from the World's Fair, made from their paper, with large artistic silver monograms and medals set in the Russia covers. The company has not been ammindful of the comfort of the tired pilgrim, and have provided a "rest for the weary" in several large, comfortable armchairs around their platform. At the rear of their exhibit are about twenty interior photographs of their mills, very interesting indeed. They show the paper in various stages of manufacture, from the rag to the finished ream. Parties who have seen both the Chicago and San Francisco exhibits of this company are quite pronounced in favor of the San Francisco. This is saying considerable, as expense was not spared on the company's Chicago display.—San Francisco Evening Post, June 16, 1890.

EARHART'S COLOR PRINTER.

THE INLAND PRINTER makes the special announcement that arrangements have been made by which that magnificent work, Earhart's "Color Printer," can now be furnished to the readers of this magazine and to any others wishing to obtain a copy at a specially low price. Heretofore many have been debarred from purchasing the work on account of its high price, but now it is expected that many will take advantage of this opportunity and order one of these books without delay. It is the standard work on color printing in America. A veritable work of art. 81/2 by 101/2 inches, 137 pages of type matter, ninety color plates in two to twenty colors each, handsomely bound in cloth, stamped in gold and four colors. To produce a limited edition of this work required 625 different forms and 1,625,000 impressions. Book contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. To use colors intelligently and effectively every printer and pressman should have one of these books. In its desire to disseminate knowledge in the typographic art THE INLAND PRINTER can do no better work than to urge its readers to buy one. Original price of book was \$15; it can now be had by addressing orders to us at \$10. This offer will be open until the few copies left have been disposed of.



ND for counting are counted the best, receiving the highest award at the World's Columbian Exposition.

Write for Catalogue to W. N. DURANT, flilwaukee, Wis.

SUBMITTED BY C. S. DILLON, YORK, NEBRASKA,

It Kounts Korrect

"THE DURANT" It was the best counter all the World's Fair. It is the best counter for you.

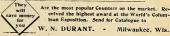
It carned first prize at the World's Fair.
It will carn something for you.

A Catalog, explaining the rest, delivered free to your address upon request... Milwauke

Milwaukee, Wis.

SUBMITTED BY J. HARRY CARSON, DENVER, COLORADO.

The Durant Counters



SUBMITTED BY FRANK GROSS, MASSILLON, OHIO



WANT ADVERTISEMENTS.

We will receive special want advertisements for THE ISTAND FRAYER at a uniform price of a cents per line, ten words to the line. Fried invariably the same whether one or more insertions are taken, and cash to accommonth and no want advertisements for any issue can be received later than the sold of the month preceding. Answers can be actin to care, if the start of the control of

A CHANCE of a lifetime—Job office must be sold to close sestate; seven job presses; cylinder; motor; type racks; everything good shape; cost, new, \$6.00. Also stock of stationery. Address A. V. CANNON, assignee, Clevelaud, Ohio.

A FIRST-CLASS JOB PRINTER WANTED — A man who can do strictly first-class jobwork, and who can read proof on general jobwork, can get wages above the scale by addressing "F.R.J.," care

A SNAP FOR A PRACTICAL PRINTER.—Job office in Detroit, Michigan, for sale. Established ten years. Good patronage. Cheap for cash. Must sell, on account of illness in family. Address "W. E. G.," care INLAND PRINTER.

DESIGNING and newspaper illustration taught by mail Learn to illustrate your home paper. For particulars address WAL LACE & LOCKWOOD, Designers and Engravers, Lincoln, Neb.

EXCHANGE—I will exchange working formulas for photo-engraving in line and half-tone for lens, camera or plateholders, Please make me offers. Address "EXCHANGE," care INLAND PRINTER.

OR SALE—Electrotype foundry, equipped with modern machinery, located in large manufacturing city. Trade established. Plant in operation. Will sell reasonable; part cash and time on balance. Address "BARNES," care INLAND PRINTER.

FOR SALE—Complete first-class printing office, new a few montla ago; a by & Cottrell stop cylinder, & by; Cottrell stretchion pony, Perfected Prostty job presses; 3-sinch Seybold cutter; all modern faces of type in splended condition. Arrangements can be made to get a modern plant, fitted with the most improved machinery. Address GRO. W. FROUTY CO., 190 Olives stretch Roston.

COR SALE - Job printing and stationery business. Trade of 1893 nearly \$5,000. "Commercial Report" alone \$1,200 clear. Good legal blank trade; modern office, electric motor, etc. Cash price, \$2,500. Going into wholesale paper business. Address P. O. Box 1256, Lincolu, Neb.

FOR SALE — Printing office (union) at a bargain; 550 pounds of body type, so fonts of modern job type; half, quarter and eighth medium Gordon jobbers, steam fixtures; whole outfit new. Good trade guaranteed. Apply "S. W. No. 7," care INLAND PRINTER.

FOR SALE—THE INLAND PRINTER—Vols. I, II, III, IV, VII, complete, unbound; Vol. V, No. 2 only missing; Nos. 1 and 2 of Vol. VI; Nos. 4 and 5 of Vol. IV—all in first-class order. Make offer. Address "S. K. P.," care INLAND PRINTER.

GREAT SACKLEICE!—A few unbound volumes of the distriction and the finite to sale. Single solumes, 51 each, complete set, from Vol. 1 to Vol. VI, \$5,00 original price, \$12,00. These volumes ontain practical papers by the best printers of the world, and the information of the sale of

PRESSMAN WANTED—A first-class pressman who understands commercial jobwork, the handling of job presses, colorwork as used in commercial job offices; finest grade of bookwork, including half-tone, can get good job as foreman. Address "H. B. C," care Inland

SITUATION WANTED — By practical printer. Also can conduct editorial department. Best references. Write immediately. duct editorial department.
B. L. MILES, Shawneetown, Ill.

REPUBLICAN editor and business manager wanted, for weekly in Iowa. Young married man preferred. Must be well educated, good writer, experienced in printing and advertising, and a worker. Good salary and steady position. Address, with references, "OSBONER," care INLAND PRINTER.

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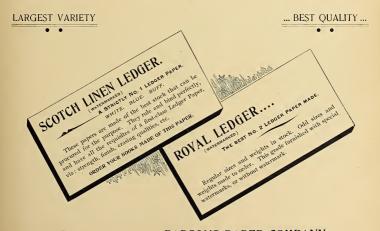
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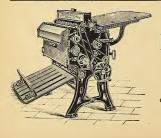
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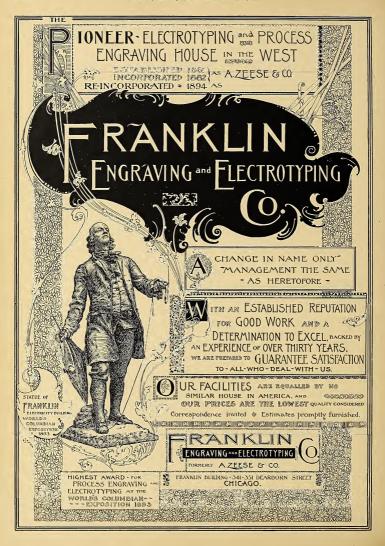
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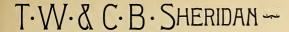
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LIFE. 10 and 21 West 31st Street. New York, June 26, 1894.

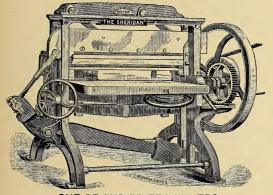
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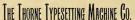
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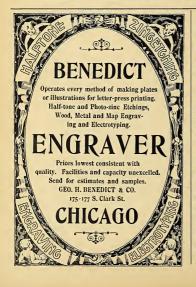


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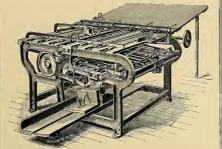
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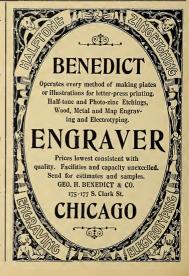
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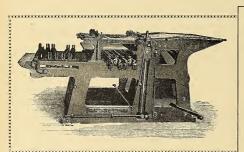
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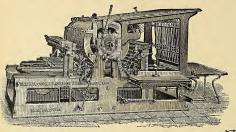
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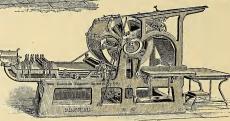
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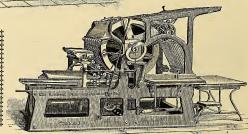
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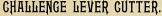
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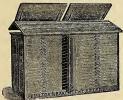
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You purchase a fine press, keep it bright and in order, and fly off on a tangent when a convenient kit of tools are spoken of as necessary. You doubtless have a plank on boxes or barrels, with a vise on one end with jaws like a toothless old woman, "Mighty onsartin in their bite."

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See opposite page.



IN THE WOODS.



AUTHORITIES AND OPINIONS.

BY E. HORACE TEALS



EADING the list of problems which confront the proofreader is that of style. It has been said that in certain points of style no two persons would agree in their decision, and support and refutation of this assertion, almost identical in wording, will be found

in Benjamin Drew's book, "Pens and Types." The expression is too strong, but what is really meant is certainly true. Almost every question of style finds different answers.

This has been noted as an objection to the forming of proofreaders' associations, the objectors assuming that none of the differences of opinion can be overcome. A contrary assumption must be the basis of accomplishment, and must be proved to be true, if anything is accomplished. Discussion must be had, full and free; every opinion that finds expression must be carefully considered, and all opinions carefully compared, in order to select the best. With this object clearly agreed upon, and always kept in view, and with each member of the association pledged to support the decision of the majority, would not much good result, at least in the way of agreement in matters that are commonly left to the proofreader's decision?

Except for the fact that nothing can be too foolish to find a parallel in history, the assertion might be made that our proofreaders could not be foolish enough to persist in holding individual opinions obstinately in the face of real proof that they are erroneous, or even that some other opinion is really more common and therefore better. An instance that happens to present itself for comparison is the tulipomania, or "craze for tulips," in Holland early in the seventeenth century. People were so crazy then as to sell and resell tulipbulbs at ridiculously high prices, even to the extent of creating a financial panic. Human nature is the same

now as then; and although the matter of choosing between variant spellings, or other variations of style, never will create a financial panic, lack of agreement in choice does cause much annoyance, and even in some cases loss of money, by stealing compositors' time through unnecessary changing of type. The "stylomaniac" is as foolish, relatively, as were the old Dutch tulipomaniacs.

Nothing could be more advantageous to a proofreader than a full record of forms that could be followed without change. Such a record does not exist, and probably could not be made really exhaustive. It is doubtful whether any book or periodical ever fully reproduced the spelling of any dictionary, for the simple reason that lexicographers do not recognize the practical needs of printers. Spellings, word-divisions and capitalization have never had, in the making of a dictionary, such analogical treatment as they must have to furnish thoroughly reliable guidance for printers; yet the dictionary is and must be the principal authority.

One remarkable instance of false leading has arisen through the old-time omission of technical words in dictionaries. Indention has always been the printers' word for the sinking in of the first line of a paragraph, yet many printers now say indentation, because it was discovered that indention was not in the dictionary. The right word is given by our recent lexicographers. Drew's "Pens and Types," mentioned above, protests strongly against indentation, and MacKellar's "American Printer" uses indention, which is probably an older word than the other. Old-time printers knew too much of Latin to put any reference to saw-teeth in their name for paragraph sinkage, and indentation is properly applicable only to something resembling saw-teeth.

Printers and proofreaders must often reason from analogy in deciding how to spell. They have not the time to look up every word, and so they often differ from their authority in spelling. Every one knows how to spell referee, and, because of the similarity of the words, many have rightly printed conferee. A letter to the editor asked why a certain paper did this, and the editor answered that he would see that it did not happen again — because Webster and Worcester had the abominable spelling conferree! Why Webster ever spelled it so is a mystery, especially as it violates his common practice. Why Worcester copied Webster in this instance is a deeper mystery, since he had been employed on the Webster dictionary and made his own as much different in spelling as he could with any show of authority. The revisers of the Webster work have corrected the misspelling, and the other new dictionaries shell the word correctly.

Word-divisions are a source of much annoyance. Here again we have the lexicographers to thank, for one one of them has given us a practical guide. There are many classes of words that should be treated alike in this respect, and not one of these classes is so treated in any dictionary. Here is a short list from the "Webster's International":

ac-tive contract-ive produc-tive conduct-ive baptiz-ing exerci-sing promot-er æra-ted pi-geon liq-uid depend-ent resplen-dent

The one thing needed here is simplification. should be at liberty to decide, without contradiction by our highest authorities, that if conductive is divided after the t, productive should have the same division. The difference arises from a false etymological assumption. One of the words is held to be made of two English elements - a word and a suffix - and the other is treated like its Latin etymon. True science would take the Latin etymon as the source of every word ending in ive, and divide every one of them between the consonants, regardless of the fact that some such words did not exist in Latin. It is sufficient that they all follow the Latin model, as conductions. Many other terminations are properly on the same footing, as ant, ent, or; they are not real English formative suffixes. In every word like those mentioned ending in tive after another consonant, the division should be between the consonants. This would be truly scientific, as no real scholarly objection can be made, and it leaves the right division in each instance unmistakable, no matter how little may be known of Latin or etymology.

Simplification is the great need in all matters of form or style—the easy and scientific conclusion that in all exactly similar instances the one reasoning applies, with the one result. The men who rank as our highest authorities as to spelling, and who should be best qualified to lead us, lack one necessary accomplishment—a practical knowledge of the art preservative. Their efforts now are largely devoted to what they call spelling-reform, but their kind of reform is spoiling reform. English spelling is said by them to be absurdly difficult to learn, and they say they desire to make it easy by spelling phonetically. The matter is one of large detail, the phonetic spelling has many

learned advocates, and there is a true scientific basis for many radical changes; but what is proposed as our ultimate spelling will be harder to learn, as it is now indicated, than is our present spelling.

Reform is needed, but not of the kind advocated by those who now pose as reformers. Universal agreement on a choice between traveler and traveller, theatre and theater, etc., would be highly advantageous; changing have to hav, etc., is merely whimsical, especially as some of the "et cæteras" are not so simple as they claim to be—notably the arbitrary use of both e and k for the k sound.

Our philologists are not likely to do for us what we very much need to have done.

Why should not the proofreaders do it for themselves—and also for the whole English-speaking world?

Written for THE INLAND PRINTER.

OUR MODELS.

EY M. GEORGIA ORMOND.

A A

S good fortune decrees, we have little truble in procuring models for our sketches. From the industrious Mongolian, rub, rub, rubbing at his tub under the inspiration of his motto, "No checkee, no washee," all the way up to the small boy — that greatest of curiosities — we find the members of the human family, at the

risk of repenting in dust and ashes, prone to succumb to the allurements of an invitation "to see themselves as others see them."

With the unfailing certainty of the desire to look into the camera for the picture, the instant that the button is snapped, so, likewise, the model must needs tip-toe up to glance over the sketcher's shoulder. It is a foregone conclusion that results are not always satisfactory for example, what can be done to alleviate the chagrin of this gentleman from Cork—later

from Chicago. He was done in color, and adherence to truth demanded that his nose should "blossom like the rose." To this he took violent exception, and his "one toime foine fatures" clouded like an April day.

To pose with anything approaching naturalness is the universal difficulty:

"FROM CORK"

unless, indeed, it be such cases as that of one poor creature, who, when told to just sit down as she always did, dropped into a nondescript, tired heap, which plainly said that exertion of any kind was foreign to her methods.

If the conversational efforts of many models were recorded, marvelous opinions of "being drawed out on paper," as they express it, would be on file. Old Aunt Chloe's opinion of posing was always at low ebb, but the silvery jingle of coins went far toward reconciling her to the situation and overcoming her

prejudice. Once, however, open rebellion was imminent, when the desired sketch required that she be cozily ensconced in a corner engaged in that pleasurable pastime, peeling onions, and her righteous soul



was vexed into exclaiming: "I'll smell unjuns a hull yeah." In order to be able to at all assume the responsibilities of a model she was obliged to bring with her two small, fractious children; and when they gave signs of disturbing her pose she punctuated

her genial onion-peeling reflections with "Go long wid vuh," and other tender phrases,

It may be catalogued among the sins that we once tempted a model to the very verge of indulging in strong language. But honest confession is good for the soul; so the story of "Red Peter" must be told. He was a patriarchal German, a well digger by trade, and a winebibber by occupation. His eyes were blue, large, prominent and bleary; his nose had overestimated its rights in anatomical economy, and was even wabbly; his hair emulated the famous cabbage which was the object of so much merriment to Davy in "The Rivals," and his face was seamy. His beard was red and bushy, at the same time it enjoyed the distinction of being the longest one in the county, and for convenience was habitually worn in a knot.

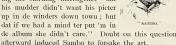
This was the picture, but it lacked "spirit," - and a mug of beer and a pretzel supplied the deficiency. Is it any wonder that strong language trembled on the lips of such a model, when requested not to touch the flowing bowl. But the enormity of our offense was palliated by the assurance that the mixture lacked certain essential qualities of the genial glass, since it was but a mild concoction of vinegar and water.

But the greatest trouble with "Red Peter," as he was called, was that he would continually drop into peaceful slumbers - taxing the sketcher's ingenuity to the utmost to invent methods of rousing him without detriment to his graceful pose.

Sometimes Africa's sons are employed, and their greatest difficulty seems to be that the various desired positions are "mighty tired ways of settin"."

Early one morning Sambo came by appointment. After rolling his eyes in an exploring tour around

the room they brought up at the sketcher, whom he plied with questions as to the possible use to which the picture was to be put - imparting the startling intelligence "dat his mudder didn't want his picter up in de winders down town; but dat if we had a mind ter put 'm in



Once in Philadelphia a bitter cold day, for some unaccountable reason, inspired the sketcher with the burning desire to draw from life. To gratify this aspiration she accordingly set out to find a model,

directing her footsteps poorhouseward. On application, the "Little Sisters of the Poor" delegated a tottering old man to be the subject. With the mercury below zero, with this model in charge, whose gait was snail-like on account of his having, as he said, the "rheumatiz," is it any wonder that, even if she had only a short distance to go, the aspirant, like Bob Acres, felt her courage "sneakin' away"?

At another time, a woman from the poorhouse was sent much against her own particular wish; for it seems that she had had some property bequeathed to her, and "object was no money to her" when payment for posing was set up against going to consult a lawyer in regard to her "fortune"; and she scowled the scowl of the dreadful, and remained obstinate.

Bridget was required to sweep in posing; and when asked if she really held the broom after the approved

fashion, replied with emphasis and the assurance of an expert, "It's the way I sweeps, anyway." She, however, was an apt model: but wouldn't have known the picture "ef it hadn't been fer the fatures of it."

One old man, at the expiration of every fifteen minutes, walked airily back and forth through the room, jerking up first one foot, then the other, to "limber" a little.

The professional models are, of course, the best, when procur-

able. They can sit as still as the young man at the World's Fair who, in a fit of abstraction, was approached and felt over as a statue by a great blanketed Indian chief.

When posers have had the experience of fifty years, like one model employed, they acquire a high degree of proficiency. This man was a graduate of Yale, but through reverses became a model. He did not look unlike a poet; his eyes had an intensity of expression, his rugged face was deep furrowed, and long, snowy hair and beard swept softly the great flowing cloak that enveloped him.

Several months ago the sketcher was turning over in her mind the subject of models, when looking out of her window she spied several boys wrestling. One of them was precisely the boy for that morning's work. Without wasting a moment she hurried down. Her sudden appearance on the scene inspired the combatants with terror, and viewing her in the light of peacemaker of a supposed quarrel, they fled in wildeyed haste, without giving an opportunity for explanation. But not in the least daunted the sketcher flew after them, determined to make known her errand. When hot pursuit cooled a trifle, the boys, half consenting to listen, as they still kept a retreating distance between, slowly comprehended that no risks were involved, and at last yielded and were marched









off to the studio in triumph. Sometimes in addition to payment stipulated in the bargain, mild bribes, such as oranges, etc., are employed to insure quiet, and with unparalleled results. This is especially effective with the small boy, who is, after all, the most fascinating of the whole class. Exulting in the prospect of a piece of pie, for the sketcher's sake he will deliberate over the cutting of it with the fortitude of a Spartan. Strange, too, but it is the unvarnished truth that the demolishing of a cooky is held in abeyance for a length of time incredible, if the sketch demand it.

Tommy, for that is the particular little man in question, is our standby. He will sacrifice even the best suit he has to accommodate our fancy for a sketch of an urchin climbing a tree, although he does rather ruefully exclaim as he brushes vigorously, "O, look at the dust on my new suit!" The new suit is just one of the insurmountable difficulties. Models fail to see that the charm vanishes with the introduction of "polishing up."

"Tommy - aged seven - is, however, remarkable in many respects. He asks no questions as to the outcome of it, but simply does what he is told to do with the true spirit of mischievous enjoyment. A sly wink and roll of the eyes is often the only reminder of the irrepressible that lurks within his lithe little body, awaiting the lifting of business responsibilities to find

'Rithmetic and writin' are attacked with vigor if the case takes that turn, and after asking if he is to really do it or only "pertend," he attends strictly to the matter in hand. Once, when looking at the picture after it was finished, he said with rather a depreciatory accent: "Oh, is that the way it looks!" He seems willing to attempt anything. Without so much as a murmur, he will roll over and over in somersaults to give the sketcher a fair chance to catch the idea. Whether it is that small and fun-loving boys prefer the ecstasy of a somersault above the ordinary methods of locomotion, or whether the inspiration of payment goads them to action, is a problem left to individual judgment.

On one occasion he was told to bring a comrade about his size. That afternoon he came hurrying in with his victim; and, backing up to him, exclaimed in triumph: "You see he's just 'zactly as high as I am."

This valuable model is by profession a newsboy, and if he is not called for every two or three days, he comes around, when traversing his paper route, to inquire if any more pictures are wanted. His paper vields him the munificent profit of 10 cents weekly. This doubtless causes mercenary intent, and induces him to regard the new field of action as an opportunity to amass a fortune, with perhaps, like Lear's owl, the "mince and slices of quince" thrown in.

Written for THE INLAND PRINTER

STEREOTYPE PASTE.

BY A. L. BARR.

FEW years ago, the man that could make stereotype paste was considered a stereotyper, but at the present time a knowledge of how to make paste renders a man no more suitable for a stereotyper than an ability to mix paints makes an artist.

A workman might have the best paste ever made and not be able to turn out a good stereotype, or I might go farther and say he could not make a good mold; therefore it does not necessarily follow (as many are of the opinion) that because a man can make paste he is a stereotyper, as it is one of the simplest branches of the trade; to lay the tissues smooth and not get too much paste on them is a more important point.

Stereotype paste! Why use such a term when there are one hundred different kinds of paste used by stereotypers?

Making paste is like making bread, scarcely any two persons make it exactly alike.

There are only a very few places in this country where the pastemaking requires any particular attention and at these places a great many casts are taken from one mold, and even then the making of the matrices and spreading of the paste has almost if not quite as much to do with the success of the mold as the paste has.

Every stereotyper has a paste that he thinks is the very best made and is exceptionally careful to guard the secret of making it although it may be the very poorest in use.

I have known stereotypers to guard the secret of their paste so closely that it took them years to discover that it was of no account.

The foundation of stereotype paste is flour, starch, water and glue. Some stereotypers use no starch, others use no glue and some use no flour, and yet they all get good molds. Some stereotypers assert that flour paste is "no good," and that starch is the only thing

to use, while others that do equally as good work will declare: "If you want good work use no starch." Who shall decide when doctors disagree?

There is not, nor should it be considered that there is, any secret about making stereotype paste. Some manufacturers of stereotype machinery have imposed on the uninformed on this subject by telling them that if they bought their machinery they would give the purchasers the secret of how to make paste, and that was all that was necessary to make them full-fledged stereotypers. It is astonishing to know how many intelligent people have been "bunkoed" in this way; they bought an outfit that no stereotyper could use successfully, as it was not practical, which means the ultimate payment of a fancy price for nothing but old iron. When asked why they do not use it, they make all kind of excuses, and assure you that it is all right. They know how they have been swindled, but think no one else knows it. Let me warn the readers of this paper againts the firm or firms who try to sell you stereotype machinery and throw out as a great inducement that they will teach the business and give the secret of how to make stereotype paste, as such firms are trying to overcome the defects of their machinery by drawing attention elsewhere. If you buy machinery, buy it the same as you would anything else, not as a prize box, but strictly on its merits, and never mind the great secret of pastemaking,

By observing the following rule you will never have occasion to pay an enormous price for the recipe and have a lot of old iron thrown in for good measure.

Take any given amount of flour and three times as much starch, a small amount of glue or gum arabic, and enough water to make a stiff paste; then add a small amount of alum to keep it from spoiling. After mixing well, boil for ten minutes and set aside. When cool, take out what is needed for immediate use, and after thinning it by adding enough water to make it of the consistency of thick cake batter strain it through a fine sieve and it will be ready for use.

Written for THE INLAND PRINTER.

AMERICAN TYPOGRAPHICAL MAKE-READY.

NO. XVIL-BY WILLIAM J. KELLY.*

RED INKS.

ED inks are placed next in general use to blacks; but their treatment in use must be dissimilar to a large degree. Then the variety and chemically prepared basis of this color make its working qualities a very perplexing problem at times. Indeed, the varishes, as well as the overcrowding of color at times—for there can be such a possibility—employed in their manufacture are often equally as speculative to the pressman.

Take vermilion, for instance, which is much softer in its dry form than carmine, and consequently much

*Note.—On another page of this issue Mr. Kelly conducts a department of questions and answers, experience and practical detail. Pressmen and others interested in presswork will find in this department a congenial corner for the ventilation of theories and exchange of helpful advice. easier to grind to an impalpable powder for ink making purposes, separates from the varnish when overloaded with color. When this occurs, the red pigment
is left on the form in a dry mass and we have a dull,
impoverished color. It is needless to add that ink
thus charged — however good the intention — will not
do satisfactory work. To remedy this, add a little
strong varnish and dry castile soap, shaved off very
thin; to these add a few drops of copal or damar
varnish to correct the non-drying qualities of the
former; all of which must be well worked into the
ink.

While the Chinese found the vermilion pigment in its natural state, which is of a deep crimson tone, and used it largely, we are furnished with artificial vermilions which are formulated from a sulphuret or sulphide of mercury. It is because of the quality of mercury in this color that it will not print well on electrotyped plates — these must, therefore, be coated with silver, steel, brass or nickel, the latter being preferable.

Vermilion enters into many varieties of tone and color, such as from bright orange to deep crimson. Mixed with black it produces browns; mixed with regular brown or medium-color chrome it yields a bright orange, and for salmon or flesh tints, when mixed with white, it gives us the purest and most delicate of blondish tints; mixed with white and burnt sienna we secure the brunette type of tint. Vermilion is one of the most important of colors; but to use it successfully the pressman must cater to its peculiarities, the first and most essential one of which is conditionable rollers, and the second one is that the ink be not too thin for producing a full and bright color. Well seasoned fresh rollers, preferably those made of glue and molasses, are the best; the face and body of which should be elastic, but dry. If their surface is right, the color will distribute and cover their face and be as bright as the color itself, and it will also leave the form clean and print sharp on the paper and reflect its purity and brightness as well. Vermilion may be deepened in tone by the addition of carmine, scarlet or crimson lake. To still further deepen any of the red tones, add a little good purple ink.

Red inks, of variable merit, are made from legitimate and commercial bases of one kind and another, even to paper pulp, the coloring matter of many of which is secured from refined analine. These may be classed among the perishable colors, and can be printed with quite well by the use of rollers made from good glue and glycerine composition. It must not be forgotten, however, that the quality of the paper has much to do with the success and durability of any color of ink. Rag papers are those which best preserve fine color of texture and ink, as the tone of such papers is rarely altered after long exposure to light. Laid papers, which have a lesser or greater degree of coating of baryta, and made from pulp, are less durable in these essentials; while all papers made from wood pulp lose their coloring matter when exposed to any kind of light, and quickly become yellowish. Even black ink is rapidly changed to meagerness when used on wood pulp paper. Therefore, when durability and purity are desired, select a paper made from rags.

BLUE AND YELLOW INKS.

Much might be said about these two primary colors, as well as their grouping with their relative, red, but space, unfortunately, prevents my doing so. Of the blues, cobalt, bronze, steel and ultramarine are best for general work. The first is of a bright and delicate character, suitable for such work as is not to look too dark; bronze blue is an equally beautiful color, is somewhat deeper, and should reflect a bright and pleasing sheen when dry; steel blue is used for the darkest effects in blue, while ultramarine is used both for its depth and excessive brilliancy. The adulteration of any one of these blues with its neighbor produces desirable combinations. The color first named, cobalt, is the easiest to work with, while the latter, ultramarine, is the most difficult. Cobalt blue, mixed with a little carmine, makes a beautiful lilac. To get satisfactory results from ultramarine blue, the rollers should be fleshy, responsive and the face dry, as in the case of working vermilion. Emerald green, peacock blue and other brilliant modern colors should be used with fresh, but well-seasoned, glue and molasses rollers. If such are employed the mottled and speckled appearance on the solids, as well as the stringy effects on the lighter parts, will be overcome.

Yellows are made from various materials; but the chromate of lead makes the best and the brightest for general use. Yellow ochre is used for a deeper, but duller, purpose. Golden yellow is made by the mixture of a little vermilion with chrome yellow, and orange is secured by the mixture of suitable quantities of yellow and vermilion. Greens are made by mingling proper quantities and qualities of blue with yellow. Fine cobalt blue and chrome yellow make a rich green.

Hues of colors are very desirable for chaste and artistic looking productions, especially so when the text is largely made up of neat type composition, penand-ink, wash or photo half-tone engravings. Blueblack, green-black, purple-black and browns are among the most useful as well as suitable; but all such inks and engravings are seen to best advantage when printed on finely coated or highly finished plate papers. A delightfully cheerful and good-working blue-black can be made by mixing half-tone black with bronze blue; use a trifle more of blue than of black when a light hue is needed. Green-black is mixed in the same way; but use a deep green, made of lemon yellow and milori blue, or bronze blue. Purple-black may be made with half-tone black, milori or bronze blue and rose lake. Half-tone black, of medium strength and full color, should always be used in mixing with any of the dark art hues of color. All of these combined

colors will work free and clean if good material forms their basis and the paper is made properly.

I might go on and elaborate on the possibilities and beauties which surround the three primaries—red, blue and yellow—if space and time permitted. In leaving my readers, however, let me fraternally recommend for their perusal and study the color theories of my old and esteemed friend, Mr. John F. Earhart, as practically elucidated in his invaluable work entitled "The Color Printer." Stripped, as it is, of all ambiguity, the tyro and the artisan will here find a comprehensive field of color demonstrations from this modern master. In its purity and concisences I consider this work the very poetry of color combination.

Written for The Inland Printer.



NOTES ON THE BINDING OF BOOKS.

NO. III.-BY W. IRVING WAY.

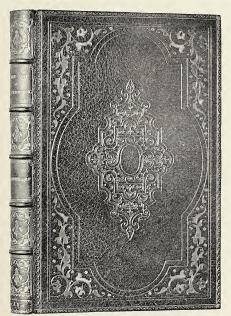
Y N a series of "Notes" written by a layman on the subject of Bookbinding, and printed in a technical paper like The Inland Printer, a member of the craft may expect to find opinions advanced in which he cannot concur, or that he may deem impracticable if not impertinent. But such craftsman must bear in mind that these notes are written not alone for the experienced workmen. The Inland Printer has a large constituency of readers who are inexperienced and naturally look to it as a guide in such matters, and it is partly for these readers that opinions on technical points, especially on forwarding, are advanced that they may the better judge when and why books are well put together. There are several handbooks on the subject, some written by practical men, others by laymen, any or all of which may be consulted with advantage by those having access to them. The authors of these books do not always agree among themselves on certain points of forwarding, such as the beating or pressing, sewing, backing and headbanding, and on these points, as also on the decoration or ornamentation of the leather, concerning which there is also a wide difference of opinion, the layman can only speak from a knowledge gained by a long association with and study of a great variety of examples by a number of members of the craft.

Prior to 1880, when Mr. Joseph Zaehnsdorf's "The Art of Bookbinding" appeared, the only treatise in English of value known to the writer of these Notes was the "Bibliopegia; or, The Art of Bookbinding, in all its Branches," by John Hannett. The fourth edition of Mr. Hannett's book was issued in 1848, and the sixth in 1865. Since Mr. Zaehnsdorf's work was published there has been a flood of literature on the subject; but aside from James B. Nicholson's "Manual," Philadelphia, 1882; "An Historical Sketch" (1893), by Miss S. T. Prideaux, which contains a very comprehensive bibliography; and Mr. Herbert P. Horne's "The Binding of Books," 1894, little has

been published in English of value to the craft and the general reader that is readily accessible.

Mr. Horne's work is so thoroughly good in many ways that one wishes his publishers had made the book itself a practical example of his teaching. The fifty-four pages he devotes to "the craft of binding" should be reprinted in a pamphlet of portable size for gratuitous distribution among readers of The INLAND PRINTER, who could then see how much the writer of these Notes is beholden to their author.

Assuming that the book to be bound is delivered to the craftsman in sheets, the first stage of the work is



JOSEPH W. ZAEHNSDORF'S "ART OF BOOKEINDING."
Full dark claret levant morocco, tooled with Grolier corners, back and center.

folding. The writer is inclined to believe that, simple as this process is, it is not generally done with sufficient care, as a number of otherwise valuable books in his possession attest. In several of these the fields of the type do not coincide, thus leaving the margins uneven, and in others one or more of the sections are folded backward. Just as much care should be taken in folding and preparing the sheets for a temporary

binding as if the book were to be permanently bound. Very few buyers of books are willing to spare the time to collate before purchase, as did the late Mr. James Lenox, of the Lenox Library, New York, who made it a rule, Mr. William Matthews tells us, to "collate very volume before he sent it to, and after he received it from, the binder." These remarks do not, of course, refer to those "things in books' clothing "that are made by the cord by rapid-working machinery, and then listed at 25 cents each and sold at 7, as are many of the pirated novels turned out by some

been properly done, and the sections collated and in proper order, with all "inserts" (other than maps or illustrations) in their proper places, and a section of plain paper added at the beginning, with another at the end of the volume, the book is now ready for the beating or pressing process. If the book is to be put in temporary paper or cloth cases, no beating or pressing is necessary, but if the binding is to be permanent, then any maps or illustrations that would injure the sheets, by set-off or otherwise, should be first removed. Here, as in folding, great care should be taken, as if the book be newly printed the beating must be limited to the margins, while with one that has been sometime printed and the ink thoroughly seasoned, the beating should extend uniformly all over the page. The rolling machines now in general use have supplanted the old beating hammer; but for old, or fine books printed on modern hand-made paper, the rolling machine should not be used, and for such books the screw or hydraulic press is preferred by the best workmen of today to either the roller or hammer. After removing from the press, any maps or illustrations taken out should be restored to their proper places and the book again collated by signatures. Mr. William Matthews, whose long experience as a practical binder gives weight to every word he may say on the subject, made it a practice to both beat and press the sheets. If the book were an old one and the type heavy, he would first dampen and then press the leaves between smooth

boards. He would then put the sheets through the regular beating process, after which he would take them in thin sections and press them for twenty-four hours. If the results were unsatisfactory, as was sometimes the case where the book was a very old one and spongy, he would repeat the process. With him there were three important requisites in a well-bound book—solidity, strength and flexibility. And when

the sections are finally taken from the press, and every leaf made to lie flat so that the volume is as solid as a brick, the book is then ready for the next stage, sewing.

Written for THE INLAND PRINTER.

ANCIENT PRINTING USAGES IN FRANCE.

BY EDWARD CONNER

In T is well known that Charles VII was deeply interested in all that could advance the intellectual interests of France. When he heard of the discovery of Gutenberg he delegated competent persons to go to Germany, examine the invention, and arrange, if necessary, to learn the art of arts. It was the king's intention, also—thus advancing Napoleon I by three

good and charitable, an exemplary life. It is to him, that the appellation Hercules ought properly to be given, for, by his true invention, his club, has destroyed more monsters than did Hercules according to the fable. He has done more; he has penetrated darkness itself to find the beauties of Nature, that ignorance had there concealed, and to freely give his discoveries to all lovers of the sciences, as well as to those curious about their salvation. In a word, one can say of the noble art of printing that it is the temple of memory, the Parnassus of the muses, the sun of brilliant minds, the conserver of laws, the trumpet of fane of good actions, and a short history of the entire world."

As the tendency of literature is to compare the "then with the now," it is curious to note the regula-



Plate by BINNER ENGRAVING Co., Chicago

THE WHITE HOUSE, WASHINGTON, D. C.

Photo by Bell.

centuries and a half—to codify all the laws of his realm, as well as the local customs. I have just met with a testimonial, delivered by Charles in 1447, attesting the importance of the discovery of the real "Father of Letters," It is enthusiastically to the point. "In the year 1447, and during the reign of the Very Christian King of France, Charles VII, there was brought into the kingdom the incomparable Art of Printing, invented a short time previously by a German gentleman, named 'Jean Guittemberg,' a man to whom God had endowed with special accomplishments, the highest virtue, and who has ever led, among the

tions of the French printing trade two centuries ago. Thus, no one was allowed, and by royal decree, to practice printing unless he was the real owner of at least two presses, and undertook not to allow a second party to use them. Also, a stock of good letters was to be maintained and subjected to inspection by the Printing-Publishing Guards. No partners were permitted to run a printing office, and if a printer had but one press, and could not obtain funds to secure a second, he was compelled to resume the status of journeyman or "companion." All infractions of the decree were punished by a fine, the plant seized and

the proceeds handed over to the Printers' Provident Fund. All books were to be correctly printed, on good paper, and clear type; the name of the printer was to be indicated in the volume, as well as the name and 'trade-mark'' of the publisher. To put any other names as substitutes involved sentence as "forger," and confiscation of property. To send printing to be executed out of the realm involved a penalty equal to \$900 and the destruction of the volumes. Books could only be sold at fixed places, and breviaries in the vicinity of the university and the cathedral of Notre Dame.

The wives and widows of printers were allowed to sell books and stationery, but neither they nor booksellers could purchase secondhand volumes, parchments, etc., from servants, scholars, etc., without a written authority from the owners. No book-hawkers were, at first, permitted, and no printer was to work on Sundays or church holidays. Any person who smuggled foreign publications into France was to be corporally punished, and the wares destroyed. Francois I authorized typefounders to be ranked as printers. No one could become an apprentice if not versed in the Latin tongue. If a master printer took, following a decree of 1601, money to abridge the duration of an apprenticeship he was fined \$600, and the apprentice had to serve a double period. No office could take more than two apprentices; the latter were ineligible if married. If the apprentice was absent, he ought for the first offense give double time, for the second, triple, etc. Printers were prohibited to celebrate by banquets, etc., the admission of a new apprentice, or the completion of time of another. A printer was to preserve the manuscript and proof of what he set up, and to return it to the master, if required, when the volume was completed; but if by his absence the work was delayed, he was responsible for all damages caused. Printers were not to form any associations nor to have captains nor lieutenants; nor when outside the workshop to unite in a group of more than five, under pain of exemplary punishment, and even banishment did they form a confraternity to "celebrate mass"—this was in 1658, before "chapels" were instituted. To club cash for a common feast was also a crime. And were they to insult or injure foreign printers, they were to be imprisoned. A master who worked on Sunday or a festival was fined \$60, and the printer \$10; however, it was permitted to damp the paper after mass hours. Except for serious cases, no printer could be dismissed without eight days' notice, but no printer could leave, if engaged on a work, till the latter was terminated, under a penalty of \$12, to be allocated to the master. A master had the right to replace a hand if he indulged in any unscriptural language. A printer, if he wed the widow or the daughter of his employer, acquired the right to become a master printer on paying \$9 to the syndicate, A master's widow could continue his business, and complete the instruction of apprentices, but could not take new apprentices; did she remarry, her husband did not necessarily rank as a master printer if he was not possessed of the necessary qualifications. Masters could engage proofreaders if they themselves could not give the necessary time to that work. No book-hawker could order any printing under pain of being whipped; he was bound to exhibit a plate on his dress bearing the word "colporteur"; he was to have a ball attached to the collar of his cape from which a cord would descend, and on this was to be strung almanacs and books of a small size and of not more than eight pages.

Printing offices were subject to inspection from 1551, and a report made every three months to the lieutenant-general of the police, upon the number of presses, if well supplied with type, the work turned out and the character of the apprentices. The inspectors were to touch the paper as it left the press, and to confiscate it if of bad quality. No printing plant could be transported to other premises, or put up to sell, without an authorization from the police. Each bishop had the privilege of giving out the printing of all the religious works for the use of his diocese, as he pleased.

THE RURAL CORRESPONDENT.

PROM Illiopolis, Illinois, a subscriber sends to The Inland Printer a specimen letter addressed to the local paper. We produce it from the original manuscript as an example of the style of the rural correspondent.

HELMER.

- Albert Johnson has put op a new windmel.

 Lewes Thorson war poison by poison-ivrey the
- resolt es a sore face.

 John Anderson hes a colt that trotet a mile en 3-8 on the Newark racetrack last week
- Lars Larson, jr. went of Chicago saturday of he
- taks part on the strike we my be a thresher out

 -Thom and Hendrey Erickson bot a new J-I.
- Case thresher outfet and got et home Friday.

 A few of our boyes whent to Yorkville to attend
 the Orgen medicene show Saturday night
- We war a little early weth our celebration we had a big firework the 3th and we tuck en the celebration en Lisbon the fourt wher we had a big tine.

 We well hav the maile roning betven her and Pavilion weth en a weak pleas addras our mail to Helmer den not to hell as a few calls et
- We cant halp but anounce to you fallers det or so dessatesfid weth the name of the postoffice det you cant call et aneting but hell now you know det ent right and we cant halp but to looke so cros-eyd at you det the tears or trickling down our backs. we all agred weth exception of two or thre to name et Helmer en honor of Mr Andrew Andersons Scandinvian name and he was a man det has deserved to be rememberd en futher he was with the first scandinavians det sattle har besids det he was the oner the land wher the Store es beith and es now onde by hes son Newt, now wod et be right to lat a copple mane name et we hent appointet any of you for a Major or Governor, now we dont know what en de d-d to du weth you fallers to stop encolting name bu ef you or so strock on that nam why dont you start a postoffice on your own prameses and call et bell or go wher thet place es I thenk you well find et weth out any troble.

SCANDINAVIA promises to carry all before her; she has invaded the drama, literature, and fine arts; now one of her sons, Steinlein, promises to remain the "first letter in the first line," as an illustrator of colored posters. Chevret and "Misti," must look to their laurels.





A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING. (Entered at the Chicago postoffice as second-class matter.)

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CHICAGO, SEPTEMBER, 1894.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish vianable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, should be in the paper and stationery sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES.

Two Dollars per annum in advance; one dollar for six months in ad vance; sample copies, twenty cents each.

vance; sample copies, twenty cents each.

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FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make foreign money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers throughout the United States and Canada.

Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCov, 54 Farringdon Road, London, England.
ALEX, COWAN & SONS (LIMITED). General Agents, Melbourne, Sydney
and Adelaide, Australia, and Dunedin, New Zealand.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. With briefloth into auch dail Mittlement unto Bullings Zujiertion betreffen bu rinder.

CLOSING VOLUME THIRTEEN.

OLUME THIRTEEN, of THE INLAND PRINTER, closing with the present number, shows in its pages remarkable evidences of the estimation of its value by advertisers, whose patronage has not only remained undiminished but has steadily been increased. notwithstanding the almost unprecedented depression in business circles. The steady efforts toward greater excellence shown in each succeeding issue of The INLAND PRINTER have also been appreciated by our subscribers to the full, and at no time in the history of this journal has the number of new subscribers been equal to the number received since the opening of the present volume. On another page we publish a few testimonials from advertisers to which we direct the attention of those interested. Comment is unnecessary upon these. To our subscribers and others we desire to point out that with the advent of business activity The Inland Printer will surpass itself. The printer who fails to subscribe for this journal is assuredly doing himself an injury. Subscriptions and renewals should be sent in without delay.

CHICAGO MASTER PRINTERS' ASSOCIATION AND THE UNITED TYPOTHETÆ.

THE fact that, as individuals, the delegates selected to represent the Chicago Typothetæ at the annual convention of the National Typothetæ, which will convene in Philadelphia, September 18, are members of the Master Printers' Association of Chicago is significant and interesting to the members of both of these organizations. Added to this is the fact that a strong sentiment admittedly obtains in the ranks of the Master Printers' Association favoring a closer alliance with the Typothetæ. The regular monthly meeting of the latter organization is held in the Grand Pacific Hotel on the second Thursday of each month. This will bring the September meeting of the Association on the 13th instant, just five days previous to the National Typothetæ gathering in Philadelphia. That this meeting will, through a discussion of the advisability of strengthening the relations between the two organizations, be one of more than usual importance is not only probable but practically certain. A clearer understanding of the scope and work of the Master Printers' Association is, therefore, especially pertinent at this time, in view of the possible alliance between the two organizations. The feeling among a considerable portion of the craft that the Typothetæ left many needed measures and reforms unprovided for led to the issuing of a call signed by several leading firms of printers, for a meeting in Clubroom A, Grand Pacific Hotel, April 12, 1894. The general depression of the trade and the prominence, under the business stress, of several disabilities under which the business was suffering conspired to make the response to that call a very hearty one. Over one hundred firms sent their representatives to the initial meeting and steps were immediately taken to perfect a permanent organization. At a subsequent meeting, July 19, a permanent organization was effected. The objects which were designated as coming within the scope of the organization may be briefly stated, as follows:

To establish a minimum scale for composition and presswork; to inform the paper houses of the injustice being done by them to employing printers by selling small invoices of paper direct to consumers at trade prices; to effect a reduction in insurance rates and in rents; to regulate the abuses growing out of the general employment of solicitors and the traffic of brokers; to guard against losses from bad debts; to restrain typefounders and machine men from offering too great

inducements to irresponsible parties to engage in business; to create a bureau of information concerning the abilities and experience of workmen; to establish rules to diminish misunderstandings arising from corrections on proofs made by the consumer; to render each other assistance when the capacity of an office is for the time being not equal to the demands of its trade, and to promote a more thorough and definite knowledge of the cost of work and a more uniform system of estimating.

At the following meeting, April 26, officers were elected. They are: President, Leon Homstein; vice-presidents, H. O. Shepard, A. R. Barnes, S. L. Rubel; secretary, J. B. Huling; treasurer, Dwight Jackson; executive committee, Fred McNally, J. C. Winship, F. C. DeLang, D. Oliphant, O. B. Marsh.

Among the subjects now prominently before the association are the building of a credit system on a plan to prevent losses, and a system for the exchange of old material among members of the association and the craft generally. A more elaborate and exact system of "Rules and Usages," which shall serve in the nature of a code of ethics, is also being prepared by the organization. The association has been a success from its initial meeting, and now nearly every important firm of employing printers in Chicago is represented in its membership.

If the members decide to merge the Association in the Typothetæ, a reviving influence will be experienced in the latter organization.

COMING CONVENTION OF THE INTERNATIONAL TYPOGRAPHICAL UNION.

ATTENTION is directed to a communication in another column from the pen of William Ferguson, Secretary-Treasurer of New York Typographical Union, which will no doubt prove interesting to our readers. Before commenting upon this article at length, we wish to remind our readers that it has always been the policy of The Inland Printer to meddle as little as possible with the internal affairs of typographical unions, local or international. In the past we have respected the well-known desire of printers to be allowed to settle their affairs in their own way, without any attempt at dictation or interference. The prominence of the writer, and the general interest attaching to the subject treated is our only excuse, if one be needed, for deviating from our usual course in the present instance. The importance of the communication lies in the strong indications conveyed therein that should President Prescott desire a reëlection he will not lack the support of influential friends when the proper time arrives.

Whether it is necessary or judicious for President Prescott's friends to go before the public with a defense of that gentlemen is a question which his friends must answer for themselves. To our way of thinking, it is wholly unnecessary. Mr. Prescott is acknowledged to be honest, capable and straightforward. On these points there is very little if any difference of opinion. To be sure, he has made enemies, as all men in positions of responsibility are pretty certain to do sooner or later. Notwithstanding this, there is no question but that Mr. Prescott will stand upon his merits when the convention meets, nor is there any question but that justice will be done him and others. The convention is not likely to be carried away by the discussion of trivial issues. The members will know that the craft is now passing through the most critical stage in its history, and the only thing that will concern them will be to learn with what degree of ability their affairs have been conducted. That will settle the question, and the man with a personal grievance will perhaps be disappointed, as is usually the case.

TOO MANY PRESSMEN'S UNIONS.

THERE is no question but that under existing economic conditions trade unions contribute materially to the well-being and prosperity of the mechanic, and, when, properly conducted, there need be little fear of friction with well-disposed employers. This proposition is universally agreed to by all close observers of the trend of present-day affairs. When a trade is well organized and ably conducted, it is an important factor in steadying and establishing prices, a consideration alike agreeable to the employer and the employed. But is there not some danger of a trade being too well organized? Is there no possibility that even so good a thing as a trade union may not be overdone under certain circumstances? We confess to an inclination to this line of questioning when a mental review of the present complications among pressmen is indulged in. The situation is certainly becoming somewhat bewildering to the average business man, notably in Chicago, where there are two rival organizations of pressmen, and where the employer is bluntly informed that he must make his choice between them. This is not always so simple a matter as it might appear. Both unions are organized for the same purpose. Both maintain the same rate of wages, and both are composed of the same class of workmenskill and experience taken into account. What then, it may be asked, makes them rival organizations? We will endeavor to briefly state the cause of dispute.

As our readers are no doubt aware, pressmen's unions have formed an integral part of the International Typographical Union for the past twenty years or more. Some few years since these pressmen's unions became so numerous that certain prominent men in their membership decided upon organizing an international body to be composed exclusively of such unions. This was done, the International Printing Pressmen's Union being the result, an organization that has grown steadily and now embraces by far the larger number of pressmen's unions in existence in America. But a number of pressmen's unions elected to retain their membership in the International Typographical Union, refusing to go over to the newer

international body, and this circumstance gives rise to the present complications. In Chicago the trade is blessed or otherwise with the presence of two pressmen's unions, one receiving its charter from the older international body, while the other owes its allegiance to the younger body. This would make but little difference to the employer, were it not for the fact that each union looks upon the other as being in a measure illegitimate, and loses no opportunity of impressing the employer with that view. This is what makes it pleasant for the employer. No matter which side he favors, he runs counter to the wishes of an equally important organization, so that no matter which way he turns he finds himself literally between the devil and the deep sea.

Now, we believe that pressmen owe it to themselves and to the dignity of their organizations to find a solution of these complications, and we are fully satisfied that they will do so when fully impressed with the necessity of such action. It is folly to attempt to convince employers that they are employing nonunion men simply because there is a difference of opinion among these men as to how their prosperity will be affected by being members of one or the other of these international organizations. Already steps have been taken to settle their differences, and they should be followed up. At the last convention of the International Printing Presmen's Union, held recently at Toronto, initiatory measures were agreed to which it is believed will culminate at the Louisville convention of the International Typographical Union in an agreement entirely satisfactory to all concerned. In the meantime it would be well for the pressmen of both organizations to refrain as much as possible from the practice of irritating employers, a practice indulged in altogether too freely of late, and without the least prospect of advancing or popularizing the cause of unionism. So far as the International Typographical Union is concerned, its policy should, and no doubt will be, to let affiliated trades establish separate central bodies whenever these trades believe they are strong enough to do so. This course should be pursued without prejudice or ill-feeling, and in such a manner as to insure the most cordial relations between the parent organization and its offspring.

Written for THE INLAND PRINTER.

THE BUSINESS MANAGER.

BY ALVARO.

THE printing trade is looked upon as an uninviting field for the investment of capital, and men of obusiness judgment and ability are not searching for opportunities to embark their fortunes in this calling. To sharp and unintelligent competition is most frequently assigned the blame for the demoralization of this noble craft, but the primary cause, which leads to a hundred other causes, is the lack of good business managers at the head of printing establishments. With a good plant, a good field and a good manager,

a printing business should yield a fair profit. The manager should be not only a master in the art of printing, but also in the art of office practice, buying, selling and accounting. But the hordes who rush into the business without capital, without experience, without knowledge—with no credentials whatever—deserve and are doomed to utter failure.

What must a man know in order to be a successful business manager? He must be a good buyer - able to distinguish between good stock and poor stock; he must know the value of papers and cardboards so as to avoid imposition at the hands of agents and dealers, who stand ready to take advantage of the unsophisticated. He must know the worth of inks and be able to judge of their qualities in relation to their cost. He must be able to discern the merits and demerits of different kinds of machinery and to form correct and conclusive opinions, notwithstanding the importunities of agents and salesmen; he must be able to say "no," and stand on it despite the seductive appeals of traveling agents and job-lot fiends, who offer their goods at prices which saves him money when he buys, and loses him money when he sells. To be fortified with a diversified knowledge of markets and values is an important accomplishment in the business manager.

If the business manager must buy judiciously he must sell cleverly. It is no mean accomplishment to be able to sell goods; to keep an even, unruffled temper in dealing with the "know-it-all" customers, to get good prices and maintain them. Occasionally a large and complicated job will come along for an estimate. There will be acrimonious competition for it. Perhaps it will figure up into the hundreds. The business manager must have at his command a fund of knowledge to be able to cope for the prize; and then the chances are perhaps against him, for in such contests it is usually the man who makes the intelligent bid that does not get the job. Yet he has an opportunity to demonstrate his skill as a salesman, by showing his customer how it will be for his advantage to place the order with him, and prevailing.

And so it requires in the business manager a ready tongue, a convincing manner and a tutored mind, to meet the requirements of a successful salesman.

There is another faculty bearing closely upon the office of salesman, which should be vested in the business manager—that of properly handling credits. In every city, town and hamlet there exists a branch of society which subsists upon what it can squeeze out of its fellows. They go the rounds with advertising and other schemes by which they defraud printers and the guilible public. The business manager must be possessed of keen insight into the motives of mankind, and discern the good from the bad; then carry with him the tact and nerve to gently, but firmly, withstand the advances of the deadbeats who have a large amount of undesirable business, shutting off their "line of credit" before they have an opportunity to abuse it. The business manager must be an adept in the art

of handling men. Men are unruly beings. They all have distinct ideas as to how they should treat their employers, and how their employers should treat them. There are employers who think they must administer an occasional "roast" to their men, just to "hold them down." A mistaken policy. An employé thus treated will cherish for a long time a feeling of resentment, and watch for an opportunity to get even. There are managers who do not sympathize with a desire on the part of their employés for a period of rest and recreation once a year, and who think only of how much labor and profit they can get out of each man. But the manager who cultivates the friendship and esteem of his employés secures better service and paves the way to larger dividends.

And surmounting all these achievements the business manager must have a thorough training in office management, must know how to keep books, and how to keep money in the bank; how to push collections, and how to push forward in the field for business; and above all he must have the rare faculty of recognizing an opportunity when it comes to him, and the ability and energy to grasp it at the right moment.

The majority of people who embark into the printing business are as unfit to navigate the affairs of such an establishment as they would be to navigate a mano'-war, and their lack of ability is sure to lead them on the rocks. They not only jeopardize their own safety, but collide roughly with their fellow craft, and cause widespread trouble.

My advice to the young man anxious to go into the printing business is this: If you are master of all the details of business management - and we have touched but lightly upon them - and if you are familiar with the mechanical part of the business, and if you have ample capital, go ahead, and the spirits of Ben Franklin and Horace Greeley be with you, and give you success. But if you expect to get your experience as you go along, turn back ere you start, invest your funds in a safe place, and get your experience first. The lawyer must be schooled in his chosen profession before he can enter it; the physician must go through a long course of study before he can practice his profession; the business man must master the fundamental elements of business before he can accomplish a successful climax to his ambitions and hopes.

Written for THE INLAND PRINTER.

THE FATHER OF HALF-TONE.

BY S. H. HORGAN.

WHO invented the present half-tone process?" is often asked. It would be as difficult to name the individual to whom the honor belongs as it has been, after these many years of inquiry, to settle the question as to who it was "struck Billy Patterson." The facts are, no one discovered the half-tone process of today, but the underlying principle, that of photographing through a glass plate ruled with regular

lines, had its birth in New York, and honor is given here for the first time to its inventor.

Photographing through a ruled glass screen has worked a revolution in engraving. Wherever pictures are printed it is the subject of most interest now. Here in the United States it has been carried to the greatest degree of excellence. My privilege has been to know most of the men who have pioneered this process, and by tedious experiment brought it to the perfection it has reached today, and yet these very men are ignorant of the work of the subject of this sketch.

The half-tone idea was of noble birth, for its father's full title was: Col. Baron Frederick W. Von Egloffstein, of the 103d Regiment New York Volunteer Infantry, Brevet Brig. Gen. of Volunteers. Searching the baptismal registry of patents, I find the date 1865, and that it was christened "An improved mode of obtaining printing surfaces by photography." Its purpose in life was, in brief, thus stated: "This invention relates to the use of a heliographic and photographic spectrum for producing printing surfaces. The spectrum may be composed of a single sheet of highly polished plate glass, covered with a good asphaltum etching ground, heated and smoked over a wax taper in the manner of the engraver's black etching ground. The plate, when cooled, is ruled over by the diamond or other point of a correct ruling machine, using light pressure to prevent the chipping off of the ground and the flaking or breaking of the glass." Here is the half-tone screen precisely as it is made in New York to this day. The method of using the screen was to expose the sensitized plate to the action of light through the screen and then to "the photographic image by a second exposure to light. Both images are thus blended into one, the spectrum giving texture to the photographic image. The photographic picture overpowers the spectral image; the spectrum, however, remains sufficiently strong to hold the printers' ink." The explanation of the last sentence is that the process was intended for intaglio plates, and the spectrum lines were continued throughout the deepest shadows of a picture so as to serve as ink retainers when the plate was wiped, as is usual in plate printing.

While General Von Egloffstein's half-tone idea was yet in its swaddling clothes it was rumored that, when it grew a little older, Uncle Sam would adopt it to engrave the plates for his bank notes. Soon there were none too rich to do it reverence. Around its cradle gathered such men as Salmon P. Chase, Senators Sprague and Morton, Captain Eads and A. Schumacher, of Baltimore. They showered money on the infant and fitted up an elegant house for it at No. 135 West Twenty-fifth street, New York, under the title of the "Heliographic Engraving & Printing Company." Picked servants were engaged and enjoined to secresy as to the home life of the youngster. What faithful employes they were is attested by the fact that though

Jay Cooke & Co., the bankers, gave in one year \$150,000 to the support of Egloffstein's half-tone idea nothing has been printed about it before.

Before me is a proof of one of the plates made by the Egloffstein process and the marvelous feature about it is, that the screen used had 500 lines to the inch though I understand he also employed screens of 500 lines to the inch. The authorities at Washington supplied designs, in india ink, for bank notes, what we would call, today, wash drawings, the intention being to half-tone these designs on steel plates, bite them in with acid, keep the method of production secret and thus destroy the then very lucrative business of the wily counterfeiter. Hundreds of plates were made, but just where the process failed there is no one left to tell. Probably only Von Egloffstein could explain, but he is dead these many vears.

One interesting fact developed in the ruling of the spectrum or screens used, and this was that the operator of the ruling machine could not stop to eat from the time he began to rule a plate until he finished it, even if it required more than twelve hours' time.

Another difficulty they had to surmount was the diffraction of light in the camera when photographing through such fine grattings or screens. Mr. T. C. Roche, probably the most practical photographer in the world, was in Von Egloffstein's employment, and he told me he was two days trying to get a focus through all the colors of the spectrum that would appear on the ground glass when endeavoring to photograph through one of those screens.

These were the trials, however, in but two of the many departments. Each department was kept distinct and separate, one not knowing how the other performed its part. Thus for two years or more did Von Egloffstein struggle in secret with half-tone, and when he gave it up the silence of the tomb fell over the whole scheme, and because in life it was a failure its death was unrecorded.

It is interesting to the makers and users of halftone today to know where it originated. It may be seen also that had the parent of half-tone began with screens of 100 lines instead of 50° to the inch and increased the number of lines when he became proficient he might have succeeded. He was laboring, however, to make plates for the plate press.

It must be remembered that half-tone in relief was not to be considered then, nearly thirty years ago. For we had not then the paper, or ink, the presses or pressmen of today, and here is where photo-engravers are sometimes vainglorious. They often neglect to give credit to these associates in the production of the perfect half-tone print. For were one of these aids still wanting, half-tone would be no further advanced than in the hands of Baron Von Eglofistein.

"EMBOSSING FROM ZINC PLATES," \$1; "Ninety Ideas on Advertising," 25 cents; "Advertising Criticism and Comment," 25 cents, and Bill-Head Specimens, Nos. 1 and 2, 25 cents each, are useful publications for every printer.

BOOKS, AUTHORS AND KINDRED SUBJECTS. BY IRVING.

AVE you read 'The Prisoner of Zenda'? There's a book after my own heart - one of the old school. I took it home to the country with me last Saturday night, and was so interested in it during the evening that when a member of the family sent up for me to 'sit in' a quiet little game, I consented only on the condition that the family 'limit' be raised from ten to twenty-five cents." This was a month ago, and the writer's borrowing friends have since nearly worn out his copy of the book. The name of the author is given in the title-page as Anthony Hope; his full name is Anthony Hope Hawkins, and he is in his thirty-first year. He was a scholar of Baliol College, Oxford, in the middle eighties, and has been a barrister-at-law of the Middle Temple since 1887. He has dabbled a little in politics, having been defeated as the Liberal candidate for South Bucks. His other books, published in the order named, are: "A Man of Mark": "Father Stafford": "Mr. Witt's Widow"; a collection of short stories entitled, "Royal Sport"; and "A Change of Air," which by some critics is rated above "The Prisoner of Zenda." If one wants plot, and action, fighting and adventure, and a refreshing respite from the dreary "novel with a purpose" that has become so fashionable with the "lady authors" of the day, one will find his fill in "The Prisoner of Zenda." It carries the suburbanite past his station, and keeps the reader awake until 2 o'clock in the morning. Someone has threatened to spoil a good novel by making a bad play of it, but we hope this threat is only an idle rumor. Mr. Hawkins' new book of stories, shortly to be issued under the title of "The Dolly Dialogues," contains, according to George Meredith, some "of the best dialogue he has seen in contemporary writers."

In the October number of THE INLAND PRINTER it is proposed to print some notes on The Bandar-Log Press and its founders. It need only be said at this time that this is an enterprise likely to throw in the deep and everlasting shadow of oblivion all the other private presses from Strawberry Hill to the Kelmscott, inclusive.

AN intelligent and omnivorous reader of fiction was lately overheard to remark, "I do not care much for your friend Miss Harraden's books. I was lately inveigled into buying a little book entitled 'The Umbrella Mender, by the author of Ships that Pass in the Night, and Other Stories, and the only story in the book worth reading is the first one." The speaker did not know at the time that the publication was a rank piracy, and that the first story is the only one in the book written by Miss Harraden. The name of the publisher in this instance is J. S. Oglivic, a name which, we are led to believe, has never been connected with anything legitimate. The "omnivorous reader" is now regaling himself with the authorized books by Miss Harraden.

A SEVERE satire on the British poets Lewis Morris, Edwin Arnold and Alfred Austin has appeared in London, built on the lines of an old epigram, the reference being to the death of Tempson:

> "Three Poetasters, by one Country borne, Rushed into Priut a buried Bard to Mouru. The First for blatant Bombast took the Bun; For Bosh the next; for both the other one. The force of Nature, all her Arts exhaustin', Lumped both the other Two to make au A..ST..N!"

This subject of Woman (out of her sphere) is growing wearisome. In her sphere she is a bright, particular stellar attraction, but when we have her and her rights stuffed down our throats at breakfast, dinner and supper, day in and day out and every day, the subject is like to become a triffe nauseating, to say the least. The leading articles of our daily papers are divided equally between her and Debsism, the fluctuations in the price of corn, and the tariff bill. Our leading weekly literary sheets devote to her from a quarter to a half their space; and the monthlies are at times wholly given over to her and her fancies and her foibles. She is never so humorous and uncharitable as when writing about herself. It is to be expected that she will have her preferences. But in her special province she may find enough an she will to engage her time. Just at present the world has need of her and her good offices, but it is not in the Senate or the House of Representatives, though as a domestic lobbyist she has her uses if she will only confine her efforts at reform within the limits of her family circle. We read in the Talmud that "God could not be everywhere, so he made mothers."

MISSES, COPELAND & DAY, the esthetic and decadent pubishers of Cornhill Hill, Boston, have in preparation a copartnership volume of verse by Bliss Carman and Richard Hovey, which is to be called, "Songs from Vagabondia." A novel feature of the collection will be the unidentification of the



COVER DESIGN IN SEAGREEN BUCKBAM, BY T. R. METEVARD.

several pieces. Mr. Thomas B. Meteyard, one of whose cover designs has been reproduced to accompany these notes, is to illustrate the Vagabond collection. Messrs. Copeland & Day use as their publishers' device a combination of those used by Richard Day and William Copeland, both printers of note in the sixteenth century—Richard Day's father being John Day, Royal Printer to Bloody Mary.

A MIGHTY interest is springing up all along the lines in behalf of America's first poet, Edgar Allan Poe. A strong impetus has been given the movement, if, in fact, it has not been inspired, by the aunouncement that a new and complete edition of Poe's works will shortly appear under the joint editorship of Professor Woodberry and Edmund Clarence Stedman. We may expect the papers, literary and otherwise, to be full of all sorts of misstatements concerning both the author and his works. We note in a recent number of the Evering Post (Chicago) two articles, one a review of some notes on the life of the octogenarian artist, John Sartain, in which are many references to and stories about Poe, the other a series of "notes of a book collector." The latter is an attempt to correct some misstatements in the former anent the composition and sale of Poe's poem, "The Bells." The artist's sou, Henry Sartain, is charged with saying that "The Bells" was delivered to his father while editor of Sartain's Magazine, and paid for in installments. For the first, a single stanza, Poe was paid \$5, and so for the second stanza. And not until the two were taken away and elaborated into its third form was the poem printed in the magazine. The author of the "Notes of a Book Collector" falls back on the account given in Ingram's "Life of Poe," which is to the effect that Poe wrote the poem at the residence of his friend, Mrs. Shew, and was very much assisted by her. Ingram claims to have the original draft as thus written, which differs somewhat from the form in which Sartain originally published it. There would seem to be no disputing Ingram, who claims to possess Mrs. Shew's diary, in addition to the original draft of "The Bells." But there is still another statement extant concerning the composition of the poem in question. Raphael S. Pavne, whoever he may be, says that in the winter of 1849 a stranger knocked at the door of a young lawyer in Baltimore, and on being admitted asked for pen and paper that he might write down some thoughts that had come to him as he passed along. The lawyer went to his bed late in the evening, leaving the stranger to write down his thoughts, and in the morning found him asleep over the desk. When awakened he went out, leaving several sheets of beautifully written manuscript with the lawyer "in token of his great kindness," saying he had taken a copy for himself. On examination the manuscript was found to contain "The Bells," signed with the author's name, Edgar Allan Poe. Perhaps the new edition will set us all straight in the matter.

My friend, the Chevalier of Pensieri Vani, writes to me from Leamington, Warwick, that he has been to Anne Hathaway's Cottage, and he incloses a wild rose, plucked from a bush "at the side of the doorway," which comes with a little of the fragrance still clinging to it. The Chevalier writes that he "took the 'path' through the 'fields,' just as 'Shakespeare did' so many times so many years ago, and just as so many chumps have done since." He was delayed a little by a passenger train which was "making up" in his path, and this seems to have knocked the sentiment and romance out of the whole thing, as it was so unlike Shakespeare's day. An American barbed wire fence along the path kept the Chevalier from swerving to the right or to the left until he came within a rear view of the village of Shottery, with the backs of its halfdozen cottages plastered over with the posters of Pears' Soap, and "announcements of hams and beers." Half the houses in the village have been built within the past ten years, but the Anne Hathaway Gottage "is rather apart from the rest of the place, and is really all that the most exacting traveler could desire - except that it is not a cottage at all, but rather a large farmhouse, and with the further qualification that it is not one house, but three." The trustees and guardians are shortly to remove the partitions and make the cottage as it was in earlier days. The Chevalier tells me that a lineal descendant of Anne, a very old lady named Mrs. Baker, is in charge of the cottage. She shows the visitor the genealogy, all written out in the old family Bible, and then graciously permits him "to look up the fireplace chimney and down the well." Upstairs she points to the old carved bedstead, probably the "second best," left by interlineation from "Will" to "Anue." And the "everlasting linen sheets" that have come down with it, which made the Chevalier tired, and sent him on his way to Bayreuth via Oxford, troubled in his mind over the problem as to whether the old lady's understudies, her son and grandson, will do as well as she has done.

In a book store in Chicago there is offered for sale a pretty little water-color sketch of the Anne Hathaway Cottage, but there never was "any love lost" for found) in this cottage, and no one wishes to buy. A water-color sketch of the "Mermaid," the old London Tavern where Raleigh, and Jonson, Fletcher, Beaumont, Selden and Shakespeare held their witcombats, would probably bring a pretty penny. Beaumont's lines to Ben Jonson are familiar to most of us, but they always bear repeating:

"What things have we seen
Doue at the Mermaid! heard words that have been
so uimble, and so full of subtle flame,
As if that every one from whom they came
as if that every one from whom they came
And had resolved to live a fool the reso
And had resolved to live a fool the reso
Of his dath life, then when there hath been thrown
Wit able enough to justify the town
For three days past, wit litta might warrant be
For thre whole city to talk foolishly
Tall that were cancelled, and, when the
Was able to make the two next companies
Right witty, though but downright fools, more wise."

Slakespeare and Anne lived but a short time together before he "went up to London" to win fame and fortune at the Globe. Returning to Stratford, probably in 1611, he doubtless found Anne even less attractive than when he left her—she had not kept pace with him. His son had died, and "his daughters, rustic born and rustic bred, were not fitted for the circles" to which the father had ruised himself, any more than their mother was. So there was little happiness for the poet, at home, one ventures to believe, except in the companionship he found with his fellows otherwhere than in Anne's Cottage. Why, therefore, all this celebration in "song and story" of a cottage belonging to a woman whom not even her husband cared for? Keats knew what he was doing when he wrote his "Lines on the Mermaid Tavern," beginning:

"Souls of Poets dead and gone, What Elysium have ye known, Happy field or mossy caveru, Choicer than the Mermaid Tavern?"

Not many years ago the papers announced that "William Shakespeare and Anne Hathaway were recently married in Holy Trinity Church, at Stratford-upon-4von." This was said to be a love match, in which it differed somewhat from that of three hundred years ago between a youth of eighteen and a woman (not vestally inclined) of twenty-six.

Written for THE INLAND PRINTER.

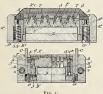
PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

THE total number of patents relating to printing issued by the government during the first four weeks of July was seventeen. These will all be briefly described and the more interesting of them will be illustrated in this letter. The greatest number of natents granted to any one person

the more interesting of them will be illustrated in this letter.

The greatest number of patents granted to any one person
was four, to Fred Getty, of Springfield, Illinois. These patents
all relate to color printing.



and are assigned to the National Chromatic Printing Company, of Springfield, Illinois. Cuts illustrating two of these patents are shown.

Fig. 1 illustrates a device the object of which is to provide a practically operated self-inking block, adapted to be set in an ordinary form of type in the printing press, and to

print in the color furnished by its own inking mechanism, which may be entirely different from that furnished to the remainder of the form by the inking rollers of the press. The type is carried upon the sides of bars having an uneven number of sides, in order that no two sides may be parallel. As the form passes under the inking rollers, the faces of the ordinary type are inked, but the type upon the printing bars F are wholly below the inking rollers and receive no ink, as the pressure of the rolls upon the projecting plates C is sufficient to press them down and thus raise the typebars; as the plate passes under the printing cylinder the plates C are positively depressed and

a typebar face is brought up to the level of the type of the form in order to print upon the sheet of paper in whatever color the individual inking pad is supplied with.

Fig. 2 shows a modified form of chromatic printing block having two printing elements, one stationary and the other movable, the stationary element being inked by the same roller as the body of the form, while the



movable element, a rotating typebar, is supplied with ink from an individual pad. In this instance the border and the frame take the place of the projecting plates C of the device first described, to bring the face of the typebar into a level with the rest of the typeform at the proper instant. The other patents show devices which are modifications of those here described.

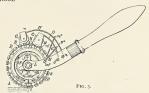
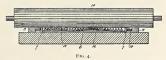


Fig. 3 represents a hand apparatus for printing letters or other indications for indexes of books, etc. 11 is the invention of Alfred Goddin, of London, England. The letters are usually formed of vulcanized rubber and mounted upon metal plates. When two ink rollers are used, as shown in the cut, different colors of ink supply alternate or other desired arrangement of type.

Fig. 4 illustrates an invention of August Ten Winkel, of Denver, Colorado, covering a process of producing shaded printing surfaces. The film is first formed with lines or dots of uniform height. It must be sufficiently flexible to be properly manipulated, but still hard enough to permit the points to be



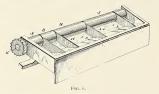
ground or cut off. This film is laid upon a bed of plastic material and depressed where parts are to be printed in light colors. The whole is then passed beneath a cutting tool and such points as project are cut back until the whole film is perfectly level. The points that shade lightest are cut back farthest and will give the heaviest shade effects. The second patent describes a second method of securing the same kind of printing surface. A mass of rigid metallic pins of uniform height are clamped in a casing. Where the shading is heavy the pins are pushed from behind until their points are advanced a sufficient distance beyond the general level. The entire surface is then passed under a grinding wheel and a level printing surface is obtained.

In Fig. 5 is shown a quoin, the iuvention of DeWitt C. Breed, of Medina, New York. One wedge has notches along its bottom, and the other has lugs near its upper edge to constitute fulcrums for a nail or other conveuient article for moving the sections endwise.

The color attachment for print-

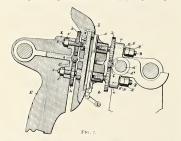
ing presses, shown in Fig. 6, is the invention of Gustavus L. Lawrence, of Montpelier, Vermont. The fountain roller is made up of sections instead of in a solid piece. Between the sections fit the ends of movable partitions which form compartments in the ink fountain for different colored inks. By the time the ink is applied to the type by the proper roller in the series they are slightly blended so that there is a gradual gradation from one color to another.

John Mullaly, of New York, obtained a patent on an improved process of preparing surface printing plates of aluminium heretofore described in my letters. It has been found to



be very difficult in practice to procure aluminium which is entirely free from impurities. Mr. Mullady therefore proposes to treat the prepared plates with dilute nitric acid and water previous to forming the design. This will attack the exposed impurities, but not the aluminium.

Fig. 7 illustrates a platen printing press invented by William H. Price, Jr., of Cleveland, Ohio, and assigned to Messrs. Chandler & Price, of the same place. The object of the invention is to produce a press which can be easily adapted to print



thin paper, cardboard or even the covers of pauphlets, by shifting the bed or platen toward or from each other as the nature of the work requires. At the corners of both bed and platen are provided screw-threaded shafts carrying cogwheels geared to receive motion from a wormshaft. When this shaft is turned by a key applied to its end, the platen or bed will be bodily advanced or retracted.

Three patents covering typesetting apparatus, the joint inverteins of Louis K. Johnson and Abbott A. Low, of Brooklyn, New York, were issued in the name of the Aden Type Machine Company, of New York, assignees. The object of the invention is to present the type in a convenient position to be grasped by the compositor. One style of the apparatus is clearly shown in Fig. 8. When the compositor grasps the type T, he pushes back the rold K against the face of the spring L.



At its opposite end this rod is attached to one end of a bellcrank lever, and the motion disengages the lug upon the end of a long curved arm carrying a ratchet tooth. As soon as this arm is disengaged the tooth is forced inwardly by a spring, and the disk is locked to the shaft which is constantly rotated in one direction by any suitable motor. The disk then rotates, and by means of the pitman D and pushbar C advances the bottom type in the magazine. The disk is unlocked from the shaft when the lug at the end of the ratchet arm comes in contact with the deteut upon the bell-crank lever. The type above the one pushed out of the magazine are lifted by a shoulder upon the pushbar so as not to tilt or bind upon the rear end of the advanced type. The other patents of these parties are of the same general uature. One covers au apparatus for advancing and converging the type necessary to form a word so that they may be readily grasped by the compositor,

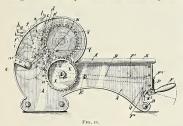
and the other does away with the pushbar shown in the cut, which the compositor strikes as he grasps the type. In place of this, automatic means are employed to advance another type each time one is taken from the magazine.

Mr. Luther C. Crowell, of Brooklyn, received two patents, both of which were assigned to Robert Hoe and others of New York. These patents cover methods and machines for wrapping newspapers. The de-



wasping inwapajes. The tee
all view, shown in Fig. 9, will give a good idea of the mode
of operation of one of the machines. The sheet, previously
folded to proper size, is fed between rolls and bands which
grasp it at the cud only. The space between these points is
occupied by the wrapper which is fed in with the paper.
The cylindrical core makes one complete revolution, winding on the wrapper, and then at the second revolution the
switch V is thrown in such a way that the wrapped paper
is delivered to the tapes which carry it away. The wrapper
laps over sufficiently to be pasted, and the tapes deliver
the product in flattened form. In the other uachine designed
by Mr. Crowell, the paper and wrapper are wound upon a
core which is composed of two parts and is withdrawn in

opposite directions for the delivery of the wapped paper. The last patent to be noted was granted to an Englishman, Martin Wright, of Leicester, England. It covers improvements in a zinc plate litho printing machine, which can be used for making a number of copies either from written or printed



proofs, such as those produced by the typewriter. An important feature of the invention resides in the means for dampening the printing plate or film. A strip of absorbent material, one end of which rests in a water trough, is pressed with varying degrees of force against a dampening roll so placed as to be in constant contact with the cylinder carrying the printing surface.

THE GROWING INFLUENCE OF THE AGRICULTURAL PRESS.

BY A. S. PORTER.

O those who endeavor to read carefully the signs of the times it is not strange that the agricultural press has wonderfully advanced in influence and circulation during the past two decades.

It is not alone because progression has been the order of all things American during these years. In fact, for the last six months several agricultural papers report unusual gains for their subscription lists.

Times of general depression have a tendency to drive the farmer into becoming a specialist. He then sees more clearly that he can never hope to control the market price of his products, and appreciates the necessity of learning better the cost of production, and consequently is apt to support his trade papers. In these days of electrical, steam and social progress the intelligent farmer is yearly putting more faith in the words of the agricultural press. The doctor cannot afford to neglect his medical review, the lawyer reads a legal journal, while the uninister who fails to absorb the contents of the papers of his especial church is a rarity; so in time will more ruralists find it necessary to carefully study for their difficult profession.

Out of over 20,000 publications in America, agriculture of all branches claims less than 400, and of these only about threescore have any just right to an influential rank. When it is remembered that over thirty millions of the people are more or less directly interested in rural pursuits, it is not remarkable that the circulation and power of the better class of farm journals is rapidly developing.

The best papers contain fewer theories and essays than was the rule years ago, for the busy practical farmer of today desires facts and recorded experience. Most of the writers of national reputation are working farmers with an ability to wield the pen that serves to render their words most attractive and their meaning plain to even the simplest reader.

Another cause of the growth in influence of the agricultural press is the admitted decadence of the weekly editions of papers of large daily circulation. Upon this point Hon. J. S. Clarkson, owner of the Des Moines Register, and a national statesman of keenest observation, says in a signed editorial which appeared in the Cincinnati Tribune January 22: "For ten or twelve years the party has pampered its daily and neglected its weekly press. Two things have led to this. The false theory has obtained that in these latter days everybody reads a daily paper. The daily papers, too, have so changed in character and magnitude, and become such vast business concerns that they have been compelled to become commercial rather than political, and public rather than partisan. As a consequence, such papers now represent the commercial interest and ambitions of cities and the concerns of commerce, and no longer pay much attention either to rural interests or rural voters. Indeed, many of them, including, perhaps, the most powerful papers in the party, have allowed their weekly editions to dwindle or die, while too many others make up their weekly edition out of their dailies so carelessly that it has little virile force, and nothing of infectious enthusiasm and energy."

The New York Tribune and Chicago Inter Ocean are making a rate to publishers of 25 cents a year for their splendid weekly editions, so necessary is it to hold up their circulations for advertising purposes, to say nothing of the matter of pride. The Republic and Globe-Democrat of St. Louis, the Fire Press of Detroit once published weeklies of such merit that a national circulation was obtained, while of late it has become necessary to issue semi-weeklies in order to maintain their prestige. The result of this decline in the importance of the great national weeklies is to cause the agricultural press to devote more space to current events, which are generally treated from a non-partisan standpoint.

With a field not over-crowded and full of promise the agricultural press is likely in the future to show greater advancement than any branch of journalism. Both capital and labor will seek more investment in the country as the years roll on, and the result will be a distinct gain in the prosperity of farmine journals.

LIST OF TYPEFOUNDRIES IN PARIS.

M. A. Turlot, 142 rue de Rennes.

M. Revert, 15 quai de Montebelle. M. G. Peignot, 68 boulevard Edgar-Quinet.

M. A. Serète, 18 Vavin.

M. Paul Dupont, 4 rue du Boulai.

M. Saintignon, 5 N.-D. des Champs.

MM. Reiris and Malinyaud, 27-29 rue Champ-d'Asile.

M. Adam, 51 rue Galande.

MM. Berthier & Durey, 46 rue de Rennes.

M. Cochard, 39 rue Darean.

M. Derriey, 142 rue de Rennes. M. Germain, 17 rue Saintonge.

M. E. Hanpied, 16 rue Royer Collard.

MM. Lespinasse & Ollière, 79 rue Darean.

M. Kammerer, 14 rue Vavin,

M. A. Bertrand, 8 rue de l'Abbaye.

Mad. Vve. Bereux, 3 rue Jean de Beauvais.

M. I. V. E'on, 53 boulevard Edgar-Ouinet.

M. Depage, 107 rue Cherche-Midi.

M. Hénaffe, 6 Passage Darean.

M. H. Beaudoire, 13 rue Duquay-Tronin.

M. E. Gouverneur, 50 Passage du Grand-Cerf.

M. R. Hadin, 5 rue St. Claude-Marais.

MM. Laval & Co., 38-40 rue St. Lambert.

M. Langlois-Mallet, 70 rue Mouffetant.

M. G. Renault, 165 rue Vangirard.

M. Ch. Doublet, 5 Impasse Cœur-de-Vey.
MM. Deberny & Cie, 58 rue d'Hauteville.

M. Boildieu, 8 rue du Regard.

M. Puchot fils, 76 rue de Rennes.

M. V. Michel, 3 rue Duquay-Tronin.MM. Warnery Frères, 8 rue Humboldt.

Many of these have branches in the chief provincial towns.



SUNDAY MORNING AT THE FARMHOUSE.

Half-tone engraving by J. MANZ & Co., 183 Monroe street, Chicago.

From photograph by J. H. Tarbell, New York.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a gnarantee of good faith. All letters of more than 1,000 words will be subject to revision,

MR. SERRELL'S LAY OF CASES.

To the Editor: Colorado Springs, Aug. 8, 1894.

THE INLAND PRINTER for August has had more than ordinary interest for me. The first thing that called my attention to it was a remark by one of the boys in my office that some one had stolen my "patent" case and that I must look to my laurels. Turning the leaves of the magazine I found the article and cuts of the Serrell case. I do not care to detract a particle from Mr. Serrell's honor. Permit me to say, however, that I have used the lower case, identically as shown in the cut, for eighteen years, and with the same lay of type except the transposition of the 4 and 5 em spaces. About fifteen years ago I was in Chicago and gave the case to Mr. Marder, of Marder, Luse & Co., who said it was a great improvement over the old style and suggested that I get a patent on it. I said, No; but if you want to have some of them made go ahead and let the fraternity have the idea. Mr. Luse said his firm would introduce them, but I presume they had more important matters of their own.

However, Mr. Serrell is entitled to as much credit as I am for the case. I do not for a moment suppose he ever heard of it before his own original brain conceived it. I have introduced the case into two offices in the West—at Washington, Iowa, about sixteen years ago, later in Norton, Kansas, and twelve years ago two cases were changed in the office of the Christian Instructor, Philadelphia, where I was foreman. The cap case—Mr. Serrell's—lia a good one.

I agree with all that may be said as to the benefit to be derived from the use of the "reformed" case. The change is slight and easily made on an ordinary case. I write him down an "old fogy" who seeing and realizing that a new idea is a good one does not adopt it.

The second article to attract my attention in the paper was the notice of the death of my friend, Elmer Ellsworth Usitick. A splendid fellow, magnificent in physique, whole-hearted, brave and true. A lover of his mother and devoted to his wife. For a long time his mother was in this city, an invalid. Mr. Usitick frequently came to see me as soon as he arrived in the city; but he was not ready for business until he had seen his mother. And notwithstanding the many attractions and pleasures offered him here not one of them would he accept if thereby he was delayed a train that would make him a moment later in seeing the "little lady"—his wife.

May his memory remain green! L. H. Gowpor.

FROM FRANCE.

To the Editor: Paris, France, August 1, 1894.

The International Exhibition of the Paper and Printing Trades, now being held in the Palace of Industry, has had the misfortune not to have been inaugurated by the Minister of Public Instruction, whose official duties compelled him to be represented by his chief secretary. Nor has the Minister made any special visit to compensate for his unavoidable absence, and so stamp the show with a higher standard of official approbation. The inauguration was a quiet ceremony on the whole. During the current month, matters will be more in apple-pie order. Somehow the impression is left on the mind that the show lacks actuality; that it would gain by having less of the museum element. Leisurely visitors will find many curios to amuse them, but the business man, pressed for time, will demand to be at once led to the novelties. The latter are fairly represented in the section of photography. The specimens of bookbinding are very attractive. The Publishers' Club have a department well meriting to be visited. Its decoration in gray velvet, instead of gaudy Adrinople, is a happy artistic change. I would repeat, that the visitor whose time is measured, ought to study well the advance made in photography for illustrations. It shows what the new graphic agent is capable of attaining in point of realism, aiming to interpret the imagination of the writer, not by presenting an engraving as a mere facsimile of an inanimate object, but delineating as it were, the animation of the personages, conveying to the eye the illusion of the part or the rôle that the actor fulfills at the theater. In a word, to secure art in photography. Give us modern life. something breathing of actuality, that will indicate the future of illustrations from photographic processes.

There is no very perceptible amelioration in business. Those ordinarily inclined to go forward, halt; and such as are generally stationary and timid, conclude safety lies in falling back. The glut in the book market still reigns, and the spurt imparted to the trade by the purchase of books for the annual school prizes does not extend either far or deep. The volumes are generally stereotyped matter, relating stories and describing events, as fresh half a century ago as they will be also in another fifty years. These prizes lack variety and novelty, and seem to depend, in point of value, more upon the showy covers and gilt edges than on letterpress or illustrations. In the collegiate institutions only the "big gooseberries" are awarded volumes combining modernity with intellectual value. Private or semi-private scholastic establishments cannot afford any serious expenditure upon book prizes, where every pupil nearly expects, if not a reward for past diligence. at least an encouragement for future effort. Printers' prices are getting jumbled up, due to the fierceness of competition; there is a plethora of money in all banks lying idle for want of employment, and cash is too frequently invested, not to advance so much legitimate trade as to undercut rivals. If the lender finds he cannot realize the high industrial profits he was led to expect, or that his imagination conceived, he calls in what he can of his loan, and leaves the mushroom firm to come to terms as it best can with the papermaker, the typefounder and the press manufacturer, but who not the less have much to answer for in the prevailing unhealthiness of trade, by not being more cautious in their transactions, in their credits, with new comers. Cheap work, as a rule, is bad work, and no business has ever yet been built up by sacrificing either the living wage or the living profit,

Very little business is being transacted in advertisements; the French lose faith in the science of publicity, if their investment, either in puff-the more favored plan-or ordinary position in classed columns, does not at once bring in grist to the mill. Then the behind-the-age practice is relied upon, of the advertiser having his want specially stereotyped, so that he can give the galvano to a publication after a whittling down of prices. That block is so crowded and cast on small type that the reader skips it in his journal. Further, it retains the same form year after year - a fossil annonce - till it offends, though designed to attract the public. It is the perfection of monotony, where all is barren from Dan to Beersheba. How French advertising agents - a few exceptions made - live is as great a mystery as the Trinity. And as to kill off that fraternity more rapidly, a deputy, M. Lendre, proposes to tax ordinary advertisements and puffs with an impost, varying from 2 to 20 cents per square yard of superficies of the journal, and pro rata to the number of inhabitants in the locality where the broadsheet appears. That would be the death of patent outsides as well as insides. Of course, the project is impracticable. Newspaper proprietors commence, in Paris, to rouse up to the necessity of illustrating the daily journal. There is no reason why the French should in this respect lag behind America, England and Germany. They have the artists, the instantaneous photo, the latest processes for rapid chemical engraving, and yet they stand still. The drawback is that the French have not the superior quality of paper that the countries just enumerated possess; the paper in France is too dear; it contains too much wood pulp, so that the illustrations cannot display either the finish or brilliancy to be encountered in the American, etc., engravings, and readers will slum purchasing what is inartistic, and not less that which is too dear. The enterprising newspaper proprietor has now the field to himself; let him occupy it, for the future is to illustrations. form, the tax is 6 cents per pound. The exceptions are fairly liberal; all books published twelve years ago, in French or English, are admitted free, and so are educational works on the programme lists of the Canada colleges. Invoices ought to set forth the weight of the book, so the total number of volumes can readily be calculated. Breviaries and Canticles are also free, as well as Bibles and hymmbooks. The first two will immediately benefit the French publishing trade, since the Pope has canceled the monopoly granted to the firm Pustet, of Ratishon, in 1868, for the printing and publishing of liturgical matter for the use of the dioceses of France. However, the German monopoly will not expire till the year 1900.

The Paris printers are again a united family; they celebrated the amalgamation of the opposition syndicates into one corpo-



ULYSSES AND THE SIRENS.

Duplicates for sale.

People want to take in their news in the picture form ; it is the language, too, which speaks to all eyes. Once engaged in such a path, France, by her rich artistic genius, would compel other countries to maintain newspaper illustrations at a very high level.

A new rotatory machine—that I have not yet been able to examine—is announced, capable of working off sheets of varying dimensions. It is claimed to be equally capable of printing engravings on one or both sides of the paper, and in a manner next to faultless. The rollers give no trouble in point of inking, and their fitting is as accurate as could be wished. The cylinders can take any galvanoe.

The new tariff for the importation of books into Canada causes some ennui, but chiefly owing to publishers neglecting to comply with the customs requirements. For all English and French books, whether bound, stitched or in pamphlet ration, a fortnight ago, by a monster banquet. They have now only to be circumspect, and never venture upon a strike, if such can be avoided, by the most liberal of concessions. The corporation still smarts from the sufferings of the great strike a few years back.

Some years ago, the parish priest of Linić, near the village of Braisne, in the department of the Aisne, opened a small printing office in his vestry. He had a taste for typography, and desired to teach a few of the lads of the hambet—population 250—the art of arts. So successful were his efforts that in a short time business increased and compelled him to secure larger premises. He took, close by, an abandoned mill, whose wheel was turned by a pretty stream. The "establishment" is situated in the center of green fields and embosomed in trees. He had a mechanical bent of mind, and utilized the wheel to drive a small rotatory machine. As there was no gas in the

country, he employed the same wheel to work a dynamo, which supplies the electric light. From positively nothing, he has founded a plant valued at \$6,000, and affording constant employment to ten hands; the latter form a kind of cooperative society; the worthy clergyman corrects the proofs, and has his own case, where he sets up many sticks when orders are urgent. The typos lead a kind of patriarchal life, can rest under the shade of the trees when they please, stroll in the meadows, fish, or cultivate the garden. In summer the hands have their cases beneath the trees. There is not a microbe in the air, and the printers never die. EDWARD CONNER.

FROM AUSTRALIA.

To the Editor:

Sydney, July 22, 1894.

Herewith I inclose you a precis of a new method of correcting, computing and reading, thinking such an item may be of interest to members of the craft in the States, but coming from so far south I hope will not preclude its readable interest. From it your readers will see we have some new wares to exhibit, and that our minds are exercised in an up-to-date manner, notwithstanding the Linotype has reached our shores, and is striking terror into the heart of Richard. The mode of payment for composition in Australia is by the 1,000 ENS, 18 per 1,000 all round, that is to say, for any font of type. Our present correcting system is by the minutes, so many men being appointed as correctors, which piece of "phat" goes round. These correctors are kept going from start to finish, and in consequence earn and have earned tall wages, and in turn these tall docs. have been quoted against themselves as an argument for a reduction of wages. The system called the "A B C" is an equitable one, namely, making the house corrections exactly as the men charge one another (in the old one they charge double rates) and renders the possibility of all sharing alike (according to ability) in the work to be done, as proofs or corrections being converted into ENS they become copy and can go out of the copy-box as such. It must not be understood that these figures are unalterable to suit the exigencies of any office. The theory is propounded and demonstrated by me after months of hard study of the question, rendering the possibility of obviating the before-mentioned inequalities. No matter whether the computing is done from the cut-up or continuous proof the A B C system still abolishes the minute-board and greatly aids the computer in his work. This the precis cannot show, it being part of the demonstration mentioned in the foot note. Later on I will forward such demonstration.

Be any doubt existing as to my fitness to deal with such a question, I may mention that I was formerly a member of the London Society of Compositors; occupied a frame for some years on the Sydney Morning Herald (which is considered by our craft the best office south of the line); and have for four years past been employed as above, in which office I am honored as father of the chapel of the Town and County Journal, a leading Australian sixpenny illustrated paper.

Yours fraternally, P. WOOD. PRECIS OF THE A B C CORRECTING SYSTEM. CORRECTIONS: 128. PER 1,000 ENS.* Charge Under A..1 En Under B..2 Ens Under C..3 Ens Under D..4 Ens Under E. 8 Ens FOR EACH SEPARATE CORRECTION Namely : For Each

- 1. 1-mark or maiden take (to House), 1 en (a).
- Separate literal touched, 1 en (b).
- 3. Complete line of reading matter touched, I en.
- 4. I to 3 letters touched in the 1 correction, 1 en.
- 1. To 10 letters touched in the 1 correction, 2 ens. 2. Line overrun, inc. cors., 2 ens (lines made or set as D1) (c)
- *The price in pence (namely, 12d per 1,000) for composition; the price in shillings for corrections.

- 3. Iudeution or spacing altered, each line, inc. cors., 2 ens (d) 4. Liue broken or leadered out, inc. cors., 2 ens (as racing 1, 2, 3
- 1. To 20 letters touched or half line set, 3 ens (over, as D1) (see B4)
- 2. Half or third measure, etc., lines set, 3 ens (dele'd, as A3)
- Rearraugement of cols, in ditto, each table, 3 ens. 4. Alteration rule, white, brace (each 3 or portion of 3) 3 ens
- D
- Line set, 4 ens (depth, see D3) (e)
- 2. Line hairspaced, including cors., 4 eus.
- Ads, reduced or extended, 4 ens each line-depth s. col, Maximum charge in or for any s. col. line touched, 4 eus
- E Line table set or made, 8 eus (alteration rules, see C4)
- Line double column set, 8 ens (depth, see D3) No-slugged take, finding owner and branding take, 8 ens
- Anything unprovided for : A fair equivalent

EXPLANATORY, DEFINING MEANINGS.

a) A 1-en mark, not a mark counting 2 eus.
b) Touched: Treated, dele'd, transposed, inserted, turned, alphabetized (ranged, as B3). A word treated or altered includes all the letters of that word.

Thins or 4 thicks must be used to avoid an overrun. Five lines is the

(c) Thins or 4 thicks must be used to avoid an overrun. Five lines is the in a comp soverrun count is susual, or vice versus.
(d) Poetry, bad make evens, etc.; if overrun, as such.
(e) Including year rules, half doubles, suigles, etc., inserted; otherwise
Fancy or italie lines or corrections, acceusts, e-line letters, cors, in table of \$200, with rules in 1 Double above rates.
Sorts pixel for 4, ene each

SOLS WILLTERES IN ADDRESS AND SERVICE STATES AND SERVICE SERVICE STATES AND SERVICE STATE THE CAST-UP.

ENS OF CORRECTION AND THEIR VALUE.

Ens d	Eus s d				
1 I	203	396	58 8	7711	96 F 2
2I	213	406	59 8	7811	97 1 2
3I	223	416	60 9	79II	98 I 2
4I	233	426	61 9	8012	99 I 2
51	24 3	43 6	62 9	8112	100 I 2
61	254	446	63 9	8212	200 2 5
7 I	264	456	64 9	8312	300 3 7
8 1	274	467	65 9	8412	400 4 10
9I	28 4	477	6610	8512	500 6 0
10	29 4	487	67 10	8612	600 7 2
II2	30 4	497	6810	8713	700 8 5
12	31 4	507	6910	8813	800 9 7
132	325	517	7010	8913	90010 10
142	335	527	7110	9013	1000I2 0
152	34 5	538	72IO	9113	200024 0
162	355	548	73II	9213	300036 0
172	365	558	74II	9313	400048 0
183	375	568	7511	9414	500060 0
193	385	578	7611	9514	600072 0

Scaled to even pence.

THE CAST-UP. ENS OF READING AND THEIR VALUE.*

1000	1000	1000	1000	1000
Ens s d	Ens s d	Ens s d	Ens s d	Ens s d
1 0 2	21 8	41 5 2	61, 7 8	8110 2
20 3	22 9	42 5 3	62,,,,, 7 9	8210 3
3 5	23 II	43 5 5	63 7 11	83 10 5
40 6	243 0	44 6	64 8 0	8410 6
5 8	253 2	45 5 8	65 8 2	8510 8
60 9	26 3	46 9	66 8 3	8610 9
70 11	273 5	47 11	67 8 5	8710 11
8I 0	28 6	48 0	68 8 6	88II O
9I 2	293 8	49	69 8 8	8911 2
10 I 3	30 3 9	50 6 3	70 8 9	90
11 5	31 3 11	51 5	71 8 11	91II 5
12 6	32 0	52 6	72 9 0	92II 6
131 8	334 2	53 8	73 9 2	9311 8
14 9	34 4 3	54 6 9	74 9 3	9411 9
15 I II	354 5	55 6 11	75 9 5	9511 11
162 0	364 6	567. 0	76 9 6	9612 0
172 2	37 4 8	57	77 9 8	9712 2
18 2 3	38 9	58 7 3	78 9 9	9812 3
192 5	394 11	59 5	79 9 11	99 12 5
20 6	40 0	60, 6	8010 0	100 12 6

* Scaled at 1 1/4d per 1,000 ens (even pence).

THE INTERNATIONAL TYPOGRAPHICAL UNION AND PRESIDENT PRESCOTT.

To the Editor: NEW YORK, August 30, 1894.

Among labor organizations in these days of industrial unrest and commercial depression, the International Typographical Union, in membership, discipline, general excellence of administration, in the comparative prosperity of its members and peace with employers, occupies an enviable position. To President William B. Prescott, more than to any other man, is the prosperity of the international body to be attributed.

It is a safe assertion to make that, beginning with three years ago, the printing industry of this country entered upon an evolutionary era. Not alone in the composing room—whence we derive the majority of our membership—but in the electro, stereo, press and bindery departments as well. The introduction of improved machinery created conditions unknown previously, and imperatively demanded careful yet positive progress in the direction of pure trades-union economy: Maintenance of wages, curtailment of hours of labor, and increase of membership.

Upon his election to the presidency at Boston, in 1891, Mr. Prescott realized that with a considerable number of printers unorganized the cause would lag, and immediately met the matter by issuing literature addressed to unorganized printers, and with the help of regular and deputy organizers under his direction, in one year increased the membership from 23,000 to over 32,000 in good standing. The same course was continued in 1893-4, and while paying per capita tax to the American Federation of Labor - by its last statement, on 37,500it is probable that there are nearly 40,000 working cards in operation in the jurisdiction of the International Typographical Union. With the unfavorable trade conditions since 1891 in opposition, Mr. Prescott has nearly doubled the membership and increased the revenue from this one direction by over \$5,000 per year, at an expense of certainly not more than \$250 annually, mostly for printing. Today the quality of literature in favor of organization issued from Indianapolis is better than that of any other labor union in the world.

It will be remembered by all who follow union matters that in August, 1890, a controversy occurred in New York city between Typographical Union No. 6 and Typographia No. 7, a German union, in a question of jurisdiction. The result was that No. 7 sent delegates to Boston and a joint committee from the International Typographical Union and International Typographia was appointed to arrange an amalgamation. Though only 1,500 in membership throughout the country, the Typographia is one of the strongest trades unions in America, and controls almost all German composing rooms. Through President Prescott's endeavors the Typographia is now a part of the International Typographical Union.

Prior to 1861 an unbusinessilke custom prevailed of sending spasmodic reports, untrustworthy statements, and unreliable returns from subordinate unions. These methods were harmful to the organization both in discipline and finances. Mr. Prescott, with the valuable aid of ex-Secretary McClevey, devised and issued uniform supplies of all kinds necessary for local unions, such as blank reports, working cards, statements, books, etc., far more cheaply than separate unions could provide them. Thus not only instituting a much-needed reform, but also further increasing the revenue—last year alone to the amount of \$3,461.07.

Important as an organizing factor, but of immense value in promoting trades-union esprit de corps, not only of our own numbers but of other trades, little need be said here of the International Typographical Union label, which was really introduced by the president in 1822. Previous to the Chicago convention any union might issue the label to a "mixed" office—that is, one employing union compositors and nonunion pressmen, or vice versa. President Prescott saw the evil of such a practice and on his advice a new and uniform label was adopted and placed in the trust of Allied Trades' Councils for distribution in cities and towns where more than one union existed. Now the International Typographical Union label is to be found in nearly every bona fide union office in the court. It also furnishes a handsome item in our revenue receipts.

Mr. Prescott was a member of the Committee on Laws at the Boston session, and introduced the Burial Fund Law, perhaps the wisest measure ever adopted by the International Typographical Union. Since becoming president he has watched over it with a keen solicitude, and through his advice at Philadelphia it was saved from failure by increasing its percentage of the International Typographical Union's income; now it is not only self-sustaining but has a respectable surplus, which in due course can be applied toward increasing the death benefit. In connection with the Burial Fund, after the fact of the law itself, perhaps the best decision ever made in the interest of the International Typographical Union was that to be entitled to benefits a member must not only be in good standing, but his union as well. This ruling of President Prescott, in the face of a howl from shortsighted and careless printers, has made even them his warm friends. Previous to that decision printers were generally content to pay their dues, etc., giving little attention to the performance of their officers' duties. The consequence of that heedlessness was that a large average number of unions were almost constantly in arrears to the International Typographical Union, which is not now the

Regarding typographical short-day movements during his administration, the course pursued by President Prescott has been eminently proper. As is well known, International Typographical Union law binds its officials so tightly that but little freedom is left them. Himself in favor of short hours, our president has done everything in his power to further that end, though always with the whole International Typographical Union's interests prominently before him. Under his direction, committees of the best qualified men in our ranks have attempted to negotiate with employers, with the results known to everybody. Did he not lead at Pittsburgh the best fight ever made by union printers in this country? Everyone knows how that victory was won and how it was lost. An instance of his thoughtfulness and care will suffice to show how wisely he has guarded our affairs: It will be remembered that the Boston session ordered a committee to confer with the Typothetæ in 1891, at Cincinnati, and a nine-hour workday proposition to be submitted to popular vote afterward. The committee was snubbed, and that ended it. Just before the vote was taken, a decision was asked as to the number of votes necessary to affirm. President Prescott answered "three-fourths." Denunciation of this decision was loud from some quarters, but the result of the vote justified his position. Barely two-thirds of the membership voted on the proposition, and of that number a scant majority in the affirmative, thus showing that in a matter involving the whole body a decision other than the one made would really leave the deciding power in the hands of a trifle over one-third of the entire membership! The conclusion drawn from Mr. Prescott's decision is that, in favor of the principle himself, yet aware of the feeling throughout the trade, he was not willing to take chances on a gigantic, and, perhaps, disastrous strike, unless decided by at least a majority of the entire membership.

It was President Prescott who first discovered the shaky and insecure hold we had upon the Childs-Drexel Home, and its poor structural condition. It was he, also, who by his thorough knowledge of the Home's affairs, directed the attorneys in their efforts to secure us legally in the premises, and by his sound judgment placed that institution in a position not only of good, sound government, but also as a blessing to those of the craft needing its shelter.

Though the constitution favors arbitration, there are no rules laid down for such matters, and in several instances where adjustments of differences have been sought in this direction dissatisfaction has resulted. Although not empowered to act as arbitrator, President Prescott has been repeatedly solicited by both parties in interest to fill that position, an honor never before accorded the head of a great labor union! In every instance his decision has been respected and lived up to.

Ever since the latter part of 1889 and the session of 1890, our relations with the pressmen have been a burning question, though there does not appear to have been any determined effort on the part of the officials to bring about a settlement, and the craft at large did not seem inclined to handle the seceders without gloves. Mr. Prescott's first official act was to sign a warrant for money to defray the expenses of a committee to Detroit, where the seceders were holding their convention. This well-meant effort to bring about a peace proved abortive. Nothing was done at the Philadelphia session; but at Chicago, the President, evidently thinking that after the lapse of two years a change had come over the dream of the seceders, supported the appointment of a committee to visit their convention in Cincinnati. This also was fruitless, and things remained in a quiescent state so far as the pressmen were concerned until what is now known as the Akron difficulty arose, when attention was again drawn to the deplorable state of affairs existing in this branch of the business. There can be only one motive which prompted President Prescott to take the aggressive and unusual stand he did in this instance-he endeavored to do his duty as he saw it; and it is generally conceded that his of St. Louis, was his competitor for presidential honors at Philadelphia, and a focman worthy of battle. When the office of Secretary-Treasurer became vacant through the resignation of Mr. McClevey, Mr. Prescott was an advocate of Mr. Wines for the position, knowing his competency to fulfull the responsible and arduous duties, and his ability to fulfull satisfy the searching scrutiny of the Guaranty and Indemnity Company before obtaining its bond.

A short sketch of Mr. Prescott's career will not be amiss, if for no other purpose than to show union printers who have placed him in high position that their selection was welljudged in choosing for their chief executive one so well qualified in principle, ability and honesty. He was born in Thornhill, Ontario, December 28, 1864, and in 1876, after the death of his father, began at the age of thirteen years his apprenticeship in the office of the Presbyterian in Toronto. Deprived of regular schooling, he literally educated himself in his spare



OLD MILL DAM, NEAR PATERSON, NEW IERSEY,

Photo by Vernon Poyle

action in the Ohio town had much to do with securing the appointment of a conference committee at the Toronto session of the International Printing Pressmen's Union. In a recent issue of the Typographical Journal it was observed that Mr. Prescott, undaunted by the failures of the past, instructed the International Typographical Union's representative in Canada to go before that convention and urge again the propositions which were refused in Cincinnati. It is sincerely to be hoped that this last effort will be successful in removing the causes of past disagreements in this branch, for the most superficial glance into the future clearly shows that this is no time for internecine quarrels and bickerings. Printers must get together as they never have before, or else they will fall an ununited sacrifice in a contemptible struggle, and if through the instrumentality of President Prescott this source of weakness is removed, the craft will be amply repaid for any honors or emoluments it has conferred upon him.

Let me cite one example of the broad-minded unionism of President Prescott. It will be remembered that A. G. Wines,

moments, and how well he succeeded can be attested by his published addresses and official documents. At the close of his indenture of apprenticeship in 1883 he was initiated in Typographical Union No. 91, and in less than a year became one of its foremost members. In 1884 he became a member of the board of relief, was its chairman in 1885, and remained so until 1888, when he was elected recording secretary. In 1889 he was elected president unanimously, and the manner in which he fulfilled his duties may be best judged when it is known that he was honored with the office three times in succession, the third time also unanimously. He was the youngest and best president in Toronto union's sixty-four years' existence, and in so progressive a body the honor is appreciable in the highest degree. In 1890 (the Atlanta session) he enjoyed the distinction of being the youngest member ever sent by No. 91 to the International Typographical Union, and unanimously at that. He served on the committee on laws that year, and so well did he perform his duties that careful, conservative President Plank again appointed him on the same committee the following year, when No. 91 again sent him as its delegate. At Atlanta he was elected by the convention chairman of the committee on reorganization, whose report received such hearty indorsement at Boston, and in which he imagurated the Burial Fund. Mr. Prescott joined, in 1884, L. A. No. 2505, Knights of Labor, of which he became financial secretary and delegate to the Toronto Trades and Labor Council, of which he was a representative before the Canadian Parliament. He was also a member of the Toronto Single Tax Club and of the Young Men's Liberal Club. By virtue of his International Typographical Union presidency Mr. Prescott is a delegate to the American Federation of Labor, and so highly are his services and worth appreciated by that body that at its last annual session he was compelled to give good reasons why he should not become its president.

Through all the agitation and disquiet in labor circles, through all the demands for reform legislation—state and national—of every kind, there is one movement which is causing the corporations interested deeper concern and engaging the serious thoughts of politicians more than all else of its kind, that is the agitation ament the government ownership of the telegraph system. Mr. Prescott is heart and soul with the movement; and the committee of printers whose herculean efforts are making the question felt despite the policy of silence pursued by the press, owes much of its best advice to him. It is the carnest hope and sincere wish of all union printers that William B. Prescott may be the instrument of its accomplishment. WILLIAM FERGUSSON

Written for The INLAND PRINTER.

A DREAM.

DV ARTHUR V TAVIOR

THE printer slept.

And as he slept he dreamed.

He was in a strange office in a strange land. And there was much that was new to be seen, and the more he saw the more he was convinced that he was either in heaven or that he had awakened to his second life on earth at a date long after his first existence.

He started upon a tour of investigation. First he went to the pressroom and there made the discovery that he was the first compositor that had ever invaded that sacred domain. No error had ever been discovered on the press and the cuts were always type high; nor had any brass rule ever failed to meet on the corner by previous arrangement. "But surely," he protested, "you must unlock the forms and plane them down on the bed of the press!" Then he was told in a tone of pity that of a truth he was a stranger in the land, for such had not been done within the memory of the oldest workman. True, there was a legend that at some remote period a quoin key had been seen in the pressroom; but as no one knew how to use it, it had in some way disappeared, and it was generally supposed that it had been appropriated by the devil and sold for old iron. The devil still had his old instincts. Then the men in the pressroom gathered around him, it being the noon hour, and they told the printer of another age many things at which he never ceased to marvel. How, about a decade before that time, a form was once sent from the composing room and was on its way to the pressroom, when the foreman of the composing room had a premonition of impending evil - something was surely wrong. He rushed out and overtook the form before it reached the pressroom, and in an instant made the sickening discovery that the form was laid wrong. He staggered like a dazed man. He went to the composing room and found the man who laid the doomed pages. In a few painful words he was accused of the awful deed. The man was for a moment like one paralyzed, then with a sudden dash he gained the door and had never more been seen in that town. He did not stop to draw his wages nor even to pay a man who worked in the next alley \$1.50 which he had borrowed. That he came

to no good end was implied by the report that someone claimed to have seen him in a distant land, and that his conscience had become so deadened to all that was good that he had degenerated into an ink agent.

More was told him, how an errand boy was once sent on an errand and how he returned the same day, in evident good health. This proved too much for the man of the by-gone age—he had swooned.

When he came to and felt strong enough to stand some more surprises, to which he seemed subject, he gave his attention to the composing room. Of course, no straight matter was set by hand; that was all machine work. He noticed that near the center of the room, in a glass case, was a small form locked in a chase. The stand on which the case rested was heavily draped in black, and above the case, on a card, was the following inscription: "The form in the case below was locked up by John A. Watson, on May 26, 20-. When, upon lifting it, he discovered that a certain line did not lift (not being properly justified), he did take a piece of wood and sharpening it at the end did drive it between a letter and a space in the said line. Sympathizing friends removed him to an asylum at once. It was decided that the form be preserved so that all who should see it might heed its awful lesson." Upon asking why the man was removed to an asylum he was told that all crime was deemed a disease of the mind and was as such treated.

Almong other most interesting things he was told that people still retained the ancient characteristic of occasionally wanting a job set in exactly the same style of type in which it was previously set. "Then, I suppose," said the ancient one, "you have many fonts of type that are practically useless except for the occasional orders of such customers."

"No, all our type is in general use."

- "You order sorts, then?"
- "No."
- "You have to borrow?"
- You have to borrow:
- " Nary."

"How under the sun, then," bracing himself mentally to withstand another great shock, "do you ever satisfy such a customer without having the work done where it was originally produced?"

"That's easy enough," was replied, "we have a sort of organization among all the offices, and each office sends to an office that is mutually agreed upon, a list of the fonts of type it contains. Each office also informs this central office, or exchange as we shall call it, of any additions that are made to it in the way of type. Now, when a man wants sorts or a particular line of type, he simply writes out an order for it and sends it to the 'type exchange.' At the exchange a man takes the order, looks over his lists of type until he finds what is wanted, and sends a distinct and separate order to the office which has the type which is wanted. The object in making out a new order is to prevent those who send type to the exchange knowing who are to be the users of it. At the exchange proofs are taken before and after it is used, and the type is carefully examined for broken letters or any other way in which it might be damaged. For the use of the type the office ordering it pays the exchange a certain per cent of its cost, together with any charge for composition, if a compositor has to be sent for it; or any charge for damage, broken letters, or length of time delayed more than necessary. The exchange keeps a book in which each office is charged for type borrowed and credited with type loaned. Accounts are settled quarterly. The office acting as exchange receives for its remuneration a set per cent of the charges made, which is deducted from the money received from the offices owing the exchange. An office failing to remit amounts due the exchange are refused the privileges of the organization."

When this last dose of information was being safely housed the ancient printer was gradually sinking into a stupor. A kind-hearted person with most laudable intention dampened a clean towel and bathed his fevered brow. He revived sufficiently to inquire feebly where the towel came from, and when he was told that it was oue that was owned by the office, he was thereupon seized with most severe spasms.

He awoke.

And with his awakening he remembered that he was out of sorts, and that the only other office in town that had the same letter was one with which he was not on good terms. He was driven to ordering the sorts from the foundry, and when he received them and sent out the proof of the job, das! I he man who had ordered the work was dead, and the firm's name had changed.

THE VALUE OF THE CORRESPONDENT.

BY R. C. I

VIDE-AWAKE publishers realize the value of the correspondent to their papers, but there are many who do not sufficiently consider how important an adjunct to a good live, paying local newspaper the department of correspondence is. Of course, I am referring to what is known as news correspondence, not that department so frequently headed "Letters from the People."

There are two ways of using this correspondence. One is to put the news and uotes from each town under its own heading, the usual way being to put the matter in the shape of paragraphs, loug or short, as the case may warrant. This is the easiest way undoubtedly. Another method is to group the different classes of news under separate headings, as for instance, "Personal," "Society Notes," "Coming Events," etc. The latter system necessitates a considerable amount of work. Some publishers think that the paper is more thoroughly read by this method. Probably all will agree that the local paper can be made more newsy in its appearance in this way. Again, in favor of the other plan is urged the readiness with which subscribers can pick out the matter relating to the locality of most interest to them. For myself I prefer the system of grouping under separate headings, and then arranging all the news of the county in separate departments.

Whatever course is pursued, however, the correspondence must be had, and these co-workers on "the staff" must be constantly looked after to get the best results. In the first place, I would suggest that they be paid in cash for their work — no matter if it be only a triffe monthly, let it be cash, and better results will I believe be attained than in any other way. On an ordinary size column — say of a six-column quarto, very fair correspondents could be secured in the smaller towns for 75 cents per column — in the larger towns it might be necessary to pay \$i or even \$i.5.0 a column. The matter ordinarily would be set in solid brevier, and three columns a week would cover the neighboring towns and villages pretty well. Of course the paper should furnish stationery and stamps, but this is a comparatively small item.

Now, care should be taken in securing these correspondents. In the larger towns I believe it is a plan worth considering to get hold of someone employed in the local newspaper office. There are two good reasons for this — one that he or she is liable to be in possession of the latest news, and second, that they will have the proper idea of preparing the copy. This suggestion is open to certain objections, which may or may not be considered worthy. In the smaller towns, the acting post-master, school teacher, or the newly established doctor or law-yer might be enlisted. Always be sure of one thing, however, and that is, that your correspondents have a good reputation for telling the truth, and also let them understand that there is nothing of secrecy about their position. This operates against the satisfying of any private grudge at the paper's expense and is likely to prevent any desire to be "funny."

The correspondents having been secured, give each one printed instructious, which any publisher can formulate for himself. Furnish them envelopes with the printed address of the paper, and instruct them to supplement with postals their regular letter, or if they can, to telephone any important items. See that each week the correspondent's account is made up promptly and try to pay promptly. So much for the literary end of the work.

The secondary value of correspondents lies in the fact that each may be made solicitor for the paper. Let them work for subscriptious and advertisements both. Allow them a few papers per week each to use as samples, and see that they use them. They can profitably use circulars or cards also in conjunction with these sample copies. Of course, they will have to have a small commission on each subscription and each advertisement. Let them understand that the position is dependent more or less upon their hustling abilities in the business department. Where the correspondent has shown himself faithful and reliable it will probably be well to give him the benefit of printing his name in the proper place, say at the head of the local columns, stating that he is representative for such and such places. Also furuish him address cards, with his name and the name of the paper. All these tend to strengthen his position and the paper's,

Unquestionably it will be slow work to get this department in proper shape, but once done it will be a great help to the news and business departments of the paper, and besides these what is there in a country paper of any greater importance?



Written for THE INLAND PRINTER.

HEREDITARY INSTINCTS.

BY L. A

Tom Tytle was a careful print, Whose works were justified; He always carefully threw in Whatever lines he pied.

Hereditary gifts were his, And were his children's right; Whatever pie was left around They put it out of sight.





THE DAYS OF CHIVALRY.

Halisme engraving by
THE P. A. RINGLER COMPANY
26 Park Place,
New York,
Duplicate plates for sale.

See advertisement elsewhere.

NEWSPAPER ARTISTS-J. T. MCCUTCHEON.

T is given to few artists to make such rapid progress in their profession as has been made by the subject of our present sketch, Mr. John Tinney McCutcheon. Born in La Fayette, Indiana, in 1870, Mr. McCutcheon entered Purdue



University in 1884, where he received his first training in art, and did more or less work on college publications. Graduating in 1889, he came to Chicago in October, and went to work at once on the morning edition of the Chicago News (now the Record), with which paper he has been ever since engaged, with the exception of nine months on the evening edition.

When Mr. C. A. Higgius, of the Atchison, Topeka & Santa Fé Railway,

undertook the preparation of his entertaining little book, "To California and Back," Mr. McCutcheon was engaged, during a holiday, to make a number of sketches of picturesque views and points of interest along the route of the railway, to accompany Mr. Higgins' description, and this work he accomplished to the entire satisfaction of the author and the other

officials of the road. From the date of the dedication ceremonies of the World's Fair until its close Mr. McCutcheon, besides his work for his own paper, contributed a large number of sketches



New York Herald, Boston Globe and San Francisco Chronicle. and the experience gained in this work fitted him admirably to undertake the pic-

torial part of the report on the opening of the Midwinter Fair in San Francisco for the Record in January of the present year. Mr. McCutcheon has also made many fair contributions to various comic weeklies, and to Messrs, Burnham & Millet's "Book of the Builders."

Readers of the Record who have been entertained and amused by Mr. George Adé's "Stories of the Streets and of the Town," which have come to be a recognized feature of the



Record, have learned to expect something equally good and sprightly from the pen of Mr. McCutcheon, and in this they have not been disappointed.

The writer has heard Mr. McCutcheon's brother artists on other Chicago papers comment on the character of his work repeatedly, and always in a complimentary way. One of the brightest of the whole series of these papers, perhaps, and it may surprise the artist to have us say so, is that in the Record of June 21. As reproduced in the paper the figures are very diminutive, but in their life-like poses, and in the character of the drawing, Mr. McCutcheon has shown great cleverness, and a distinct advance over his earlier work in the same line, good as that was.

The average reader of the daily papers who gives a passing glance to their pictorial features, rarely gives more than a passing thought to the work of the artist, or what it means to him in nervous energy and alertness to take advantage of a humorous or dramatic situation. One does not marvel so much at the quantity of work turned out every day by a single artist as at the quality of it.

EIGHTH ANNUAL CONVENTION OF THE UNITED TYPOTHETÆ.

HILADELPHIA will appropriately be honored this year by the assembling there of the eighth annual convention of the United Typothetæ of North America, which conveues at the Hotel Metropole, Broad and Locust streets, on Tuesday, September 18, holding sessions on the three following days. The delegates who are to represent the District of Columbia hope to have the convention of next year held in Washington. As the Typothetæ is an organization composed of the master printers and publishers of the United States and Canada, no more fitting place could have been chosen than the "Cradle of Liberty" for the holding of the eighth, and what the members anticipate will be the greatest convention of the order.

With a single exception, the first printing press used on the American continent was put in operation in Philadelphia, and from Germantown, then a suburb of the Ouaker City, the first edition of the Holy Bible printed in America was sent on its mission. In Philadelphia the oldest daily newspaper in America is still in active existence, and there the oldest typefoundry in America continues in successful operation. The Philadelphia branch of the Typothetæ point with pride to the fact that the immortal Benjamin Franklin acquired his fame in Philadelphia, and that in that city the Philadelphia Library, the first public library in the country, and the American Philosophical Society, the oldest American institution devoted to science, are located, and both of













which owe their existence to Franklin's efforts. John R. McFetridge, the executive head of the organization, who has so ably fulfilled his duties since his election in last September, has been indefatigable in his efforts to make this the grandest assembling of the organization yet held. The



TAKING A STATUE TO THE AGRICULTURAL BUILDING THROUGH A SNOWSTORM.—MC CUTCHEON.

result will, no doubt, overtop all previous meetings, and greatly add to the reputation of Philadelphia as the home of hospitality as well as the "City of Brotherly Love." Besides being the place of holding the daily sessions, the Hotel Metropole will be the headquarters of the organization during the convention.

The Typothete of Philadelphia, at the last regular monthly meeting, completed arrangements for the entertainment of the delegates. The programme of pleasure, as arranged, will consist of a coach ride to Indian Rock, on the romantic Wissahickon, where the party will llunch; a trip to the famous seaside resort, Atlantic City, New Jersey, a special train carrying the excursionists down in the morning and bringing them back after dinner, and a banquet to the delegates. At the same time that the members are dining a separate banquet will be given



MARINE CAFE AND FISHERIES TOWERS FROM ACROSS LAGOON -- MC CUTCHEON.

also to the ladies accompanying them. A number of theater parties will be given. Over \$4,000 of the money subscribed toward the entertainment of visiting delegates has been collected, and is now in the hands of the committee. It is expected that four hundred representatives, and their wives, daughters and sweethearts will be in attendance.

JONES — Old man Bonds is coming to the conclusion that a nobleman for a son-in-law is an expensive luxury.

Brown — Yes. He told Smith the other day that he had about decided the money he paid for his daughter's dowry was only a "payment on a count."

LESSON ON COLOR PRINTING.

To R color or tint blocks, the writer prefers boxwood to anything else. For labels, show cards, etc., sfereotype metal answers the purpose just as well; but for fine work, in which delicate tints are used, boxwood is certainly the best. The stereotype metal is sure to have a bad effect on some tints, making them duller than when printed from boxwood. You have to be more careful with the wood than the metal, to prevent it from shrinking, warping, or swelling, either of which would cause the block to be out of revisites.

To make transfers for a job in several colors, you first put a very thin cost of Chinese or flake white on the surface of the blocks, then take the number of impressions desired upon pieces of smooth, thin bristol board, using a good black ink. Before printing the transfer cards, you must take an impression upon the tympan, so that the cards will set off on the back when being printed. Then, take the block for the first



BANQUET HALL, NEW YORK STATE BUILDING .- MC CUTCHEON.

color, and fasten one of the blocks upon it face down, with small drawing tacks. Be sure to stick the tacks in those parts of the wood which will be cut away. Then take a bone burnisher, or the handle of a toothbrush, and rub hard upon those parts of the job which are intended for that particular color.

If you are careful you can make a transfer which will be almost as sharp as the original print; and besides, it will be absolutely accurate.

After the blocks are engraved, rub their faces thoroughly with a soft cloth saturated with boiled linseed oil, then wipe



CHARACTER SKETCHES .- MC CUTCHEON.

them dry and they are ready for use. After the printing is done, the blocks ought to be wrapped in dry paper and placed on edge upon a shelf in a dry place.

During the last five years the writer has received many hundreds of specimens of color printing, from every civilized country on the globe, and it is safe to say that, while many of them were beautifully printed, the register of the colors, in nine out of ten, was bad. In some cases, it was evidently due to the blocks being badly cut—possibly the transfers were bad; in other cases it was due to a lack of knowledge of the proper way to commence the printing of a job in colors.

The simplest method for obtaining perfect register in a job in colors is as follows:

Make the form ready, and set the guides very carefully, then print forty or fifty register sheets or cards, and be sure that every one is down to the guides before printing. It is best to print the cards or sheets with a gray ink. It is of the atmost importance that they should be fed to the guides absolutely accurate. You can then register each color in its proper place, with a certainty of getting a perfectly registered job, if the pressman knows his business.

Among the samples referred to above were many from Germany, among which were some of the most harmonious combinations of delicate tints the writer has ever seen, but the beauty of many of them was marred by bad register and a lack of proper attention to detail in presswork.—Earhar.

COMPOSING-ROOM FOREMEN OF THE NEW YORK MORNING PAPERS.

F the careers of the men who have charge of the composing rooms of the New York morning papers, there is none which presents a greater diversity of experience than does that of John G. Watkins, of the Sun. His early



J. J. MURPHY, President T U. No.

days were passed upon a farm at Whitehall, New York, where his family had moved soon after his birth, in West Haven, Vermont, October 31, 1823. His apprenticeship at the printing business began at the age of eighteen, in the office of the Whitehall Chronicle, and at its close he engaged in the publication of the Whitehall Democral, at that time a zealous supporter of James K. Polk for Fresident. After a year or two of newspaper publishing, Mr. Watkins sold his interest to his partner, and went

to Troy, where he worked as a compositor until 1851. When Henry J. Raymond began the publication of the Times Mr. Watkins received an offer to come to New York and "hold down" a "frame." After two months at the case he was promoted to the proofroom, where he remained two years. At the

end of that time ill health compelled him to resign, and he returned to Whitehall and engaged in farming. He regained his health and went back to risk it again in the printing business. He bought the Whitehall Seatlinel, published it for two years, and then returned to the New York Times, where, after a short time at his old position, he was made night foreman, and officiated in that position for seven or eight years. When the present administration of the Sun was imangurated, Mr. Wat-



J. G. WATKINS.

kins was selected to take charge of the composing room. After eleven years in this position he again tried farming, this time in Iowa, where he remained several years, two of which he served as treasurer of the county in which he resided. After a few more years of newspaper publishing he again returned to New York, this time to fill the position of night foreman of the San, left vacant by the death of Mr. S. E. Hale, and held it until about eighteen months ago, when the ill health of Mr. Bodwell, at that time general foreman, compelled him to resign, and Mr. Watkins was chosen to

succeed him, a position he has since retained.

Mannis J. Geary, of the Herald, is a veteran of the war of the
rebellion, having enlisted at the
outbreak and serving until the
close. He attained the rank of
captain, and is at present a meuber of Horace Greeley Post, 577,
G. A. R. When "Jack" Henderson was foreman of the composing
room of the Herald Mr. Geary was
his assistant, and on the promotion



MANNIS I. GEARY

of Mr Henderson to the night editorship he succeeded him as foreman. His administration is characterized by marked ability, and in carrying out the unpleasant duty of reducing the force, made necessary by the advent of machines, he has added to his popularity by his just discrimination. Mr. Geary is an ex-president of Typographical Union No. 6, and he represented that body at the Kansas City convention of the International Typographical Union. The esteem in which he

F. E. MILHOLLAND.

is held by those over whom he presides is attested in the possession of a handsome silver service presented to him by the *Herald* chapel.

Frederick E. Milholland, of the Tribune, entered the printing business at the early age of twelve years, in the office of the late Joel Munsell, of Albany, New York. Here was instilled into his mind the motto: "Work once well done is twice done." It has in more instances than one crowned his efforts with success. He appreciates the serv-

ices of rapid, first-class operators and rewards them accordingly. Mr. Milholland believes that at no distant day there will come improvements in typesetting machinery that will still further revolutionize the methods of "the art preservative." It was mainly through his efforts that a settlement of the differences between the Tribune and "No. 6" was brought about. In 1829 he was offered the day foremanship and a year later succeeded W. J. Brennan as foreman. Under his systematic management the Tri-

bune has one of the best arranged composing rooms in New York city.

Milton D. Oviatt, of the Journal, was born in Norwich, New York, January 4, 1854. After receiving a common school education he entered the office of the Telegraph, in his native town, and in 1869 went to New Britain, Connecticut, where worked on the Record for about a year and a half. After drifting around in the New Breland states



MILTON D. OVIATI

for some time he finally went to Albany, New York, and remained there in the office of Weed, Parsons & Co. mtil 1874, when he again went on a tour. In 1876 he came to New York, and shortly after the Morning Journal began its career he was placed in charge of its composing room, a position he has ever since retained.

Joseph D. Jackson, of the World, was born in Glencoe, county Antrim, Ireland, April 1, 1848, and spent his youth in Canada, where he received a thorough public-school education. He served his apprenticeship in the office of the Daily News. of Kingston, and in 1867 came to New York and worked on the Daily Graphic, now out of existence. He spent fifteen years in the service of the Graphic, being at one time both news editor and foreman of the composing room combined.



JOSEPH D. JACKSON.

In 1887, Mr. Jackson became night news editor for the American Press Association, and in 1888 he went to the Evening World to take the foremanship left vacant by the death of Mr. John Everett. He was afterward placed in charge of the Morning World, and, except for a brief interval in 1891, when he held the superintendency of the mechanical departments of the Mail and Express, he has held that position continuously since. The foremanship

of the World is perhaps one of the most important in the country, and it requires very considerable executive ability to fill it. Mr. Jackson has not only succeeded in filling the position to the full satisfaction of his employers, but has also the respect and esteem of the men he

Henry Ragowski, of the Recorder, came to this country after the Franco-Prussian war, in 1871. He worked first in

Albany for about a year, and after a few months' interval as part owner of the Messager Franco-American, he became connected with the World. About four years ago he was placed in charge of the Evening World by Mr. Turner, the business manager, and later went with that gentleman when he purchased the Recorder, where he has since remained.



HENRY RAGOWSKI.

Don L. Swett, of the Press, was born in Maine in 1848. At the age

of four he was taken by his parents to California, and at fifteen began his career as a printer in the office of the Mountain Messenger, at Downieville, in that state. One year later he enlisted in the Second California Cavalry, and served on the plains until the close of the war. In 1867, in company with John M. Dormer, now secretary of the state of Nevada, he began the publication, at Downieville, of a paper called the Sierra Advocate. In 1870 he went to San Francisco, and in 1877 came to New York. His first position of importance was the foremanship of James McWilliams & Co., in 1878. Two years later, when Truth was started,



he was made its foreman, returning to McWilliams' in 1882. In 1887 he was assistant foreman on the Mail and Express, and foreman a few months later. In February, 1891, he took charge of the composing room of the Recorder, and the following September shifted to the proofroom of the World, where he remained until July, 1892, when he was offered the position he now holds on the Press.

William Donogh, of the Times, was born in Toronto, Canada, De-

cember 19, 1854. In 1859 his family brought him to Brooklyn, and in 1869 he entered the office of John Polhemus, in New York, as a copy-holder. After a short while he went to the office of C. S. Westcott & Co. and in 1877 to the Times. He served first as a sub and afterward was given a position in the proofroom, where he ultimately became foreman. In 1889 the management of the Times decided to make a change in the foremanship of the composing room and Mr. Donogh was placed in charge, which position he still holds. He is a stickler for good workmanship and is rigorous in discouragement of intemperance. He is well known in Masonic circles, being past master of St. Cecile Lodge, No. 568, F. & A. M.

Henry Martin, of the Morning Advertiser, is the youngest

of the composing-room foremen of the morning papers in New York, having been born in Guernsey, Channel Islands, October 25, 1857. He came to this country at the age of fourteen, and served his apprenticeship at Frank Leslie's. When Joseph Pulitzer came into possession of the World, it was a nonunion office, and Mr. Martin joining the force at the same time, it was mainly through his efforts that it



HENRY MARTIN

came to be a union stronghold. He was the first chairman of the office, and his fellow-workmen presented him with a goldheaded cane as a token of appreciation of his efforts. He was promoted to the copy desk, and on the resignation of Mr. Jackson was made night foreman. After three or four months in this position he was asked by Colonel Cockrell to take charge of the Morning Advertiser, which position he now holds.

TYPOTHETÆ CONVENTION - CHANGE OF DATE.

N official notification of change of date of the meeting of the United Typothetæ of America has been issued to the membership as follows:

UNITED TYPOTHETÆ OF AMERICA. OFFICE OF THE SECRETARY,

RICHMOND, Va., July 15, 1894.

To the Secretary of the Typothetæ of -DEAR SIR,-You are hereby notified that the Executive Committee of the United Typothetæ of America, in the exercise of the discretion conferred upon it by Article IV, Section 1 of the Constitution, has deemed it wise to change the time for holding the Eighth Annual Convention from September 11-14 to September 18-2

The convention will accordingly be called to order at Philadelphia,

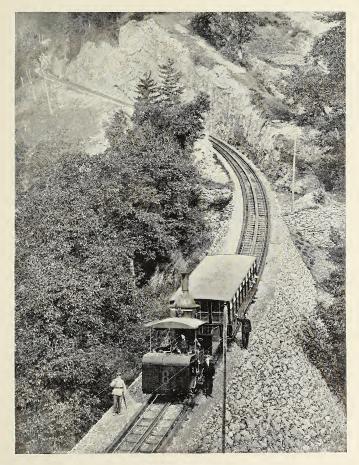
Pennsylvania, at eleven A.M., September 18, 1894. EVERETT WADDLY, By order of the president.

Secretary United Typothetæ of America.

A CERTAIN engineer, employed by the government in the opening years of the present century on a survey of the great lakes, reported that there was only one spot on the shore of Lake Michigan where a city could not be built. On that very spot the business quarter of Chicago now stands .- The Book of the Fair.



Photo by R. C. McLean WILLIE'S JOKE



THE RIGI RAILWAY.

Rack Railway up the Rigi Mountain, Switzerland. Average grade, one in four.

Half-tone engraving by
FORT PITT ENGRAVING COMPANY,
717 Grant street,
Pittsburgh, Pennsylvania.

See advertisement, page 507.

Written for The Inland Printer.

THE ROUTING MACHINE AND ITS DEVELOPMENT.

O one who is interested in the art of printing and it the development of all the appliances and machinery which serve their part in these days in bringing that art to perfection, it must be a great satisfaction to observe the operations of a high-grade routing machine as the work of the



same is under way. The easy manner in which the cutter "hums" its way through stringy wood, tough zinc, hard brass or still harder and tough copper; the facility with which the cutter is quickly moved from point to point of the engraving; the vertical action of the machine which instantly lifts the cutter from its work, or else allows it to glide out at the will of the operator; the numerous ingenious devices for holding the work, or for starting or stopping the machine; the high degree of finish and ornament; all these are but evidences of

the fact that to arrive at such a degree of perfection the period of invention must have been quite remote or else the development must have been very rapid. Both of these ideas are to a great extent true. The origin of the routing machine can be traced back about sixty years, but the development of the same into the fine piece of mechanism as we now see it has been but the work of a few years -- about fifteen or so. As near as can be ascertained the first routing machine made was built in the city of New York for Darius Wells, the inventor of the same, the father of the writer, who used it in making fonts of wooden poster type in which line he was the pioneer. He published a specimen book of his types in the year 1828, showing letters as large as 20 lines pica. Before resorting to the routing machine he had been obliged to cut away the white parts of the letters and the counters with gravers, gouges and chisels, in much the same manner as wood engravers in those days cut away the large white parts. This was slow and laborious work, as the wood was hard, and, being cut in section or on the end of the grain, made it all the more difficult. The designs were traced on blocks, which were fastened in a vise or clamped in the jaws of a bench, when the tools above mentioned were brought into play. The machine of Mr. Wells, though but crude. served a good purpose so far as his object as a manufacturer of

wooden type was concerned, but it turned out to be an indispensable adjunct to the printer's joiner and to the preparer of blocks for the use of wood engravers.

The machine proper consisted of but few parts. Of course, there was the "fast post," upon which all depends, having its wooden pulley with an iron hub. Both bars were of round iron, about one and onequarter inches in diameter, and at their intersection was a clevis which could be slid upon the main bar. By that means the belt was tightened. The construction of



that part of the machine was very faulty, and as a result there was considerable sag of parts, and lost motion. A piece of wire tacked to a board formed the track on which the supporting wheel on the arm rolled.

The pulleys were bored all the way through, and were slipped over the upright posts. They frequently became heated, causing serious trouble.

In those early days wooden frames were considered good enough. The engraved or marked blocks rested on a raised wooden base, where they were gripped by a very simple but effective device.

My earliest recollection of the routing machine was about the year 1845, it being used for making wood types in the factory of Wells & Webb, at Paterson, New Jersey. Although many of its working parts were crude and ill-constructed, compared with the best machines now in use, still the principal features now so familiar were prominent in the first machines. Viewed from above one would have seen, in effect, a letter T, the body of the letter being the cutter bar, worked by the left hand, and the cross line or top of the T, the radial or sweeping arm, with a wheel at the right side, which arm was controlled by the right hand. Imagine the T centered at the extreme left of the cross line, and the machine sweeping around that "fast post," and then observe the action of any radial action machine of these times, and it will be apparent that I was correct in my statement above, that the first idea of the machine has not been changed, but has only been elaborated.

The cutter head to carry the spindle was simple. It had provision for raising and lowering, but the means for securing it at a certain point were not good, while the cutter spindle itself was a constant source of trouble and annoyance, owing to its "heating up" frequently. Machinists in those days lacked the efficient grinding machines now so indispensable for truing hardened steel surfaces, and if a spindle got spring in tempering it was almost fatal. Strange de-

vices were resorted to, to get a bearing that would allow the machine to be run at the high rate of speed (then considered) of 6,000 to 8,000 revolutions per minute. Sometimes the favorite shape for the lower bearing was the plain cone, and at other times a swell or oval shape was preferred. Frequent stoppages, with applica-



tions of plumbago or sulphur, and resorting to the machine shop for repairs, were the order of the day. Hard brass was mostly used for the bearings, but babbited bearings were also attempted.

A routing machine which next came into quite limited use for work on wood engravings was so constructed that, in place of the block being securely fastened to the table while it was being routed by the movable cutter, the block was held in a clamp, and moved this way or that by right and left screws, the cutter head meanwhile being stationary except when the same was raised or lowered to suit the work. As the movement of the block against the cutting edge of the routing tool was done by a screw, and angular or circular cuts could be made only by turning the handles of both screws simultaneously and in harmony, it necessarily followed that the whole process was slow as compared with the old-style router, as by the latter one could very rapidly cause the cutter to leave one part of the work and instantly drop into another part. This was of the greatest importance when using the smaller cutters for cleaning out the little angles and corners.

In recent years this same principle of working with screws has been quite successfully applied to routing heavy brass plates for book dies. It has resulted in a tool which has many of the attributes of a machinist's milling machine.

A very novel and radical departure in the construction of the routing machine was the production of the "straight line" by Messrs. John Royle & Sons, of Paterson, New Jersey, in the year 1868 or 1869, the first one made being used in the factory of the writer.

The senior member of the firm, along in the fifties, had had considerable experience in repairing routing machines, and up to the time above mentioned had made some entire machines on the old style. After taking his sons into partnership with him, the new firm, with its infusion of young blood, took up the business seriously. In the straight-line machine they developed qualities that brought it to the front at once as a most desirable tool for wood engravers, printers' joiners and electrotypers. The mechanical effects produced in this machine

were not a series of happenings, but were all carefully thought out and elaborated by this firm of skilled mechanics.

In the "straight line" machine the block or plate to be worked was fastened to the bed and the cutter head was moved from point to point as formerly, but the whole aspect of the machine was changed. The arm swinging from a center was abandoned: the cutter bar, carrying a finely constructed head, was made the great feature of the machine, as it was thrust in straight lines when so desired, through a box, its passage being made easy but very steady by rollers. As the box had a swinging movement, the cutter bar could be moved freely from left to right or reverse, and as the control and movement of the machine were quite similar to the old-style router, its working was very easy and natural to an old operator. But aside from that, the machine had so firm and solid a movement that it soon became recognized as the greatest improvement that had been made in the router. The possibility, also, of setting the machine so as to cut straight lines or right-angle ones gave it more popularity. Hand in hand with the change in form of the machine came very important alterations in the cutter head and spindle, by which the latter could be run at much higher speeds than formerly, as high as 14,000 to 15,000 revolutions per minute being attained. This high rate of speed is not essential for many routing processes, but when extremely small cutters are used and the execution is to be rapid, the spindle should revolve at very high speed in order to save the cutters from breaking, and to secure the best results.

A very useful device, which proved of great service to the operator, was the action of the slide (upon which the cutter bar moves), which was made so as to be raised or lowered by the foot of the workman while the routing was being done, thus causing the cutter to leave the work instantly or gradually, as desired. By this apparatus, if a very small cutter is being used, a sort of gliding motion can be given to the cut, so as to clean out quite acute angles. Many other appliances for facilitating the work in various ways were multiplied, and the success of this machine marked the era of greatest advancement, and brought the routing machine forward from its restricted field to one of prominence as an article of commerce. About this time, also, the process plates came much into use, followed by the demand for apparatus for working the metal

plates for newspaper illustrations, in all of which the "straight line" played an important part.

Following closely upon the "straight-line" machine, the Messrs. Royle, in the year 1875, brought out the one now well known as the "Radial Arm," the first one of which was also made for the writer. This machine embodied all of the best features of the straight line, with the exception of the device for cutting straight lines. That lack was compensated for, however, by



RADIAL ARM ROUTER

other valuable features.

Although in idea and movement it was the direct offspring of the original router, still the treatment was so different that anyone could see at a glance the great advance that had been imade. Where formerly was lost motion, causing sagging of parts and friction, there ensued smooth-working parts, and an even distribution of strain that was most effective. Keeping pace with the "straight line" in regard to the fine qualities of the cutter head and spindle, the "radial arm" has taken a high rank. In fact, there are some operators who express a preference for the latter machine for some kinds of work.

It is not convenient in this article to enumerate all the changes and improvements that have been made in the straightline and the radial-arm machines since their introduction. Some of them were in form of construction, but more were in details of arrangement and fine workmanship. So far were these points carried, that it might be truthfully said that there is more real value in the cutting head alone of either of these modern machines than in the whole of an old-style machine of the early days.

During quite recent years there has been developed considerable demand for cheap routers; machines that would carry a cutter running at 4,000 to 5,000 revolutions only, even when speeded

up. When compared with a high-grade routing machine, these simple and cheap affairs would not get much attention, but after all they serve a good end for some purposes, and have proven to be quite good sellers. The mere fact, however, that the block or plate to be routed must be pushed by the hands of the operator against the cutter, shows that too much in the way of a firm, solid cut must not be expected.



The most recent application of the routing machine that has come to my notice is the routing of curved metal

plates for web printing preses. This the Messrs, Royle have effected by removing from a "straight-line" router, the bed plate, with its gripping device, and the substitution of a very substantial apparatus for holding the curved plates. Provision is made by serves for raising or lowering the plate at will; for turning the plate in either direction while the cultting is being done, and other devices for facilitating the work. For this

kind of work the "straight-line" machine seems to be peculiarly well adapted.

In the early days of the routing machine, the operator

usually made his own cutters from steel wire and tempered the same at the blacksmith's fire. Such primitive methods have been entirely superseded. Cutters are now made in quantities and sold in lots to suit customers. The Messers. Royle especially have bestowed upon this important branch of the business the most careful thought and skillful workmanship. From one process to another it is the same. The cutting, turning, slotting, shaping, polishing and tempering transform, by the most exact methods, the plain steel rods into cutting tools of the most approved shapes, and possessing the requisite qualities of toughness and hardness. They are made of special forms for cutting wood, zinc, brass or copper. It is in the last three kinds that the greatest changes in the shapes of cutters have been made, the cutters for wood being almost identical in form with those made forty vears or more age.

VANISHED AND GONE.

I got an editor to say,

My verses would suit him,
And after some demur to pay,
A checklet small and slim,

Then like the snows of yester year,
When I had drawn the tin,
I watched the checklet disappear;
In short, I blew it in.

The rhymlet went through all the states, Until at last it died, Of great exhaustion due to plates, And patented inside.

-Godev's Magazine.

JONES - Don't you find that wart on your nose somewhat inconvenient?

Brown — Yes, it used to trouble me, but since I've been out of work it's the only thing I have to look forward to.



THE BATHER.

Half-tone engraving by
THE BALTIMORE ENGRAVING COMPANY,
sog East Fayette street,
Baltimore, Md.
Duplicate plates for sale.

See advertisement elsewhere.

PROOFROOM NOTES AND QUERIES.

POSITION OF DEGREEMARK.—M. V. V., New York: "Should the degree mark be between the whole number and a decimal, or after the decimal— 7° ,5 or 7° ,50° I,750° I, Misser.—The mark should follow the decimal— 7° ,5 or 1° ,50° I, is not uncommon to put it in the other place, but it is wrong. Nobody would print 79%, yet that would be just as good as 7° . It is not uncommon to grammatically "seven and five-tenths degrees," "seven and a half degrees," though the words are often transposed in speech, as "seven degrees and five-tenths," suggestive of seven of one kind of thing and five of some other kind. It is better to have such forms agree with real grammar and logic, not with ungrammatical speech, no matter how common.

RESPONSIBILITY FOR ERRORS IN COPY .- P. K. S., Chicago, Illinois, writes: "Passing along the street the other day, in the South Division, I observed a large sign, painted in showy colors, containing the word 'continious.' The thought occurred to me that in all probability the painter 'followed copy.' Assuming that to be the case, the question naturally arises. Why should the printer be held responsible for errors in copy any more than the painter?" Answer .- There is no certainty that the painter "followed copy." If he did, probably the maker of his copy did not know enough to recognize the error as such. An intelligent painter would not follow copy in such a case, Printers seldom have copy with such ignorant errors as the one mentioned; but when they do, it is perfectly reasonable to make them responsible for correction. The fact that some sign-painters do not know how to spell does not furnish an excuse for ignorance on the part of compositors. If those who are to set type were selected, as they should be, with a view to requisite common intelligence and education, it would be impossible to make a comparison like that in our question.

MISREADING OF COPY, ETC .- J. L. A., St. Louis, Missouri, writes: "Has Mr. Teall, in his experience as proofreader, ever had it occur that a compositor would misread a word in his copy, and the copy-holder in the proofroom would make the same mistake, such misreading at the same time making sense (though not the intended sense), so that no suspicion would be excited in the mind of the proofreader, and he would not correct the error? In such a case who would be responsible? Should not the copy-reader be a more expert and reliable reader of copy than the average compositor, and receive compensation in proportion to such ability?" Answer.-Many such misreadings occurred in my experience. One of them made a very careful reviewer say that Carlyle's language was "elegant" instead of "eloquent." This, however, was on a morning paper, where the work was always rushed, and the readers were equally responsible, as they worked in pairs, alternating in reading and holding copy. Commonly the proofreader should so well understand the matter he is reading as to recognize, or at least to suspect, any possible misreading, and stop for verification. It is certainly advantageous to have a good reliable copy-holder, and ideally the last question should be answered in the affirmative; but it is commou practice to make the proofreader responsible, and to allow him to judge the capability of the copy-holder. A reader who has au ideal copy-holder is very fortunate.

WHAT CAN A PROOFEEADERS' ASSOCIATION DO?—"Crank," Chicago, writes: "I observe that a few proofreaders in this city are making efforts to form a proofreaders' association. Now, as no two people of said persuasion were ever known to agree, what can they do at their meeting but wrangle?" Answer.—It is not true that "no two were ever known to agree." There are many differences of opinion, of course; and adjustment of these where possible is the strongest incentive to association. The readers must wrangle—but with full determination to give up their pet notions when others are shown to be better. If any one reader has any idea of making every one accept his notions as the best in all cases, he will soon full that it will not

work; and if he is unreasonably obstinate, he should soon find himself out in the cold. Surely there must be many sensible proofcreaders in Chicago who can agree upon a choice for general use from among the various opinions, at least with regard to the matters that are always left to the proofcreader's decision. These readers should be able to present a comprehensive list of styles to the employers, and secure its common adoption, nothwithstanding the obstinacy of some other readers.

Written for THE INLAND PRINTER.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY WILLIAM J. KELLY

TO CORRESPONDENTS.—Letters of inquiries for reply in this department should be mailed direct to Mr. William J. Kelly, 762a (fireen avenue, Brooklyn, New York. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

Bank-Norte Inks.—J. B. M., Washington, D. C., writes:
"It am anxious to read something on inks, their mingling etc.,
for use on bank-note work. Do you know of any book that I
can purchase, that will aid me?" Ansare.—No such book to
our knowledge has ever been published. The mingling of
steel or copper plate inks is much the same as litho or letterpress inks, with these exceptions: Inks nade for steel or copper plate printing are made from the purest and best primary
basis, and are ground to the proper consistency and for the
special character of the work in hand in oils specially adapted
to the colors employed. These oils are commercially known
as "plate oils," and are graded as "extra thin," "usual,"
"medium strong," "strong "and "extra strong," Letterosprinters' and lithographers' inks are compounded in varnishes
of one degree or more in variableness.

REGISTERING COLORED WORK .- T. H. S., Cleveland, Ohio, sent us three copies of a 7 by 11-inch card, which are well and evenly colored, regarding which he writes: "I am a young pressman and now in a quandary about some detail connected with the printing, register or press on which I worked off the cards sent you. The machine used was a Gally Universal, and the colors, as you may see, were gold (which I worked first), pink tint, bright red and bronze blue. I believe there cannot be an objection to the way these colors have been produced, but the bad register on much of the work has spoiled what would otherwise have been a pride to me. I think I know how to feed straight, and certainly do all in my power to be careful : still I have found similar fault in some of my other color jobs, and I now find myself in a state of uncertainty as to the real cause of these failures. I used three 3-em pica quads for my bottom, or head guide, and two 3-em pica quads for the lefthand gauge; these were firmly pasted on the tympan so that the stock could not slip under them. I also used new makeready for each color, in order that the guides should have a firm and durable hold to print the entire edition. So far as you can judge from the samples sent, and my explanation, will you kindly inform me whether the bad register is caused by some imperfection in the press or failure on my part in the makeready? Your answer will doubtless aid me and others like me." Answer .- Our young correspondent has done well by sending us at least three copies of his pretty piece of work, which is only marked by its defective register. By putting us in possession of this number of copies he has given us the key with which to solve what to him has been a perplexing thought. The bad register has been caused by the irregular and uneven manner in which the card stock has been cut, and the variable placement of the quad guides on the tympans of the several color forms. We have carefully examined the impressions of each color, as well as the card stock, and find that if all the guides had been placed on the tympan in the same or duplicate position as those set for the gold form, that the job could have been registered to exactness. The press is all right.



From Advertising Brochure of The Michigan Stove Company.

In dressing on color work, or, in fact, any kind of register work, whether it is to be done on platen or cylinder presses, it is absolutely necessary to select, at the start, what must prove to be the best position to set the guides for the entire number of colors or job in hand. What is meant by this is, to make it plainer, that wherever the guides are set or pasted on for the first form, so must that exact position be maintained to the end of the job, no matter how many colors or forms are necessary to complete the work. For this purpose it is only necessary to mark on the margin of a few of the "register sheets" the actual position of the guides, and to use these guide-marked sheets as true guides for fixing or pasting down those for successive forms. By following this course the pressman will always secure the exact registering point to which the preceding forms have been registered. It does not do to take anything for granted in starting out to do a perfectly registered piece of work. Cut stock is seldom turned out true, and this fact only goes to prove the error and hazard of taking things for granted. With the cautious practice of the simple rule here laid down, there need not be any fear of imperfect register, provided the feeder is competent.

WORKING GOLD INK.—N. E. W., Lawrence, Massachusetts, in relation to printing with gold ink, has this to say: "I find that it works very thick, and does not \(\alpha \) as it ought. Will you kindly give me your method of using gold ink\(\alpha \) \(\alpha \) as it ought. Will you kindly give me your method of using gold ink\(\alpha \) \(\alpha \) as it ought. Will you kindly give me your method of using gold ink\(\alpha \) \(\alpha \) as it is used, the rollers should be well-seasoned ones and contain very little glycerine matter in their composition \(A \) \(\alpha \) \(\alpha \) tauntity of ink should be fed to the form — somewhat more than if other printing inks were used. It is in excessary because of the heavy metallic nature of the brouze composing its basic body. The press on which this kind of ink is being used should not be allowed to stand idle

while the work progresses, because of the heavy and drying qualities of the materials used in its manufacture. Next in importance to good rollers and keeping them in operation is the make-ready of the form, which should be somewhat heavier in impression than in the case of job inks. A fairly heavy impression on forms to be printed with gold ink will materially help to set and burnish the metallic surface as it dries. If the impression is light the work will look meager in color and be very apt to rub off, for the reason that enough of the fluid matter in the metal mixture is not imparted to the paper or card to hold it on the surface. When gold ink is used on small platen presses it should be conveyed to the disk with a hand-roller instead of a pallet-knife, and should be evenly distributed with this roller before being applied to the disk. Do not be afraid to carry a good quantity of this ink when you want it to lay and look solid. Occasionally wash off the form, disk and rollers, especially if the ink becomes dry and non-reciprocal, and you will find that your work will be clear and acceptable. The thickening up of the ink invariably occurs when the press is allowed to stand; hence our suggestion to keep it on the move. When you buy gold ink be sure you get the best, for there is no remedy whereby badly combined gold ink can be made good or work satisfactory. Work on which gold ink has been used should be allowed to stand undisturbed for two or three days in order that it may dry and become brilliant. The full brilliancy of gold ink occurs only after it has dried thoroughly.

Make-Ready for Cuts and Type on Platen Presses.—H. B. H., Boston, Massachusetts, writes: "I desire to know the

proper mode of make-ready on platen presses where process. wood cut and type are mixed through a form, and where I get fine paper and am expected to show the best possible effects from the cuts and a light and sharp impression from the type in the job. Please inform me if it is best to put on the cut overlays after the make-ready is finished or before proceeding with overlaying as on cylinders. I have been in the habit of making such work ready by leaving the cut overlays to the last and placing a four or six ply pressboard over all; but I do not think I get as fine an effect from the cuts as I would if I used a two or three ply manila board; then the trouble with the latter is that it allows of too heavy a sink from the type when I wish to run them without a surplus of ink." Answer .- Platen presses of different makes require special treatment when heavy forms are to be dressed on for fine work. For instance, a lightly constructed press will have more spring and proportionately less resistance under heavy pressure than one of a much more rigid construction. It is important to consider this fact when starting out to make ready a form made up of type and cuts - especially process cuts, for these require an even and strong impression in almost all cases. We are of the opinion that our friend is working from an erroneous and difficult standpoint, by expecting too much from a platen job press, and by overpacking. It is wise to make ready with as little packing as possible in order to have a sharp and uniform impression over the entire sheet. Begin making ready under the form itself, underlaying with as much exactness as possible all portions not up to proper type height; the make-up of the underlay must not be soft or pulpy, but hard. To ascertain whether the form needs underlaying or not, affix the regular number of tympan sheets on the press, and take an impression on a sheet to be used on the job. This will indicate what should be done; attend to such underlaying as is necessary. In packing the tympan at the beginning, have two or three sheets of supercalendered paper cut to the size of the over-tympan sheets and placed next to the iron of the platen, so that these can be removed singly as the building up of the make-ready progresses, and thereby prevent over-packing. With these prerequisites attended to, the pressman should now take an impression of the evened up form on the top tympan sheet, and then select his sheets for the cut-out overlays for the illustrations. After taking clear impressions of the cuts in the form, he proceeds to make the overlays, which, when done, should be fastened to the top sheet of the tympan thus far. If any portions of the form are too strongly impressed on this sheet, they should be cut out, or even deeper, if necessary, or, if too low, overlaid with tissue. After this has been attended to, it will be in order to remove one or two of the single sheets placed next the platen, and cover over the top sheet on the tympan with its overlays and corrections, as to impression, with a smooth and strong sheet of paper. An impression should now be made on a sheet of its own, which will show any discrepancy that may exist. Should any be necessary, raise the cover sheet and attach to or cut away on the sheet holding the make-ready and overlays. A sheet or two of those next to the platen should now be placed over this one, and the top sheet now fastened in its place. If this is not found sufficiently strong to bring up all portions of the form, the overstrong places may be corrected on this sheet, and a final one drawn over it. This method requires skillful detail, but it is effective. In cases where extra strong impression is necessary to bring up the detail of a form, a three-ply cardboard placed over and sometimes under the make-ready sheet will be found advantageous, as it often happens that a hollow spot occurs in the center of the platen when large forms are being made ready, which causes the outer edges to impress themselves too strongly. We get over this difficulty by using several sheets of tissue paper and tearing them off to proportionate sizes so as to form a thinly constructed mound or mat to make up for the uneven-

PROCESS ENGRAVING NOTES AND QUERIES.

DV S H HODCAN

In this department, queries addressed to The Inland Printer regarding processengraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

STARTING HALF-TONE WORK.—"Photo-engraver," Detroit, wants to begin half-tone, and seeks information as to "the fine-ness of screen to order." Answer.—He will get excellent ideas on the subject from an admirable letter by T. B. Brown, among the correspondence in the August number of THE INAMO PRINTER.

MARINO HALP-TONE SCREINS—A. J. B., Atlanta, Georgia, asks "If a local steel engraver cannot rule a half-tone screen with his ruling machine? Is there any danger of the coating on the glass chipping when cross-ruling?" Anixer.—The chances are a hundred to one that your local engraver will fail in screenmaking. Save money and annoyance by ordering from the screenmakers advertising in THE INLAND PRINTER. Screens are not cross-ruled. That effect is obtained by ruling two glass plates diagonally in the same direction, and then cementing them together face to face.

WHERE IMPROVEMENT IS NEEDED,—A New York publisher wits commending the endeavor of THE INLAND PRINTER to give practical information in its various departments and inquires "In what direction may we look for further improvement in half-tone work?" Answer.—The improvement most needed is in the presswork. Photo-engravers as a rule get gradations of tint in their cuts that pressmen cannot retain. This evident by comparing the hand-press proof that accompanies

the cut from the photo-engravers with the result from the same cut worked on the power press. Screenmakers will vary the lines of the screen from the present cross-bar pattern to either wavy lines or dashes and dots to advantage for some kinds of work. Where the photographic work in the best houses can be improved it is difficult to foresee.

SCREENS FOR NEWSPAPER CUTS .- Mr. Charles S. Patteson, of Newspaperdom, inquires: "What is the rule as to the coarseness of screen for newspaper half-tone cuts. Answer .-This will vary with the presswork. Begin with 75 lines to the inch and increase the fineness if the result shows it can be handled. There is a more important rule that has not heretofore been stated, and that is, that the coarseness of the screen can increase to advantage with the size of the cut. If, for instance, the presswork will permit a one-column cut to be printed with lines 100 to the inch, then a six-column cut should have, say, but 85 lines to the inch to get the best effects. The coarser the screen the greater the opportunity in each line for gradation from light to shade. The finer screen should be used for the smaller cut for the reason it is looked at so much nearer the eye than the larger one. The latter is held so far away, in order that the whole picture may be taken in, that the coarseness of screen is not noticeable. Watch anyone scanning the different sized pictures in a paper and the truth of the above will be proven.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY A. L. BARR.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

COLUTION FOR TINNING ELECTRO SHELLS,— B. B.,
Toronto, Canada: "Please give recipe for tinning solution for electro shells." Answer.— Take muriatic acid and a sufficient amount of zinc to reduce its strength, and with a fine brush spread it over the back of the shell; then cover with tin foil, and lay on backing pan; place the pan in the metal pot and heat it until the tin foil melts and adheres to the shell.

PAPER AND PASTIC FOR OPERATING MOLDING MACHINE.—
A. S. Graham, Port Tampa City, Florida: In answer to your
inquiry in regard to operating a molding machine, and the
paper and paste to be used therewith, I think the paste you are
using is of no use. I contribute an article on the above subject
on another page of this journal and give full instructions
therein.

Electrostype Backing Metal.—M. McW., San Francisco, California: "What is the difference, if any, between stereotype metal and electrotype backing metal?" Answer.—Electrotype metal has more lead and less antimony and tin. It is a great mistake that many electrotypers make by having their metal harder and richer than necessary. It will not run solid, and will have sinks after it is worked on the press for a short time.

COATINO PLATES WITH ALIMINIUM.—C. R., Boston, Massachusetts, desires to be informed if any economical process of coating printing plates with aluminium has been discovered; what the process is, and if aluminium is insensible to chemical change from the ingredients in colored links? Auswer.—If there has I have never heard of it, and I would be pleased to hear from any of the readers of this paper who can give information regarding it.

DYNAMO FOR ELECTROTYPERS.—W. W., Los Angeles, California: "What forms of dynamo are most used by electrotypers. Please give your individual preference?" Answer.—There are a dozen different makes of dynamos used successfully



BALTIMORE, MD

NOVELTEE IN The long presents BRASS RULES, freshests sit searly restricted by the season of the seas

SPECIALTIES

** PRINTERS

NEW TINT BLOCK PROCESS, ORNAMENTS FOR . . BOOK AND JOB WORK

BOOK AND JOB WORK, NOVELTIES IN BRASS RULE, ETC. ORNAMENTS This for settlement and control of the Co

SPECIMEN SHEETS UPON REQUEST.
FIRST PRIZE - ROBERT C. ADAMS, KANSAS CITY, MISSOURI.

in electrotyping, and they all give good satisfaction, provided the manufacturers understand the object to be accomplished. You must have one that will furnish a high amperage and a low voltage. The Eddy is the machine principally used, but

this is because it was the first to be used for the purpose. It gives good satisfaction.

Iron Electrotypes for ORNAMENTS .- L. T., Chicago, Illinois, says: "I must ask your indulgence to answer a question somewhat out of line with your department. I have a small electrotype foundry, and I have not had much business of late. A friend has suggested that I could make a success of making ornamental iron shells to fake on the street. I have no experience in making iron electros, but I saw some at the World's Fair. Can you give me any information in the matter?' Answer,-Can any of the

Answer,—Lan any of the readers of this paper give the above information? I will admit that I am not able to do so. If L. T. desires to copper the iron ornaments, I can give him information on that subject.

EVELYN PATENT TINT BLOCK ADVERTISING CONTEST.

THE committee appointed to make the awards in the Evelyn Patent Tint Block Company's advertising contest announced in our June issue have reported as follows:

FIRST PRIZE: A complete outfit of the Evelyn Patent Tint Block process, including material, tools for working and instruction. Value, \$15.—To Robert C. Adams, with Tiernan-Havens Piriting Company, Kansas City, Missouri. In all the points required by the terms of the competition this piece of composition certainly stands in the lead, and was the unanimous choice of the committee.

SECOND PRIZE: Sto worth of the Evelyn Company's viguettes and ornaments for book and job work.—"10 Mort Donaldson, of the Post-Intelligencer office, Seattle, Washington. This advertisement, while not meeting fully all the requirements, yet in the points of originality and presswork is so excellent that the majority of the committee decided in its favor for second bales.

THIRD PRIZE: \$5 worth of the Evelyn Company's vignettes and ornaments for book and job work,—To Sid Simpson, Toronto, Ontario. This specimen shows originality and effectiveness, and would have ranked higher but for the fact of its being a trifle over-ornamented, thus detracting somewhat from the effect of the type-display, which is very good indeed.

There were thirty-two specimens submitted, one of which bore no name or address, and therefore received no considcation. Two others were so nearly alike that it was evident one was copied from the other. As it was impossible for the committee to locate the piracy, it was obliged to ignore both specimens.

Worthy of honorable mention are the specimens sent in by the following: Edward Lebtien, Trenton, New Jersey; W. S. Taylor, Philadelphia, Pennsylvania; Frank Hayslip, Columbus, Ohio. A novel and ingenious piece of work is sent in by Theo. Herzer, of Hartford, Connecticut, but it is rather out of the line of the requirements of the competition. It, however, shows its author to be the possessor of a humorous vein, and is of a nature that in some lines of business would be quite "catchy."

The great majority of the specimens were of mediocre quality, while in regard to one specimen it is hard to tell why it was sent in. Some contained typographical errors, and copy was not strictly followed in all cases.

There is no doubt of the beneficial effect produced by these

contests, and the committee would express the hope that further opportunities for effort will be afforded the unsuccessful contestants.

> S. K. PARKER, R. D. WATTS.

C. E. LAURENCE, Committee.

A FIW evenings ago, says an exchange, while running from Williamsburg to Cincination the Kentucky Central, a newly-married couple got on from the Bluegrass regions. They were just off for the most delightful season, the cloud-less honeymoon. They occupied a berth in a sleeper, and the cooing was dovelike and

attracted the attention of some and distracted others. Finally the winsome bride said, "I'm going to get a drink of water. When I come back, stick your foot out of the berth so I won't make a mistake." When she turned to come back, every foot in every berth was exposed.



SECOND PRIZE - MORT DONALDSON, SEATTLE, WASHINGTON.



THIRD PRIZE - SID SIMPSON, TORONTO, ONTARIO.



Plate by George H. Benedict & Co., Chicago.

From oil painting by G. A. Coffin.

ORIGINAL RONALDSON SERIES

6 POINT OLD STYLE NO. 8

THE INVENTION OF PRINTING has always been recognized by echacted men as a subject of much importance: there is no mechanical art, nor are there any of the fine arts, about whose early subject is a mysterious as it is inviting. There is an invented adapter of obscurity concerning the origin of the first printed books and the lives and works of the early printers. There are records works of the early printers. There are records consistent of the first printed books and the lives and works of the early printers. There are records a consistent of the printer of the printer of the printer of the control of the control of the control of the control of the printer of the printer

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8 POINT OLD STYLE No. 8

THE INVENTION OF PRINTING has at all times been recognized by educated men as a subject of importance: there is no mechanical art, nor are there any of the fine arts, about whose early history so many books have been written. The subject is as mysterious as it is inviting. There is an unusual degree of obscurity about the origin of the first printed books and the lives and works of the early printers. There are records and traditions which cannot be reconciled of at least three distinct inventions of printing. Its early history is entangled with a controversy about rival inventors which has lasted for more than three centuries, and is not yet fully determined. In the management of this controversy a subject intrinsically attractive has been made repulsive. The history of the invention of printing has been written to please national pride. German authors assert the claims of Gutenberg and discredit traditions about Coster. Dutch authors insist on the priority Coster, and charge Gutenberg with stealing the invention. Partisans on each side say that Outcomery with scaning the intention. Failusing on each way to a their opponents have perverted the records and suppressed the truth. The quarrel has spread. English and French authors, we had no national prejudices to graftly, and who should have considered the question without passion, have wrangled over the subject with all the bitterness of Cermans or Hollanders. In this, as in other quarrels, there are amusing features, but to the general reader the controversy seems unfortunate and is certainly wearisome. It is a greater misfortune that all the early chronicles of printing were written in a dead language. Wolf's Collection of Typographic Monuments, which includes nearly every paper of value written before 1740, is in Latin; the valuable books of Meerman, Maittaire and Schoepflin are also in Latin. To the general

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Made by the MacKellar, Smiths & Jordan Foundry, 606-614 Sansom Street, Philadelphia For Sale by all Foundries and Branches of the American Type Founders' Company

ORIGINAL RONALDSON SERIES

10 POINT OLD STYLE NO. 8

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Made by the MacKellar, Smiths & Jordan Foundry, 606-614 Sansom Street, Philadelphia For Sale by all Foundries and Branches of the American Type Founders' Company

ORIGINAL RONALDSON SERIES

18 POINT

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Genuine Raphael Paintings Recently Imported from Denmark
Masterpieces in Excellent Condition
PROPOSALS FOR PURCHASE INVITED
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24 POINT

10 A 20 a \$4 70

Curious Tapestry Lately Discovered in England
Antiquaries on Tiptoes
HOARDING IN MONASTERIES

30 POINT

8 A 16 a \$5 B

Autobiography of Oldentime Celebrities
ANCIENT WRITINGS

36 POINT

6 A 12 a \$7 00

Architectural Difficulty Overcome EARLY RECORDS

48 POINT

5 4 8 a \$8 00

Mammoth Deinotheriums ELEPHANTINE

Made by the MacKellar, Smiths & Jordan Foundry, 606-614 Sansom Street, Philadelphia For Sale by all Foundries and Branches of the American Type Founders' Company



President of The Inland Printer Company, and also of The Henry O. Shepard Company, Printers, Chicago.



FRANKLIN ENGRAVING AND ELECTROTYPING CO.,

CHICAGO.

Gentlemen,

We have pleasure to inform you that the inspection of your exhibit by the Jury of Awards has resulted in awarding to you a Diploma d'Honneur which is next to the Grand Prix the highest award obtainable, outranking a Gold Medal. This decision has to be confirmed by the Superior Jury before it can be considered final, but we have no doubt as to its confirmation.

Meantime we would be pleased to hear from you in regard to the disposition of your exhibit after the exposition. We are assured by several members of the Jury, who are mostly men of first rank in the printing business of Europe, that there is nothing here to compare with your productions. We have been asked by one of the members of the Jury who is also one of the largest paper dealers in Europe to leave in his charge after the exposition the frame of samples as well as the cuts exhibited. Among the members of the jury were the leading printers of France, Belgium and Germany.

Yours very truly,

THE AMERICAN PROPAGANDA.

FRANKLIN

ENGRAVING AND CO.

WAS FORMERLY KNOWN &

A. ZEESE & CO.

Jo Wellam Secretary.

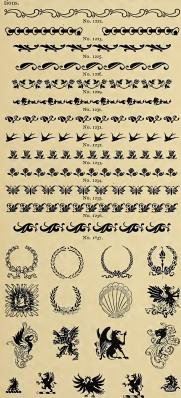
RECENT TYPE DESIGNS.

THE Inland Typefoundry, St. Louis, Missouri, have just brought out a new letter, the Woodward, a line of the 24-point being here presented. The other sizes are 12, 18, 36 and 48 point, and smaller are in preparation. They are

Standard Line Type

WOODWARD

also making the borders shown, some being cast in several sizes. The art ornaments are also among their recent productions.



ART ORNAMENTS.

The Standard Typefoundry, 200 Clark street, Chicago, are now making the Clipper Extended Improved, a number of

BANKER

CLIPPER EXTENDED IMPROVED.

letters in this series having been recut, and the open spaces in the B, D, P, R and K closed up.

The W. I. Warner Company, 7018 Stewart avenue, Chicago, have brought out a series of scroll borders called "Dainty," which closely imitate engraving, and are useful in many places.



A few pieces are shown herewith, and a complete frame made from same can be seen on page 507.

The A. D. Farmer & Son Typefounding Company, New York and Chicago, present a few examples of their Ideal Ornaments, one of their newest productions, intended for use as borders for jobwork or in advertising.



THEY ALL LIKE THE INLAND PRINTER.

The print below extracts from a few letters received during the month of August from firms who have been
regular advertisers in The INLAND PRINTER for some
time past. The expressions made in these letters are the
expressions of experienced men of affairs who, notwithstanding
the fact that basiness has been extremely depressed, have used
THE INLAND PRINTER, and in consequence have been getting
more orders than could possibly have been anticipated otherwise during such a season. Business will undoubtedly improve
from this time on, and there is no better time than the present
for such firms as have been holding off to send in their advertising, and let the world know what they have to offer, through
the medium of this journal.

We consider The Inland Printer one of the best mediums for advertising printers' and bookbinders' machinery in the country, and the results we have obtained from this source are highly satisfactory to us—T. W. & C. B. Sheridan, manufacturers of paper cutters and bookbinders' machinery, New York and Chicago.

We have advertised for several years in THE INLAND PRINTER, and the least we can say, in all fairness, is that the outcome therefrom has been entirely satisfactory. We regard our advertising judicious, and the best means of reaching our friends—the printers; therefore we persevere in it.—The Ault & Wiborg Co., inc. makers, (finitional), objectively.

We are pleased with the result of our advertisement in your magazine, and think it is a fine magazine in every way.—Robert Dick Estate, makers of Dick's Patent Mailer, Buffalo, N. Y.

We are so well pleased with the returns received from the advertisements run by us from time to time in THE INLAND PRINTER that we gladly add our testimony to that of many others similarly benefited. The management has our, best wishes for continued success.—Franklin Engraving & Electrotyping Co., Chicago

We have always considered THE INLAND PRINTER as one of the best advertising mediums in the country for manufacturers of printing material and machinery. We have received larger returns from our ads. in THE INLAND PRINTER than from any other source.—Hamilton Manufacturing Co., makers of wood type and printers' wood good, Two Rivers, Wis.

Our advertising in The Inland Printer has paid us well. No other advertising has brought us as satisfactory or as profitable results for the money expended during the three years which we have been represented in your columns.—Kidder Press Manufacturing Co., Boston, Mass.

THE INLAND PRINTER has surely told our story to a good audience, proof of which is the steady "clink of chink" into our tills directly trace-able to its widespread influence.—Joseph Wetter & Co., manufacturers of numbering machines, Brooklyn, N. Y.

For a number of years we have maintained an advertisement in your paper, which we consider an excellent medium for reaching the printing and engraving trade in general. We believe that we have derived excellent

results from advertising in your columns, and desire to express our appreciation of the thorough and business-like manner in which the various departments of your publication are managed.—John Royle & Sons, manufacturers of machinery for photo-engravers and electrotypers, Paterson, N. J.

We consider The Inland Printer to be one of the best trade journals published. Its value as an advertising medium for reaching printers, etc., is unsurpassed.—Frederick H. Lerey Co., ink manufacturers, New York.

From our advertisements in THE INLAND PRIVER we have shipped goods into nearly every state in the Union, as well as to every province in the Dominion of Canada. We have also traced direct results to South America, Japan and the Hawaiian Islands.—Evelyn Patent Tint Block Co., manufactors of spécialities for printers, Ballimore, Md.

COPPER-FACED TYPE.

THE copper facing of job and book types adds remarkably to the wearing qualities of such type. An erroneous idea exists that the application of copper facing to type having fine lines, such as scripts, etc., has a tendency to make such lines coarser and unfit the type for fine and delicate effects. We have received a number of inquiries on this point,

Werner Zehme. A timely article, entitled "The Price of Peace," by Joseph B. Bishop, contains much valuable statistical matter. A short story by Anna Fuller, "Jake Stanwood's Gal," is artistic in style and wholesome in tone.

PART Ten of the "Book of the Fair" has been received and fully sustains the interest of the preceding numbers. This work gives to the appreciative reader the greatest possible amount of information on all particulars regarding the great Fair, and as a reference book cannot be surpassed. The Bancroft Company. Chicago.

RAILROAD literature of the present day is distinguished for care in preparation, but a brochure recently issued by Mr. F. I. Whitney, general passenger and ticket agent of the Great Northern Railway, is remarkable among many such books, not only in the interest and instructive character of its matter, but in the beauty and number of its illustrations and its mechanical excellence. "Valley, Plain and Peak, from Midland Lakes to the Western Ocean, by the Great Northern Railway," is a

and to practically demonstrate the fallacy of the idea we show herewith specimens of script type in duplicate—the one copper-faced, the other not. To the Newton Copper-Faced Type Company, 14 Frankfort street, New York, we are indebted for the specimens of type used.

THE POCKET DICTIONARY.

Mr., Joseph P. Keating, agent of THE INLAND PEINTERS at Akron, Ohio, write is as follows in regard to a copy of the pocket dictionary which was recently sent him: "Copy of pocket dictionary received, and, as its name implies, is a handy book for everyday use of everybody, containing some 33,000 words, including the different forms of verbs, degrees of adjectives and the plurals of nouns, also other valuable information to printers. Every printer should be the possessor of a copy." The price of this little book is but 50 cents, bound in leather, indexed on edge; or 25 cents bound in cloth, not indexed. You should order one at once.

BOOKS, BROCHURES AND PERIODICALS.

HOUGHTON, MIFFLIN & Co. announce a History of the United States, for the use of schools, by John Fiske, copiously illustrated.

THE Fourth Estate has increased its subscription price from \$1 to \$2 per year. As a weekly visitor to newspaper men generally no paper could be more welcome.

THE Midland Monthly for August is rich in valuable and instructive matter interspersed with a lighter literature from well-known writers. The illustrations are numerous and well executed.

THE Southern Magazine for August, in addition to its usual quota of interesting and instructive matter, contains a chapter of special interest to printers, entitled "Making a Southern Magazine." It is copiously illustrated.

"PARA'S OWN GIRL," by Marie Howland, was tabooed by the Boston Public Library ten years ago on the ground of its immorality. The work has been translated into the French, and has had a large sale. Lovell, Coryell & Company, of New York, have just issued a neat paper-covered edition of it.

THE September Century opens with an interesting description of school excursions in Germany, with illustrations by title sufficient to lure the weary toilers of the cities to a term of recreation, and a glimpse within the covers will certainly prove an irresistible attraction to visit the scenes therein depicted.

The Souvenir edition of the St. Joseph Daily News is a creditable specimen of the enterprise of that enterprising paper. The work is very copiously illustrated, and its design, "to show the advantages of St. Joseph and Northwestern Missouri as a desirable place of residence," is certainly successful. Messrs. W. M. Shirley & Brother, the printers of the book, are to be commended for its excellent typography and presswork.

"SMALI TALK ABOUT BUSINESS," by A. E. Rice. A banker's business hints for men and women. Published by Fremont Publishing Company, Fremont, Ohio. 70 pages. Paper, 40 cents; cloth, 75 cents, by mail, postpaid. Descriptive pamphlets free. This book, as its name indicates, is a talk about business; a banker's talks to men and women about the common, everyday business affairs of life. It is brimful of useful ideas for both young and old.

CLARA SHERWOOD ROLLINS'S "A Burne-Jones Head and Other Sketches" (Lövell, Corvell & Company) is another collection of moths that strive with each other to see how near they can pass by the fire and not singe their wings. The heroines of these half-dozen sketches are in the main "vivacious little married women . . . who affect the Turkish and other things," who have Burne-Jones heads attached to beautiful bodies that men rave over "; and the men are called friends. "Of all the ill-used words in the English language," says an author, "the word 'friend' has greatest cause for complaint. Sometimes one wonders why such a word was ever made. There is so small demand for it in its real meaning. It should be recoined - the original stamp is almost obliterated." Let us therefore not have things represented as they are or as many of us see them -- in society -- but as they should be. Let us have models to look up to in envy, real men and women of the true stamp - friends - not mere things in men's and women's clothing, to parody an old phrase. But alas! it is the so-called "people of the period" that are of the sort to sell our books; and by a strange sort of paradox our real people rarely get into fiction nowadays. The publishers have made the "Burne-Jones Head" attractive by dressing it up in dainty manner after the fashion of Mr. Le Gallienne's "Religion of a Literary Man,"

CHICAGO NOTES.

A. J. Tris, a sufferer from epilepsy, being incapacitated for work, left for the Printers' Home on August 17.

work, left for the Printers' Home on August 17.

It is confidently predicted that the year 1895 will see machines introduced on all the Chicago daily papers.

Rumor has it that the *Herald* will shortly put Page typesetting machines in operation in its composing room.

RUBEL BROTHERS, printers and stationers, have removed to 346-348 Wabash avenue, where they occupy three floors.

THE *Tribune* has given formal notice to its composing-room staff that machine composition will be introduced at the close of the present year.

T. W. HARDY, formerly of Washington, D. C., who has been suffering from an affection of the lungs, was sent to the Printers' Home, at Colorado Springs, on August 15.

Secretary McEvoy reports the number of compositors arriving in Chicago, July 23 to August 18, inclusive, to be seventy-one, against forty-seven departures during the same period.

A FEELING of depression obtains among newspaper compositors consequent upon the existing dull times and unfavorable outlook. The promised introduction of machine composition is responsible for the latter.

Col. John Arkins, manager of the Rocky Mountain News, who died on August 18 at Denver, Colorado, of acute gastritis, was at one time a resident of Chicago. In 1867 he held the position of proofreader on the Republican.

THE last edition of the *Electrotype Journal*, published by the Franklin Engraving and Electrotyping Company, Chicago, contains a number of new calendar designs, ornaments, initials, etc., and is printed in a most creditable manner.

J. P. ROBERTSON, for twenty-four years in charge of the art department of Rand, McNally & Co., has purchased a halfinterest in the Vandercook Engraving & Publishing Company, 407 Dearborn street, and assumes the position of secretary and treasurer of that concern.

THE Chicago Society of Proofreaders held its regular monthly meeting at the Grand Pacific Hotel on August 12. One new member was admitted and one proposed. On September 9 the first yearly meeting will occur, when officers for the ensuing year will be elected. It is the aim to maintain a high standard of qualification for membership, and all applications will be referred to a committee of scrutiny, who will make the necessary inquiries and report at the next regular meeting. At each monthly meeting, after routine business is disposed of, papers will be read, discussion had thereon and matters of interest to the profession related. A social dinner is in contemplation.

THE Old-Time Printers' Association held a basket picnic in Lincoln Park on Saturday, July 28. The weather was all that could be desired, and quite a number of the veteran disciples of the preservative art were present with their families. It goes without saying that the usual interchange of reminiscences occurred. After a group picture of those present was taken at the base of the Linné monument, the cloth was spread on the ground under the trees, and the contents of the baskets pooled, from which a general "divide" was made, and the "matter" rapidly disappeared. The Association provided ice cream and lemonade, of which there was more than sufficient to satisfy all repeaters. A number of races were contested for by the little ones. Among those in attendance were the venerable ex-President J. S. Thompson, ex-President John Anderson, President McLaughlin, Secretary Mill, M. J. Carroll, A. B. Adair, J. L. Lee, William Piggott, M. H. Madden, H. Thompson, S. K. Parker, W. C. Bleloch, James and Charles Bond and J. L.

Mr. H. H. Kohlsaat, until recently publisher of the Chicago Inter Ocean, has been in New York quite a good deal of

late for the purpose, as he puts it, of acquiring control of a

"first-class newspaper" He first decided upon the Tribune as being about his size and, failing there, rumors connecting him with the Times were afloat for a considerable time. But it is all over now, and New York as a field of operations has been abandoned and ere many moons have come and gone Mr. Kohlsaat will once more be a power in newspaper circles in Chicago. Whether he is to launch a new venture or rejuvenate an old one is not known, but authorities say that he will have a newspaper of some kind soon. Maj. Moses P. Handy would have been his managing editor in New York had everything turned out satisfactorily and there is no doubt he will fare equally well in Chicago. It will probably also mean a nice editorial berth for Colonel Barton, who was one of the powers in Major Handy's "publicity" office at the World's Fair and who is now private secretary to Vice-President Stevenson. C. N. Greig, business manager of the Inter Ocean under the Kohlsaat reign, will doubtless also come in for his share. He is now advertising manager of the New York World, but it is not believed that it will be necessary to go after him with a grappling hook to get him away from the tender mercies of Mr. Pulitzer's treadmill.

REVIEW OF SPECIMENS RECEIVED.

Messenger Job Printing Company, Owensboro, Kentucky. Cards, envelopes, bill-heads, circulars, etc., of average excellence.

B. F. Brown, Jr., Anderson, South Carolina, forwards samples of bill-heads, cards, etc., composition on which is fair and presswork good.
Thap, B. Mead, 96 Duane street, New York, furnishes a few samples

of work which are well up to the average in composition and presswork.

Daily Herald Printing Company (F. H. McCulloch, manager),
Austin, Minnesota. A few excellent samples of printing in colors, embossing on which is good.

ALFRED M. SLOCUM, Philadelphia, Pennsylvania. A useful memo. tablet, with a very unique design on front cover. Composition and presswork in his usual admirable style.

EDW. HINE & Co., Peoria, Illinois. An attractive circular, in red and black, headed "Business is Picking Up." We are glad to know this, and it should be for printers who turn out such good work.

From Charles M. Catlett, with the Lansing Printing Company. Norwalk, Ohio, some cards which give evidence of his artistic ability as a compositor, and show that he is a careful, painstaking workman.

A BILL-HEAD in two colors by H. Lawrence Davis, the Bellville *Times* office, Bellville, Texas, is an excellent example of composition and presswork. The design is neat and well executed, and color register perfect.

WILLIAM HURD HILLYER, Atlanta, Georgia, sends some samples of work which are very poor specimens of printing. Composition could be greatly improved, especially on the two-color card. Presswork is bad,

VANDEN, HOUTEN & Co., 247-249 Pearl street, New York. Two samples of eards; one printed in silver and gold bronze on chocolate ground, the other in red ink and silver and gold bronze on black ground. Both are excellent examples of the printer's art.

"PAR EXCELLENCE" aptly describes the quality of work turned out by Davis & Warde, 141 Fourth avenue, Pittsburgh, Pennsylvania. It is the title of a neat booklet issued by them, printed in colors and embossed from steel dies, the composition and presswork being very artistic.

The Aldine Printing Company, Fort Wayne, Indiana. Three booklets
— the programmes for winter season of the Fortnightly Club, the Wednesday Club and the English Club—are tastily gotten up, each printed on fine
writing paper, with cover in colors and gold. The composition is nead
and presswork very good. Each is worthy of preservation as a souvenir.

A praw samples of commercial work from the office of the Free Press publishing Company, Kingisher, Oklahoma, give evidence that some wide-awake printers have established themselves in that newly developed country. The Hesers. Admire, proprietors of the Free Press, are, without doubt, high-class printers, as their work attests, both in composition and presswork.

A PACKAGE containing a large variety of samples of color printing has reached un from the [efferson Press, Detroit, Michigan. The work is very neathy executed, the designs being unique and the get-up of some of the stationery extremely novel. The designs are by Mr. F. A. Curthout and the presswork by Mr. Charles Wing, both of whom are evidently artists of no mean ability.

FROM Richard M. Bouton, foreman Evening Sentinel, South Norwalk. Connecticut, we have received a large package of every description of printing, from a small card to a 96-page illustrated catalogue, the composition and presswork of which were done by himself. The work bears evidence of taste and ability. The title-page of the catalogue might have been better displayed, it having the appearance of being too much crowded; balance of work is commendable.

Time Griffith, Axtell & Cady Company, Holyoke, Massachusetts. A sixteen-page pamphelt, containing half-tone plates and appropriate reading matter descriptive of their facilities for turning out high-class printing. It is printed on heavy canneled stock, and the presswork is admirable. The cover is of function board, handsomely embossed with a very artistic design. All the work is executed in the highest style do arry

We acknowledge the receipt of a of-page book, hausomety bound in cloba, with the compliants of J. D. Spreckes & torso Company, San Francisco, California, entitled "North Pacific Coast Ports," It is hand, sonely printed on superaclandered paper, the composition and presswork both being of excellent quality, and is illustrated with a large number of beautiful half-tone engravings. The book is issued from the press of William C, Brown Company, and reflects great credit upon all parties co-cerned in its compliation and artistic and mechanical execution.

Tits Globe Lithographing and Printing Company, 56-58. North Marks street, Chicago, submit a number of samples of their lithographing, photogravure and half-lone work, in the form of a pamphlet, 6 by to inches, oblong, in size. All the work is of excellent quality, the photogravures especially being beautifully clear. The pamphlet is an elegant souril, worthly of preservation as a constant reminder of a house that is reached and at the words at this case is assistated by fill orders in any of the above lines, and the submitted of the source of the submitted of the source of the submitted or the submitted

A VERY neat card has been sent to us by The Henry O, Shepard Company, 212-214 (Mouroe street, Chicago, which we here reproduce for the benefit of our artist-compositor readers. The line "Western White Sand Co," and the matter in the panel at the left, are printed in red and embossed; the balance of card in black. The effect is very pleasing.



SPERMINS were also received from the following: D. B. Landis, Pick Art Printerly, Lancalser, Pas. commercial work of good quality bloth in composition and presswork. Campbell Friebe Company, 1975, Washing to street, Chicago: some neat specimens of commercial work, of excelent quality, especially as to presswork. William Gordon, with James Cowan, Holyske, Mass.; samples of commercial work – composition neat, presswork good. Curtis & Stillwill, Downer's Grove, III. some neat specimens of commercial work. In presswork being very good. Senside Printing Company, Atlantic City, N. J.: specimens of commercial work fairly well executed. Mende L. Boyd, with Review Printing Company, Postoria, Ohio: letter-heads in two colors, neatly designed and well executed, both in composition and presswork.

ADVERTIMEN blotters have become a favorite means for printers to place themselves in communication with the public, and we receive so many of them that space will not permit of each being critically noticed in this column. We therefore simply acknowledge receipt of blotters from the following: Landmark Job Office, Stateville, N. C.; Barclay Brothers, Seranton, Pa.; Jackson Quick Fruit, Watchary, Comn.; St. Johns News Art Frintery, St. Johns, Mich., W. H. Wright, Jr., Buffano, N. Y.; Chiller Mont.; John T., Palmer, Philadelphia, Pa.; Brown Thurston, Company, Portland, Mc; Quick Frint, Spokane, Wash.; Mast. Crowell & Kirkputrick, New York, Chicago, and Springfield, Ohlo.

THE New York World Outing Club, which was organized some time ago, will hold its first picnic on Wednesday, September 19. Many interesting events have been arranged. R. H. Deery is secretary-treasurer.

TRADE NOTES.

CHARLES FRANCIS, formerly superintendent of the Moss Engraving Company printing plant, has gone into business for himself at 124 West Twenty-seventh street.

To accommodate their growing business, Golding & Co. have been compelled to remove from Plymouth place, and have taken quarters at 346 and 348 Dearborn street, where they have largely increased store space.

The July and August issues of "Our Bulletin," published by Golding & Co., Boston, Philadelphia and Chicago, have been pretty well distributed to the trade, but if any have failed to receive them a postal to either of the offices will bring what is wanted.

THE firm of Topham & Lupton, publishers of "Specimens of tetrpress Printing," advertised in our pages, has been dissolved, Mr. Topham having retired from the firm. The business will be continued at the same address, Parliament street, Harrogate, England, by Mr. Sam B. Lupton

THE pamphlet describing the Thorne typesetting machine, which has just been issued by that company, is a neat piece of typography. It gives a complete explanation of what the machine is, what it can do and what the users of it say of its workings, and is illustrated with a number of cuts of the device

and the interior of the factory where made. The "Thorne" is making a record for itself, and is attracting much attention. The advertisement of the company will be found on another page.

THE Pursell Envelope Company of Albany, New York, of which James H. Manning, son of the late Secretary of the Treasury Manning, is president, which has the contract for supplying the government with \$5,000,000 worth of stamped envelopes, has decided to abandon Albany and manufacture at Holyoke, Massachusetts.

A. W. KOENIG, engraver and illustrator, 312 Seneca street, Cleveland, Ohio, has just issued an illustrated price-list of engravings which contains many attractive designs of value

to printers. The book has 148 pages, and is printed in excellent taste. He would be glad to send copies of the catalogue to those requiring illustrations for any purpose.

W. R. acknowledge receipt of a unique business card from the George W. Prouty Company, 128 Oliver street, Boston, Massachusetts, advertising their wood printing presses. The "card" is 5 by 9 inches in size, and its novelty consists in the fact that it is not a card in one sense, but is made of wood about ¼ inch thick. The object is to show the possibilities of wood printing with the machines manufactured by the Prouty Company. The design is neat, and the printing, which is executed in four colors, is unusually well done, being the work of Fred W. Goodwin & Co., of Boston. All printers interested in wood printing should send for one of these cards and for catalogue of the presses upon which they are printed.

ADVERTISING by catalogue, though an expensive method, is one which has many desirable points in making sates, and one of the most vexations experiences which a business man has is distributing his catalogues into reliable hands. In this connection an advertiser writes: "I desire to call your attention to the annoyance which irresponsible persons give to manufacturers by making requests for catalogues. Por instance, a postal card received today says: "Sirs,— Please send me your catalogue and pricellist of wood type, etc., as per ad. in INLAND

PRINTER, and oblige. * * * Nothing to show that they are printers. Have no commercial rating; not in my information book; make no alfusion to whether they expect to buy. The question comes up, Shall we spend, say, 35 centsor so on all such cases, and go it blind? It may be that the party has just started up and has no credit as yet, and in such a case no one wants to snute a prospective customer. If you could only get some of these people to see our side of the matter. If they are decent printers they ought to have letter-heads, that is certain. Sometimes the inquiries come from amateurs, and we try to get a deposit on the book of, say, 72 cents, to be refunded on the first order, but there is little satisfaction in that. I think you can help a great deal by stirring the careless ones up."

OF INTEREST TO THE CRAFT.

A BICYCLE club has been organized in the New York *Times* office. I. A. Johnson was elected president; W. A. Bearmore, vice-president; M. J. Carroll, secretary-treasurer.

THOMAS HEAFEY and John H. Daley have been selected by Newark Union, 103, as delegates to the International Union meeting at Louisville. Harry Thomas will represent No. 94, Jersey City.

NED SIMS was unanimously elected to represent Wheeling Typographical Union, No. 79, at the next-session of the International Typographical Union. Work is very dull in Wheeling; more "subs" than situations.

A BASEBALL game was played on Wednesday, August 15, at Ridgewood Park, between teams from the Sun and Mercury, of New York. The former won by a score of 13 to 9. The proceeds were turned over to a sick member of the union.

WILLIAM F. OGDEN, well known in printing circles in Chicago, Cincinnati and St. Louis, committed suicide by taking poison, on the evening of August 10, at Chillicothe, Ohio. He was a member of the typographical union. His widow and five children survive him.

The change in the management of the New York Daily America and Mercury resulted in a turning over in the composing room also. Joseph Bussey, the foreman, who grew up with the paper, was deposed, and Charles Wright, assistant foreman of the World, was put in charge.

An outing was indulged in by members of the New York Sun chapel on July 29 that despite the very hot weather proved an agreeable diversion. Baseball and other games made keen appetites for a noonday lunch, at the conclusion of which some good story-telling and short speeches wound up the day's enjoyment.

Ar the election of officers of Typographical Union No. 98. Brooklyn, New York, the result was as follows: President, Peter P. Finnen; secretary, William C. Rosenkranz; treasurer, Samuel P. Adams; reading clerk, George L. Haynes; trustess, D. M. Webster, Michael Hughes and John Davis; auditors, William D. Wilkins, J. E. Lanigan and S. O. Boon; sergeant-at-arms, Herman Kugler; delegate, H. W. Eiegler.

The public printer has issued a notice to all employes of the government printing office instructing them to notify correspondents to direct all mail matter to their places of residence instead of to the office. No mail for employes will be distributed through the working divisions, and no newspaper mail will be accepted. Subscribers to THE INLAND PRINTER are requested to give us their proper addresses if any change has been made since the printed list of employes was sent out.

EASTERN delegates to the International Typographical Union convention at Louisville have the choice of two routes as far as Washington. One of these will be by the Old Dominion steamship line to Norfolk, giving an opportunity to visit Fortress Monroe, Old Point Comfort and other points of interest on the way to Washington, where it will meet the other contingent of the party, whose route will be direct by way of Philadelphia and Baltimore. From Washington the party will go by way of the Chesapeake & Ohio straight to Louisville.

SUPERINTENDENT SCHUMAN, of the Printers' Home, at Colorado Springs, Colorado, was lately notified by an inmate of charges of conspiracy with threats of ill-treatment. The notification filed was sent by Mr. Schuman to President Prescott with a demand for an investigation. A visting committee was appointed, consisting of A. L. Runyon, of Pueblo; W. A. Whitemeyer and James J. Burus, of Denver, and Joseph Conway, of Kansas City. The committee will investigate current rumors against the management, as well as proposed repairs and improvements to the building.

A DISFATCH from St. Louis, dated August 24, says that the committees of conference on amalgamation of the International Typographical Union and the International Printing Pressmen's Union have settled the differences between the two organizations. The agreement includes an alliance, offensive and defensive, in regard to the strike law; allied printing trades councils in every city and down in the United States and Canada, and a joint union label. The warfare heretofore existing between the two bodies is suspended pending the ratification of the articles of agreement, which have been indorsed by President W. B. Prescott, of the International Typographical Union, and President Theo. Galoskowsky, of the International Printing Pressmen's Union.

THE question by Typographical Union No. 6, of New York, of continuing for five weeks the five per cent assessment on all earnings of members in excess of \$10 per week was referred to a vote of chapels the second week of August, and was decided in the affirmative, the result being about 1,700 to 900. The amount raised by assessment for the past ten months has been nearly \$20,000. The out-of-work problem is one that is receiving serious consideration by the members of the union. Secretary Ferguson estimates that the number of men thrown out by the introduction of typesetting machines in the territory contiguous to New York will run away up into the hundreds. He is making an effort to obtain statistics to serve as a basis for calculation, for it will, of course, be impossible to obtain absolutely correct figures. The union cannot be expected to contribute to the support of these men indefinitely and a way out of the difficulty is being just now very much sought after.

It is not often that strikes are won the same day they are declared, but such is the history of that on Monday, August 6, at the W. B. Kellar Publishing and Printing Company, 216 William street, New York, though the victory was only temporary. Seven Thorne typesetting machines were put in there some time ago and the wages paid for operating them was much below the union scale. The union set about to see what could be done to remedy matters and after doing some missionary work all the members of the office force were induced to ally themselves with it. At two o'clock on the day named the entire force left the office. The proprietors made an effort to get together enough new help to enable them to get out their papers but without avail, and they were forced to come to terms. The office was run as a union office for about a week, when it was again put back in the old course, the force coming down on the following Friday to find themselves locked out.

The seventh annual excursion of Pressmen's Union No. 1, L. T. U., occurred on Thresday, August 21, and was successful in every respect. It was one of the pleasantest affairs in the history of the organization and all branches of the craft were in attendance, together with their wives, families and sweethearts. The day was spent at River View, one of the most charming resorts on the Potomac River. Dancing, boating and all outdoor games were the order of the day, the party enjoying a moonlight ride to Indian Head in the evening, before returning to Washington—a delightful ending to a pleasant day. Prizes were awarded for the most popular lady

and gentleman and the contests were very spirited. Miss May Hanlon, of the government printing office, won the lady's prize, an elegant diamond ring, while Mr. G. W. Kraemer captured the gentleman's prize, a handsome shotgun of improved pattern. The committee in charge deserve much praise for their efforts in making the excursion so pronounced a success.

THE recent election of "Big 6" has been, of course, the principal topic of conversation along the "Row" in New York, but now that it is past its echoes become each day more indistinct. Principal interest prior to the event centered about the two most important offices, and their incumbents were, as was expected, reëlected. The total vote is as follows: Total vote, 3,273. President — James J. Murphy, 2,195; John Fitz, 1,050. Vice-President - Walter M. Dermody, 2,151; Joseph Payez, Ir., 1,052. Secretary-treasurer - William Ferguson, 2,075; Marvin D. Savage, 1,151. Trustees - Edward Farrell, 1,766; William H. Bailey, 1,944; Thomas E. Skipper, 1,727; William B. Cole, 1,421; P. E. Sheridan, 1,130; James J. Nolan, 1,365. Board of Auditors - Joseph S. Durant, 2,074; James R. Pigott, 1,972; Robert Pirie, 1,014; W. A. Le Claire, 1,148; John Fitzpatrick, 1,166; W. H. Ferrell, 1,109. Delegates - D. J. Mc-Carthy, 1,726; William Perkins, 1,873; James M. Donohue, 1,720; P. J. O'Connell, 1,543; Thomas H. Holmes, 1,243; Richard H. Cook, 882; Eugene O'Rourke, 1,160; Barnett Greenberg, 1,235; George A. Mulhern, 836. Alternates - Horace Couillard, 1,896: Richard F. Aull, 1,723; Warren C. Browne, 1,906; Leon Bossue dit Lyonnais, 1,594; William Healy, 1,236; James B. Harvey, 1,245; Lawrence Ryan, 1,125; Joseph Boland, 1,073. Reading Clerk-Thomas A. Lawton, 1,910; Alexander P. J. Ball, 1,031. Sergeant-at-Arms - Thomas J. Robinson, 1,869; C. J. Lockwood, 1,145.

NEWSPAPER GOSSIP.

A NEW daily paper devoted to labor interests will shortly be published at Peoria, Illinois. It is to be called the *Evening* Times.

THE Conductor and Drizer is the name of a new weekly paper that made its appearance in New York city the latter part of July. As its name indicates, it is devoted to the interests of street car employes.

ORDERS for nearly five hundred new machines are in the hands of the Mergenthaler Company and they will be shipped as soon as completed. We understand that a good percentage of these will come to Chicago.

THE New York Herald prints the latest war news from China and Japan, for the benefit of American residents from those countries, in their native language. With characteristic foresight, it labels each account, so that there is no probability of their readers getting them mixed.

THE publication of the daily Chinese News was begun in New York, Priday, August 3. It consists of a single sheet, it, by its inches in size, and is printed in red. No type is used, the characters being written and reproduced by etching. It will appear at eleven o'clock in the morning.

THORNE typesetting machines have been ordered by the Norfolk (Va.) Landmark, Lynchburg (Va.) News, Worcester (Mass.) Post, Saginaw (Mich.) Globe, Lexington (Ky.) Slock Farm, Dubuque (Iowa) Globe, the Texas Baptist Skandard, Waco, Texas; the American Nonconformist, Indianapolis, and the Topeka (Kan.) Press. Several have also been shipped to France and Germany.

THERE is being practically tested in New York, an electric machine, similar in appearance and working to the familiar tape-printing "tickets" so commonly used in metropolitan offices and hotels, known as the "Esseck Electric Page Printer," which gives the news instantaneously and automatically at any number of stations. The strip of paper used is about the width of two newspaper columns, and the published matter appears in a line of broad, clear type, so that, "he who runs may read." The sender of the news simply spells out the word on a keyboard, similar to a typewriter. A speed of forty words per minute is developed and the circuit is worked with

A STRIKE a trifle out of the usual run took place on the feweler's Review, 48 Maiden Laue, New York, at noon, Tuesday, August 7. It was led by the editor-in-chief of the paper, and included the force down to the office boy. Salaries have heretofore been paid at intervals whose frequency was not at all certain, and the force struck for a regular pay day. They won a victory in five hours.

THE Gazette, of Windsor, Illinois, sends out the following prescription, which is doubtless to be used immediately:

MANYSALES & GOODBUSINESS,
DRUGGISTS & APOTHECARIES.

1894 Enterprise avenue,
Push City.
Prepare for

That Lonesome Feeling,
B. Advertising Matter for the Windsor Gazette.
Directions: Take from one-fourth to one column
once a week until overrun with business.
LILLY & DUNSCOMB,
M. D's (Make Dollars for you).

A GRAT deal has been said about Lillian Russell's penchant for "ijumping" contracts, but she seems to have one with several New York papers that is entirely satisfactory, and that she san owish to see canceled. Columns upon columns, padded to such an extent that it almost oozes out at the seams, appear about her most trivial affairs. The World evidently is not "in" on this deal, but it has a better one with james J. Corbett. Several pages have been devoted of late to letters from that champion bruiser, and to descriptions of his doings, and it even went so far as to print an interview giving his opinion on the tariff question. It requires a vivid imagination to believe the stories one hears about the lavish use of the blue pencil in New York newspaper offices.

JOE HOWARD is a journalist who is supposed to know what he is talking about, and when he said recently that there were three first-class morning papers in New York for sale, the only conclusion he left open is that he considers all New York morning papers first-class. The reason for Mr. Kohlsaat's failure to purchase a "first-class" New York newspaper is patent. Their editors are so closely allied to them that they consider them almost a part of themselves, and would doubtless never think of severing their connection as editors and publishers until their time comes to give up all earthly cares. We speak in the same breath of the Herald and James Gordon Bennett, of the Tribune and Whitelaw Reid, of the Sun and Charles A. Dana, and of the World and Joseph Pulitzer. These men have been devoting, one might almost say, their lives in an endeavor to demonstrate that a man should desire no greater honor than to be in their places as the heads of their respective newspapers, and if a retirement should ensue this side of the final one, it would seem to be almost an acknowledgment that they had lived in vain.

A RECENT change that may have been a fulfillment of a part of Howard's prophecy, is that of the sale of the Daify America and Mercury, which will hereafter be known as the New York Mercury, a name which has long been borne by the Sunday edition. The words "Daily America" appear under the head in small type, but it is understood that they will eventually be dropped. Mr. Huber, of Huber's Museum, and several other prominent theatrical people, are interested in the we company. James F. Graham will act as managing editor, and Jason Rogers as publisher. The words "Founded by William Caldwell," will be run at the head of the editorial page, after the manner of the names of Horace Greeley in the Work Tribune, and George W. Childs in the Philadelphia Public Ledger.

BUSINESS NOTICES.

THE DICK MAILER.

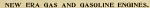
If looking for a mailing machine—one that is reliable and has stood the test of time—"Dick's Seventh Mailer" will meet your views. It is called the "seventh" because six others were made before it, each being an improvement on the one preceding, so that the last is as nearly perfect as can be

invented. Over 8,000 are in use. Three labels a second have been stamped with it. An illustration of the machine is shown on page 505. Send to Rev. Robert Dick Estate, Buffalo, New York, for particulars before you settle on the purchase of your machine.

UNLOCKING THE MIDGET QUOIN.

The accompanying illustration is that of the method of unlocking the Midget quoin. Unlike ordinary quoins the Midget requires no key for locking, the entirely new principle upon which it is constructed making it unnecessary. The key used in unlocking is operated in the mannershown. There is no friction in any operation, which makes entirely credible the claim of its projectors that it will never wear out. For use in crowded

forms the Midget is especially recommended. F. B. Stimpson & Co., 31 Spruce street, New York, are the makers of this handy little quoin.



Very great interest is being manifested in gas and gasoline engines at present by users of power in all departments of manufacturing and business life, owing to the high state of proficiency to which this particular class of engines has been brought. The expense of this style of engine is not large, and the cost to run it is low when compared with other methods obtaining power. When once an obtain all the power needed without fire, water, steam, boiler insurance, engineer, fireman, coal, wood, ashes, etc., and have it whenever needed by merely turning a wheel, it is time to at least investigate the

workings of these motors. The accompanying cut shows the engine made by the New Era Iron Works, of Dayton, Ohio, which has a number of good features which specially commend it. Being of heavy weight and slow speed it runs easily and gives steady power. The gas, air and exhaust valves are all controlled by positive mechanical movements, all timed to produce perfect results. Every movement on the outside is in sight, and easily reached or adjusted by a single bolt. The working parts are on a single lateral shaft operated by the crank shaft. The result of all these is that the engine is simple, of full power, does perfect work, and is of unquestioned durability. The power is obtained by introducing gas and air properly mixed into the cylinder, where the piston compresses it,

and an explosion is produced either by an electric spark or ignition tube, when the expansion of gas drives the piston forward. The admission of gas is regulated by a governor which takes it only as often as is necessary to do the work required, and keep up the power of the engine. Two very heavy fly-wheels are used to keep up the momentum, and make the power estady. The supply of gas is repeated, as above explained, as long as the engine is in use. When it

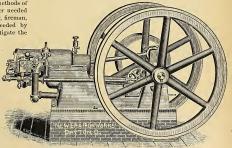
is desired to stop, the gas is merely turned off. A gasoline engine does not differ from a gas engine except that the gasoline is introduced into the pipe through which the air is taken. With the "New Era" engine the gasoline is sprayed into this pipe where it forms a gas that operates in all respects as ofter gas. The explosion of gas in the cylinder would heat it to a high degree, but this is counteracted by a supply of water in a space or jacket around the cylinder. This water is supplied either by a live stream from city mains, or by

circulating through a water cooler, which is kepf filled. The latter is the most simple and inexpensive, although the former is oftentimes preferred in places where there is a water system. An elevated tank is sometimes used which is kept filled by a pump operated by the engine. Space will not permit the mention of the many advantages of gas and gasoline engines, and the "New Era" engines in particular, but fall information can be had by writing the company at Davlon, Ohio.

THE COX READY-INDEXING FILE.

This file is the invention of a practical man to facilitate his own work as manager of the advertising department of a large wholesale house. It is, however, equally adapted for any purpose involving

the recording or use of any considerable list of names and addresses. All the inconvenient features of the more or less claborate book indexing systems are avoided. Only "live" names are kept in use, and the "dead" or discarded can be readily removed as desired. The file consists of a series of drawers, say oue (or more or less as necessary) for each state or district. Cut into the bottom of each drawer-side from within, is a groove in which slide freely tongued cards as large as the cross section of drawer inside. These are designated "twom earls," and on them are written alphabetically the



names of towns where customers or others reside. These cards are easily removed and replaced. In front of each town card are smaller "name cards," on which are placed the desired names and addresses, with other necessary data, regarding their business, credit rating, etc., one card for each name. Each drawer wheu filled will hold one thousand name cards. A sliding "compresser," working along the drawer bottom, exercises the tension necessary to hold the cards in place when not in use, and can readily be relaxed or restored as desired. A trial of the Cox file will commend it to printers and newspaper publishers. It is sent on approval, and if, after reasonable trial, it does not commend itself, it may be returned to the manufacturers and money will be refunded. H. H. Morgan & Co., manufacturers, 87 Wabash avenue, Chicago.

MEALS IN DINING CARS

Are one of the joys of travel. Well-cooked food, temptingly served, is prepared from elaborate menus that include all delicacies and substantials the markets offer. Everything



is clean, fresh and appetizing.
Owing to the complete through
train service between Chicago
and the East over the Pennsylvania short lines, more dining
cars run over them than over
any other railroad. All the fast
express trains carry cars of the

Pullman pattern. Meals are ready at seasonable hours, and may be partaken of by coach passengers as freely as by persons having accommodations in parlor and sleeping cars. Like all conveniences adopted on these lines, the dining-car service on them has reached a high standard of excellence. For details regarding the service apply to any ticket agent of connecting lines, or address H. R. Dering, Assistant General Passenger Agent, Chicago, Illinois.

A NEW PROOFPRESS.

Paul Shniedewend & Co., Chicago, have just put on the market a new proofpress which is a practical and low priced device for both small and medium sized newspaper and job offices. It is made with a bed complete, has steel polished handles, and is covered with a good quality of felt. The circumference of roller is same as the printing surface of the bed, and the roller makes but one revolution, thus does not injure type by the seam in blanket. The ends of roller traveling on the tracks are the same size as in the middle, so that in taking the impression there is no slurring, crumpling or dragging of sheet as with presses made in the old way.

THE WETTER HAND NUMBERING MACHINE.

The illustration herewith shows the new hand numbering machine made by Joseph Wetter & Co., 20 Morton street, Brooklyn, New York; a compact, solid and simple little machine, which is made as perfect in every part as good judg-



ment and the best materials would allow. The machine is entirely automatic, and is handsomely nickel-plated, the figure wheels and working parts being constructed of the finest tool steel, perfectly hardened and tempered. insuring the greatest durability and the most permanent accuracy. Its figures strike in exact alignment and give clear and sharp impressions, and the inking pad is quickly and easily manipulated without soiling the fingers. It has a quadruple action, the changes from consecutive to duplicate, triplicate or repeat being effected by a simple and convenient dial on the side of the frame. The triplicate movement is one of the points

which the makers lay particular stress upon, is of great advantage, and something that printers and others should take into consideration when arranging for the purchase of a machine of this description. The uses to which this machine can be put are so numerous that we have not room to even mention them here. It takes the place of larger and more expensive numbering machines, and its convenience, not only in the bindery, but in the business office, is attested by the large number now in use. It will number notes, checks, drafts, orders, receipts, blank books and any kind of printed matter, and is worked with perfect accuracy as rapidly as any operator can count. The manufacturers of these machines are so entirely satisfied they will do all claimed for them that they are willing to give responsible firms an opportunity of testing them before purchasing. If you are interested in having one of these machines, write them to send one subject to acceptance or return after five days' trial. We venture the assertion that if you once have a chance to examine the device and test its merits, you will keep it and perhaps order more.

RELIANCE LEVER PAPER CUTTER.

The manufacturers of the Reliance Lever Paper Cutter make a broad claim as to the improvements of their cutters over others of like styles. All parts being made by a set of special jigs, renders every piece strictly interchangeable, which means not merely that parts can be quickly and cheaply replaced, but has much to do with the uniform accuracy of the machine. The production of the Reliance is the outcome of



ery. It is designed in detail for essential strength and graceful appearance. The top arch, which receives the strain of the clamp screw, is cross-ribbed; and is well formed and extra heavy, as is also the knife-bar and clamp. These are reasons why there can be no springing or yielding on the Reliance—features absolutely essential to accurate cutting. The operation of the cutter is unhampered by gears or springs. The knife has the shear-cut, while the lever system is simple and powerful, rendering heavy cutting remarkably easy. The lever is keyed to the shaft, as is also the crank. The arm connecting knife-bar with the intermediate lever has a motion in direct line with the motion of the knife-bar, thereby guarding against lateral strain and wear on the knife-bar and slots. Powerful lateral strain and wear on the knife-bar and slots. Powerful

and easy clamping is afforded by the large clamp-wheel. The cutter has the interlocking back gauge and clamp, and gauges and cuts as narrow as one-half inch, and the back gauge comes to within one inch of the side gauge, so that the two gauges can be used together in squaring small work. A special feature is that the fingers on the clamp are made with a wider surface than those on the gauge, which minimizes creasing of the stock. The gauges are perfectly squared with the knife. When the clamp is raised, it is lower than the top of the back gauge, so that full lifts will not bulge up over the latter; and, again, the clamp does not raise above the edge of the knife, thus saving the operator many a wicked cut. It is made in 23 and 251/4-inch sizes, and furnished by typefounders and dealers in printers' materials generally. Paul Shniedewend & Co., 195-197 South Canal street, Chicago, are the manufacturers. They will be pleased to show the machine and the method of construction to all printers who are interested.

SAVING MONEY.

If three presses of one make will do as much and equally as good work as four of another, there is a manifest difference in

favor of the former of the cost of the press, the wages of one workman, and the cost of power. And, besides, there is the economy of room, which is sometimes a considerable item. Of the different half super-royal presses now made, there is but one that can run constantly faster than 1,000 per hour without serious wear and great danger of breakage. The maximum of speed cannot be attained when there is a load of unnecessary bulk; cams and slides are likewise the enemies of rapid running. It is only in a continuous rotary motion, with the power imparted by a compound toggle movement within a solid frame that the union of great strength and high speed is accomplished. The new

No. 9 Golding Jobber comes fully up to the above requirements, and Messrs. Golding & Co. invite the most rigid examination.

CHICAGO AT THE HEAD.

It will be of interest to readers of THE INLAND PRINTING to know that Chicago form has carried off the highest prize in the line of engraving at the Antwerp International Exposition. A facisimile of the letter testifying to this fact will be found upon page 558. This will be gratifying to those who are proud of the fact that America is making such wonderful strides in this particular class of work. It is also worthly of mention that this same firm received the highest award at the World's Columbian Exposition. The Franklin Company have just issued the Fall number of the Electrohype Journal, containing a full line of calendar plate specimens for the year 1895, which are far more extensive and attractive than those of any previous year. Every printer should possess a copy of this number. The address of the firm can be obtained by referring to page 496.

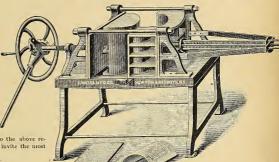
THE CHALLENGE MACHINERY COMPANY.

A representative of THE INLAND PRINTER recently paid a visit to the Challenge Machinery Co's factory, 2390 to 247 Leo street, Chicago, and was not a little surprised to find business "rushing." It will be remembered that the above corporation (organized in December, 1834) purchased the greater portion of the machinery, plant and all the special patents on printing presses, paper cutters, etc., formerly owned by the Shindelewend

& Lee Co. Mr. J. Edgar Lee informs us that their business has steadily increased, notwithstanding the depressed condition of trade during the past few months, and that the orders for August and September will be largely in excess of all previous months. It is quite evident that the machinery made by the Challenge Company is in favor with the craft; and one has only to see the works and the new and modern machinery used therein, as well as the great improvements in presses, cutters and other specialties made by this company, to understand why the "Challenge" machinery is so popular.

CURVING MACHINE FOR ELECTROTYPE PLATES.

The progress made in the past few years in the printing of periodicals, magazines, etc., on web presses instead of flat-bed machines has made it necessary to produce curved electrotype plates for use upon these modern fast-running presses. To meet this requirement several devices have been brought out. One of these, which is receiving much attention and having great success, is the machine shown in the accompanying cut, which, without being heated, will curve a plate $\frac{1}{12}$ of an inch thick and zo inches long, to a cylinder of 13 inches in diameter.



There is no gas or any other appliance necessary and no rolling or fitting. It curves the plate in one operation, only taking about two minutes, with a sung fit to the cylinder, keeps the face of the plate perfect, and gives an even impression, especially on half-tone plates. It has been in operation for the past four months, doing the finest work. The F. Wesel Manufacturing Company, 11 Spruce street, New York, are the manufacturers.

ECCENTRIC STUD GAUGE PIN.

The accompanying illustration shows the new eccentric stud gauge pin recently patented by Edward L. Megill, 60 Duane street, New York, who is constantly working on new devices in this particular line for the benefit of printers. It is especially recommended for

printers. It is especially recommended for embossing or heavy printing. As it is capable of the most accurate adjustment, it will readily be seen that where perfect register is required this gauge

In or seen that where perieur egaster is required this gauge will be found most effective. The lower portion consists of a thin disk of brass which goes under the tympan sheet. Attached to this disk is a pivot serew which is forced through the tympan, after which the other two portions of the gauge are attached, as shown in the cut. To secure the various adjustments it is only necessary to loosen the stud and move

the gauge to the proper position and then tighten the stud again. Full information in regard to this new device can be obtained by writing to Mr. Megill.

TO BOOKBINDERS.

Anyone intending to start a bindery, or desiring to increase their plant, would do well to address Street & Smith, publishers, 29 Rose street, New York, who are discontinuing their bindery and selling a number of machines at little higher prices than the value of the old metal, including Stonemetz newspaper folders, Sheridan smasher and trimmer, Campbell book folders and Thompson wire stitchers.

THE EAGLE PRINTING INK AND COLOR WORKS.

We introduce to our readers in the advertising columns this month the manufacturers of a new brand of printing inks and colors which is rapidly growing in favor. Their specimen book is a very pretty one that will be of value to the printer who strives to excel, and we hope everybody will embrace the opportunity, as the advertisement says, of "getting acquainted." E. M. Van Dyck, well known in connection with one of the largest ink houses in the East, is proprietor, and U. S. Parker, late of Chicago, New York manager.

WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAMP PRINTER at uniform price of a scent per line, ten words to the fine. Price invariably the same whether one or more insertions are taken, and cash to accommonth and no want advertisements for any issue can be received later than the soft of the month preceding. Answers can be according to the control of the month of the control of the c

OMPOSITOR—Young man, fast and accurate, desires steady position; willing to work anywhere. Address "NEW YORK," care INLAND PRINTER.

FOR SALE—A handsome \$5,000 printing plant and estab-lished business, located in Fort Worth, Texas, for sale at a sacrifice. Best city in the state. Address Lock Box 572 for invoice and particulars.

FOR SALE—Book "How to Make All Kinds of Printing Inks and Their Varnishes," and other valuable information. Price \$5. Send in your offer. GEO. W. SMALL, & CO., (Incinnati, Ohio.

FOR SALE—First-class job printing and bindery plant, well equipped with presses, type, tools, etc., and opining good business; owners wish to separate newspaper from the job pinting part; a fine chance for a pushing man; population of city, 23,000; location not far from Chicago. Address "journal," care INAND PRINTER.

FOR SALE—Well established, modern equipped, paying job office in Rochester, New York. Investigation allowed and particulars given; inventory about \$5,000 cash. Address "ROCHESTER," care INLAND PRINTER.

GREAT SACRIFICE!—A few unbound volumes of the American Art Printer to sale. Single volumes, \$1 each, complete set, from Vol. 1 to Vol. VI, \$5,90; original price, \$12,90. These volumes ontain practical papers by the best printers of the world, and the information of the sale of the volume of the information of the volume of the printers of the world and the information of the volume of the vo

PRESSMAN—Universal and Gordon, experienced on color, embossing and general job work; job compositor. J. W. CARY, 50 Dean street, Brooklyn, N. Y.

NOW'S YOUR CHANCE-For a short time only we will NOW'S YOUR CHANCE—Hor a short time only we will be end, express prepaid, "McGulloch's Practical by Necond for Country Hend Country and the state of the country of the country of the state of the country of the state of the country of the state of the country of the country of the state of the state of the country of the state of the country of the state of the state

PHOTO-ENGRAVERS' Supplies - Zinc and copper plates, etching inks and powders, leather and composition rollers. Send for price list. Information cheerfully given. ALFRED SELLERS & CO., 59 Beckman street, New York.

PHOTOGRAPHY FOR HALF-TONE ENGRAVING - A pamphlet of 16 pages, giving instructions in regard to half-tone engraving by the enamel process, by a practical worker in this branch of the business. Sent by mail, postpaid, on receipt of price, 25 cents. Address THE INLAND PRINTER CO., Chicago.

PRINTING thoroughly taught at the New York Trade School. PRINTING thoroughly taught at the New York Trade School, First avenue, Sixty-seventh and Sixty-gith streets, New York. In-struction comprises both newspaper and job work. The course in news-ments, cutting and mitering rules, making up, justifying and looking up forms. The instruction in jobwork consists of all kinds of mercantile printing. Illustrated catalogue mailed free on application.



SEND for the neatest circular ever printed, enti-ded, "Something New and Some of its Beauties." A gem of typography, describing a brand-new article on a brand-new idea, for wide-awake, up-to-date printers. Address any typefounder or CHAS. E. MAY, Moline, III.

SITUATION WANTED—A thorough printer, acquainted with all branches of jobwork, now foreman of a Boston office, desires to make a change; strictly temperate and can be relied upon; good references. Address, stating salary, Box 113, Needham, Mass.

SITUATION WANTED—By a pen artist; experienced in illustration, life sketching, portraits, designing; highest references. Address "DESIGNER," care INLAND PRINTER.

SITUATION WANTED—Job compositor, first-class and experienced, wishes situation in well-equipped office. Address "B. J.," care INLAND PRINTER.

SITUATION WANTED—Proofreader, reliable, desires situa-tion. Experience in one of the largest offices in the country. Address "A. A.," care INLAND PRINTER.

SPECIMENS OF JOB PRINTING — A volume of practical designs that should be in the hands of every progressive job printer. Plenty of colorwork; enameled stock; pages 6½ by 10 inches. Sent postpaid for 25 cents (no stamps). Order at once. E. W. ELFBS, Castalia, S. D.

SUPERIOR EMBOSSING COMPOSITION, A NEW INVEN-STERIOR EMBOSSING CONFOSITION, A NEW INVESTMENT OF THE PROPERTY OF THE PROPERT

WANTED-A position as foreman of folding paper-box shop. VV Large experience; am competent compositor, die setter, pressman aud embosser; best references. Address "FOREMAN," care INLAND

WANTED—By a reliable, trustworthy young man, a position with reliable house as salesman; good references; understands printing business; would take other position; holds position as foreman of press and job rooms. Address "C. T. R.," care INLAND PRINTER.

WANTED—LITHOGRAPHER—One capable of taking charge of that department to communicate with a large printing house with view to starting lithographing in connection. One with capital preferred. References necessary. Address "BAL/TIMORE," care INLAND PRINTER.





OUR AD. CHANGES

Nearly every month, but the good quality of our links never does. We do not make quite as much splurge as some people, but we are quietly "getting there" right along. Printers know what our goods are, keep advised of us through this journal, and when our agents call are ready with their orders for links they are satisfied will work, wanting. Do you use the Buffalo Printing history but the property of the proper

Buffalo Printing Ink Works, BUFFALO, N.Y.



THERE ARE Printing Inks and Printing Inks.

But when you get through experimenting,
come back, as everybody does, to the old
reliable goods of

GEO. MATHER'S SONS COMPANY, 29 ROSE STREET, NEW YORK. 106 PEARL STREET, BOSTON, MASS.

A FOUNTAIN PEN FOR ONE DOLLAR!



WARRANTED 14 K. GOLD.

Not a cheap pen, but straight goods, and sold as a leader at this special low price. Have you ever used a fountain pen? Now is your chance to get a good one at a low price. Indispensable for the printer, pressman, artist and for use at home, as well as for the banker, merchant, tourist, business man and student. Mailed, postpaid, on receipt of \$1.00.

THE HENRY O. SHEPARD GO., Printers and Stationers, 212-214 Monroe St., Chicago.

A CURIOSITY! — The only Engraving plant in the world NOT "the largest."



We can say, however, with all due modesty, that our work is equal to, if not superior to that produced by those who largest." We have every modern appliance necessary for the production of good work. continually advertise Write for samples and prices

PREMIUM OFFERS.

S the October issue will begin a new volume, now is au excellent time to make up club lists for THE INLAND PRINTER. No reduction from the regular rate is made for clubs, but the following premiums are offered to those who will send us subscribers, as an inducement to work up lists. The figure before each line indicates the number of yearly subscribers at \$2.00 each required to secure the premium named. Where one subscriber only is named, this one must be a new subscriber; when there are two or three, oue must be a new one; where four, two must be new; where five or six, three must be new; where eight or nine, five must be new; where twenty, ten must be new subscribers. Double the number of half-yearly subscribers must be sent to secure the premiums. Subscriptions can begin with any number.

- ms. subscriptions can begin with any number.

 Advertisement Composition, Comment and Criticism.

 Bill-head Specimens. Set No. 1 or Set No. 2.

 Bill-head Specimens. Set No. 1 or Set No. 2.

 The Color Pinter.—Farbata.

 Proceed Dictionary (cidot bound).

 Regists Compound Words and Prases.—Teall.

 Embossing from Zine Plates.—Mellon.

 Embossing from Zine Plates.—Mellon.

 Embossing Mode Easy—Lawle Kanadey.

 Embossing Aude Easy—Lawle Kanadey.

 Embossing Aude Easy—Lawle Kanadey.

 Embossing Collections of Coder.

 Embossing Collections of Coder.

 Embossing Collections of Coder.

 Tamper Collections of Coder.

 The American Pinter.—MacKellar.

 Book on Metal Engraving.

 The American Pinter.—MacKellar.

 The American Pinter.—MacKellar.

 The Pinters on Advertising.

 The Friends on Advertising.

 The Friends on Advertising.

 The Pinters Art.—Scenary.

- Wilson's Work ou Photo-Engraving.
 The Frinters Atta-Secari's.
 The Frinters Atta-Secari's.
 The Frinters Printing (cloth bound).
 Photography for Half-tone Engraving.
 Photography for Half-tone Engraving.
 Photo-Dingraving.—Schraubstadler.
 Stereotying.—Fatrisdig.
 Stereotying.—Fatrisdig.
 Steps into Journalismer Photography.

Advertisements fully describing all the above premiums will be found on other pages of this number. Look them up. Start at once and get up a club in your office. A little effort will give you a premium well worth the time spent in the work.

THE INLAND PRINTER CO., 214 Monroe St., Chicago.

SEND FOR 148 PAGE CATALOGUE OF ...

ENGRAVINGS A. W. Koenig,

312 Seneca St.,

FOR PRINTERS 36 36 36 36

Cleveland, O.

SEND 50 cents for the "Young Job Printer," the most popular instruction book for printers ever pub-lished; new edition just out. S. M. WEATHERLY, 115 Quincy street, Chicago.

PATENTS.

Patents procured in the United States and Opinions furnished as to scope and validity of given to examinations as to patentabilit to the Printing interests a specialty.

FRANKLIN H. HOUGH, Attorney-at-Law and Solicitor of Patents, 925 F. STREET, WASHINGTON, D. C.





| 读 | 读

"A Tough Clerk"

Is the title of a bright and catchy little booklet telling about its construction, uses, habits, pedigree, etc. Can be had for the asking.

JOSEPH WETTER & CO.

20 & 22 Morton St.

BROOKLYN, N. Y.

ON SALE BY ALL TYPEFOUNDRIES AND DEALERS IN OFFICE SUPPLIES

ST. LOUIS (OR. 4TH & PINE STS. ST. LOUIS, A

INDICATORS OF QUANTITY MADE OF IRON, STEEL AND BRASS OF SUPERIOR QUALITY

THE DURANT COUNTERS

FIGURES THAT NEVER LIE THE DUARN COUNTERS register accurately every revolution. A resetting white FOR CATALOGUE TO W. N. DURANT, MILWAUKEE, WIS. There are other features.

Submitted by WM. J. MEEGAN, Providence, R. I.

Cases for Newspaper Portfolios.

W.B. CONKEY COMPANY,

General Book Manufacturers for Printers

and Publishers.

SPECIAL AND ELABORATE DESIGNS FOR CASES-FOR ALL PORTFOLIOS PUBLISHED.

Handsomely Embossed Cloth, Half Morocco and Full Morocco Cases, also Cloth Sides
LOWEST PRICES AND PROMPT ATTENTION.

All Kinds of CASE MAKING and EMBOSSING for the Trade.

SEND FOR ESTIMATES.

Factor—63-71 PLYMOUTH PLACE.

Office—341-351 DEARBORN STREET.

Factory-63-71 PLYMOUTH PLACE. Office-341-351 DEARBORN STREET.

CHICAGO.

MARC S. MOLMES,

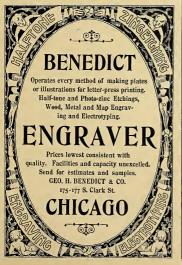
PRINT BOOK, COVER, WRITING, CARDBOARD, ENAMELED BOOK
AND COATED LITHOGRAPH



RESIDENT AGENT FOR MILLS DIRECT.

613 Medinah Bldg., Cor. Jackson St. and Fifth Ave., CHICAGO.

My connection with the Mills I represent is such that by buying through me you get mill prices. Correspondence solicited.



GEO. F. KENNY, President. GEO. W. MOSER, FRANK A. BURGESS, Treas, and Gen'l Mgr. Secretar

THE MOSER-BURGESS

Book Papers. Flat Papers. Ruled Papers. Manila Papers. Print Papers. Cardboards. Envelopes. Strawboard. Twine. etc. PAPER COMPANY_

237=239

Monroe Street, Chicago.

##*########

Particular attention to mail orders. Correspondence invited. We make a specialty of looking after orders where

odd sizes and weights are required. Surplus stocks of manufacturers bought, which our customers always get the benefit of.

SEND FOR OUR CATALOGUE.

PHOTO-ENGRAVING.

THIS book, by CARL SCHRAUBSTADTER, Jr., gives clear and concise directions for producing engravings in relief by modern methods of photo-engraving. It does not describe every possible variation, but gives accurate directions for following the best processes for making cuts -both in line and half-tone. Full instructions are given for making negatives by the wet collodion process, printing on zinc, etching and coating the plate and finishing and routing the block. Special chapters are devoted to the equipment of the shop, mistakes which beginners are apt to make, half-tone on zinc and copper, gelatine swell and each of the gelatine washout methods. Many procedures of special interest to the photo-engraver, such as mezzotint etching, making and bleaching silver prints, etc., are treated of at length. Numerous improvements, such as printing directly on zinc without the use of a frame, protecting the lines by powdering four times, etc., are introduced in the body of the work. Many of these are of great importance and have never before been published. Accurate formulas and directions are given for compounding all the preparations used. It has been the author's endeavor to put all needful facts in such shape as to be easily understood, and to enable the beginner to avoid mistakes. The book is bound in cloth, illustrated with numerous diagrams, and provided with a copious index. PRICE, postpaid, \$3.00.

Address all orders to

THE INLAND PRINTER CO., 214 Monroe Street, Chicago.

The American

.. Originators of Beautiful .. Book, News Jobbing Paces

ype Jounders'

SELLING AGENTS

ALEX. COWAN & SONS, Ltd., Melbourne and Sydney, Australia. M. P. McCOY, London, Eng. E. B. PEASE, Detroit, Mich. DOMINION TYPE FOUNDING CO., Montreal, Can. THE SCARFF & O'CONNOR CO., Dallas, Texas.

DODSON PRINTERS' SUPPLY CO., Atlanta, Ga.
DAMON & PEETS, New York City.
R. W. HARTHETT & BROS., Philadelphia, Pa.
F. WESEL M.G. CO., New York City.
MOBERT ROWELL Louisville, Ky. TORONTO TYPE FOUNDRY CO., Toronto, Ont., & Winnipeg, Man.
GOLDING & CO., Boston, Chicago and Philadelphia.
H. L. PELOUZE & SON, Richmond, Va.
NELSON, CHESMAN & CO., St. Louis, Mo.



OF THESE , FOUNDRIES

SELLING AGENTS

Polding Machines . . .

Cases, Stands, Cabinets

Gallev Racks

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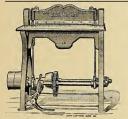
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ATLANTA, Ga., June 11, 1894.

JOHN THOMSON PRESS COMPANY.

Gentlemen: Being desirous of keeping up with the procession of the fin de siècle

We print this letter with the consent of Mr. Davis, but the italics are ours.

followers of Gutenburg, would request that you mail to my address a copy of your latest artistic catalogue of the "Colt's Armory" Press. I now have one of your presses and am thoroughly convinced that it is, scientifically

Shall we send a Catalogue to you? *

and mechanically, the nearest approach to perfection ever attained by any maker, in a printing machine.

I have one slight objection to press-smutting of tympan when impression is thrown off, when working a heavy form, even with only a few sheets of tympan and those drawn tight. Would suggest as a possible improvement on machine, as now constructed, that you increase the throw of the eccentric impression sleeves. Of course, I understand that the less the throw of the eccentric, the strain is not near so great on the adjuster-bar and latch, when impression is adjusted in any position below dead center of eccentric. However, think a slight increase of opening when impression is thrown off would be advantageous.

This was more properly corrected by giving a longer drop to Adjuster-Bar, WITH-OUT increasing "throw"

I inclose proof of an ad. which I agreed to run in a pamphlet for you gratis. Trust you will find same satisfactory.

This ad. was a job in four colors, alike creditable to the Printer and to the Press, 1

Respectfully,

(Signed) J. W. DAVIS.

There is a most desirable moral force in a perfectly printed page, a force whose importance is too often lightly considered by printers having to do with the public. Think of reading Shakespeare from the smudge of a rubber stamp!

Not only is it possible to produce the Finest Art Printing on our "Colt's Armory" Presses, but you can turn out more of it in less time. Is not this the combination to bring the right result?—the moral force to get the customer and the out-put to bring the profit.

JOHN THOMSON PRESS COMPANY,

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NEW YORK CITY.

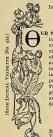
^{*} It is fully illustrated, size 9 by 12 inches, 32 pages, with embossed cover.

[!] For a specimen of fine color printing, see the insert, "A Street in Venice," in Angust number of *The Indiad Printer*, which was printed by The Henry O, Shepard Company, on one of their "Colfs Armory" Presses. We are having 1,000 of these printing for our own use, and would be glad to send you a copy which we think will be worthy of framing, as the aforescald company are printing them.

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JR NEW TINT BLOCK PROCESS enables every printer to make his own tint blocks, color plates, ornaments for embellishing a faucy or eccentric job, embossing dies, etc., without the services of an engraver. The handling of the Process and tools is so very easy that it must be adopted by every letterpress printer, as it enables him to decorate his work, and produce elegance and effect in commercial printing with the greatest ease and dispatch. Absolutely no experience required, as with our Patent Plates, Tools and Book of Instruction, any intelligent compositor or pressman can do his own engraving, and make tint blocks of all kinds in a variety of designs for single letters or whole forms, and at trifling expense.

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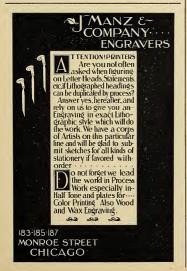
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EVELYN PATENT TINT BLOCK CO.,

NEW TINT BLOCK PROCESS, VIGNETTES AND ORNAMENTS FOR BOOKS AND JOBWORK. NOVELTIES IN BRASS RULES, RULE TERMINALS, ETC. Manufacturers of Specialties for Printers,

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that will introduce us, but

Don't forget

to ask about our CHINESE BLACK

"just for fun," you know-not business-for, of course, you are

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"wouldn't change your Ink for your Father." Yes, we know: sounds natural.

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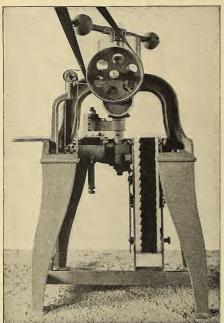
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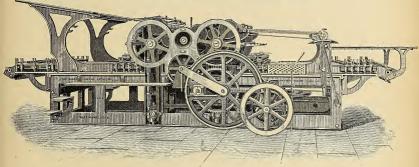
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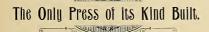


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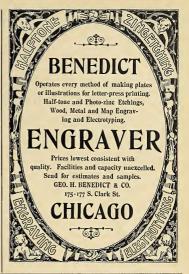
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THE

INLAND PRINTER

A TECHNICAL JOURNAL.

DEVOTED TO THE ART OF PRINTING.

VOLUME XIV.

October, 1894, to March, 1895.

CHICAGO, ILL., U. S. A.:
The Inland Printer Company, Publishers.



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JOHN BOYD THACHER, CHAIRMAN EXECUTIVE COM. ON AWARDS.

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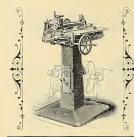












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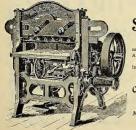
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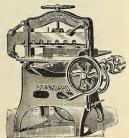
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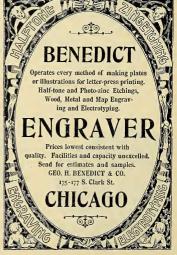


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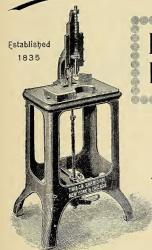
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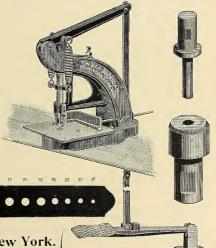
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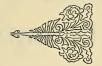
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By Chairman.

(SIGNED) M. I. MCDONALD, JR., Chief of Awards for Machinery.

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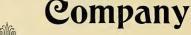
DODSON PRINTERS SUPPLY CO, Atlanta, Ga.

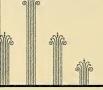
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The catalogue tells you about it. Calling upon us will give you a better idea. But if you cannot call, write anyway.



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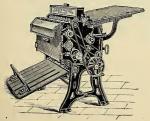
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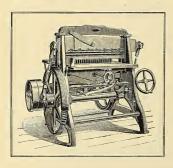
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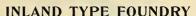




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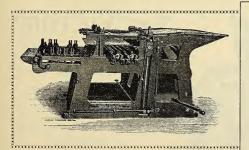
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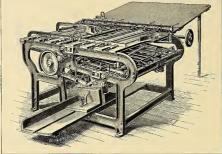
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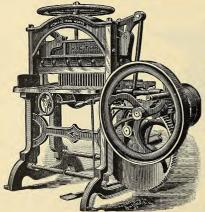


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12 Lafayette Place, FRED'R H. LEVEY Co., New York: New York, June 12, 1894. FREDE R. LEVEY CO., New York: New York, June 12, 1894.

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conditions as changes in the atmosphere and various kinds of paper—has
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D APPLETON & CO.

72 Fifth Avenue, New York, June 26, 1894. Messis, Fred'k H. Levey Co : Dear Sirs,—We take pleasure in saying that we have used your ink for a number of years, and we have found it uniform and satisfactory.

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Business Department. Philadelphia, June 19, 1804. THE FRED'K H. LEVEY CO., 50 Beekman Street, New York:

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Believe me very appreciatively and sincerely yours,

JOHN BRISBEN WALKER, MR. FRED'R H. LEVEY, Pres't, etc.

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New York, June 10, 1804. THE FRED'K H. LEVEY Co., New York City :

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H. WIMMEL, Secretary.

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GEYAN DREUTHY.

The Ninety-third Regiment of Scotch Highlanders, on their way to the second relief of Lucknow* during the Sepoy mutiny in British India, when marching through the streets of Calcutta were met by the European residents with the most open-handed hospitality. Thus, among other generous acts, tankards of cool beer were passed along the kilted lines—of which, it is duly recorded, the "kilties" did not require much urging to partake, because, as explained, with that honest innocence peculiar to that nationality and in the richness of their own vernacular, they were "geyan dreuthy." It is difficult to convey in English the full significance of this dialectical expression. To be dreuthy (thirsty) might be signified by a goblet; but to be geyan dreuthy (very, VERY thirsty) would be best illustrated—well, say, by a gallon!

The foregoing pretty well indicates, we think, the state of trade in general. It's "dreuthy"—nay, more, "geyan dreuthy." Does this not imply that greatest of all abhorrences of Nature—a void, a vacuum?

We know, and many of you must secretly admit it, that one of the great voids in the printing offices of the United States is caused by the absence of our "Colt's Armory" Presses.

Gentlemen, we are prepared to supply the deficiency—to fill the vacuum—and thus put you at peace with Nature. So armed, you will be irresistible in competition. Once properly filled up with "Colt's Armory" Presses, with "dreuth" allayed, and then, like the gallant lads of the Ninety-third, you will surely rescue your trade from oblivion; for these presses surpass all others in the reaching qualities of endurance, convenience and speed.

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"you ken us and we ken you; we will bring the women and children on it 'Lucknow or dee
wi' you in the attempt." And they researed them. No human act in history stands on a
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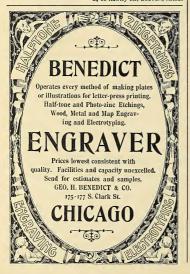


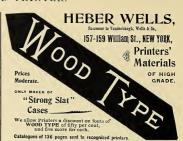
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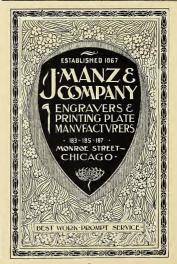
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MAMMOTH LABOR-SAVING FURNITURE CASE.

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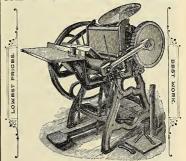
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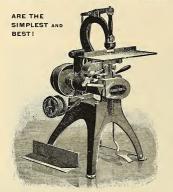
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A FAIR-WEATHER SAILOR.

Photo by Anne, Portland, Oregon



FRONTISPIECE, THE INLAND PRINTER, OCTOBER, 1894.

"MOONLIGHT."
FROM PAINTING BY G. A. COFFIN.



TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

Vol. XIV - No. 1.

CHICAGO, OCTOBER, 1894.

THREE-COLOR HALF-TONES.



RITING for and from the standpoint of the average photo-engraver, if we commence in the unusual way of discussing failure and causes of failure it is only because we are so thoroughly acquainted with his tools and surroundings. It will be granted that even

the best operators in photo-engraving establishments have, on more or less rare occasions, experience of fog, arising from some cause generally connected with the silver bath, and how seldom such fog arises from any defect in the camera; and yet it is not because the camera is perfect and light-tight, but because of the extreme insensitiveness of the wet plate to anything but direct light.

We are quite within the mark when we say that two-thirds of the cameras used in photo-engraving establishments are not light-tight, although for years good work has been turned out with them. We do not even exempt new cameras from this statement. Taking these facts into consideration, it is necessary at the outset to examine the camera thoroughly and close up holes wherever found; the joints between the bellows and frame are generally defective and require felt and good screwing up to make them perfect. If, after testing, the camera is found all right, the attention must be turned to the plateholder, and some method must be found to insure the three negatives being exactly the same size: there must be no variation one-sixtieth of an inch in a six-inch picture will spoil the whole effect. This is apt to be overlooked till too late, the fault not being apparent till the blocks are in the printing press. The best way to get over the difficulty is to make every part of the camera absolutely rigid

The darkroom next requires attention, and if arrangements can be made for an extra darkroom or drying room so much the better. Of course, it is necessary to see that white light does not creep into these rooms from unthought-of quarters, and a ruby lamp, such as is used by dry-plate photographers, must be ready for use as required.

** FRMS \$2.00 per year, in advance.

Supposing everything has been done that forethought can imagine, we can proceed with the negative making. We are not going to theorize and argue as to whether the primary colors are violet, red and green, or yellow, red and blue; we have nothing to do with that at present, our object being to give instructions that will lead to good results.

For the sake of explanation we will suppose a diagram made up of standard yellow, red and blue figures, and we wish to reproduce it. Now, there is no known photographic process which in its negative will give the red and blue of equal density and the yellow as clear glass. So it is necessary to compromise, and in making our negative we get both red and vellow as clear glass. To make this negative it is only necessary to make it with an ordinary wet plate without any color screen. Any screen used would only lengthen the exposure without any compensating benefit.

The ordinary collodion negative is quite insensitive to our standard yellow; but, as that yellow becomes lighter or more nearly approaches white, you have a deposit in due proportion to the amount of white contained in it. The block made from this negative will be printed in yellow, and, of course, the yellow will underlie the red, and might be considered as untrue, but by a later compromise we reach a true result.

In making the negative for the red plate, the object is to get our blue and yellow of as equal a density as possible and our red as clear glass. A collodion plate would not do this, no matter what treatment was given it, and no matter what color screen was used, so we have recourse to a gelatine plate which has been sensitized for the yellow. Now, there are several brands on the market which are so sensitized, but they are not all suited to our purpose without very great differences in treatment; consequently, it is not advisable to discard a batch of plates without trying different methods.

For example, there is a brand of plates on the market of three rapidities. With the slowest no satisfactory result can be had in our work; the medium work well and give excellent results with a green screen of certain spectroscope qualities, and the rapid give excellent results with a yellow screen, so that any readers who may have experimented and failed may find cause in the above. Taking, say, the medium brand, a negative made of our standard would give the red clear glass with the vellow of somewhat greater density than the blue, but by the use of a green screen the density of the blue would be brought up equal to the yellow. Taking the rapid plate, our negative would show the blue as having the greater density; but by the use of a very pale vellow screen our blue and vellow would be again equal. Either of the plates, then, treated in the manner suitable to them will give us the results required. So much for the yellow and red negatives, which are comparatively simple and easy to make.

In making the negative for the blue we have to rely more upon ourselves as there is no gelatine plate in the market which is at all sensitive to red, and to make it we must take an ordinary gelatine dry plate and sensitize it ourselves, and it is here where the usefulness of the extra room comes in. This room must be light-tight and free from dust.

The best sensitizer for red is cyanine, which is a somewhat expensive salt, costing \$1 per fifteen grains, but it goes a long way. Dissolve two grains of evanine in four ounces of alcohol and keep this as a stock solution. Take twenty ounces distilled water and to this add one dram of stock evanine solution and one dram of strong ammonia. Have a clean developing tray all ready in the drying room, with your dry plate developing lamp lit and as far away as possible. Now pour into the tray six ounces or thereabouts of your solution, and immerse in it for the space of three minutes one of your dry plates, going over it occasionally with a swab of cotton to prevent bubbles. You may sensitize two plates in this solution, then throw it away and take fresh, until you have sensitized all the plates you want for the following day's work. The plates do not keep well, so it is better not to sensitize more than is necessary. Set the plates in a rack or against the wall and leave them to dry thoroughly, preferably over night.

The exposure for the blue negative is somewhat long, being practically ten minutes with the object in full sunshine, or anywhere from half an hour to an hour in the shade, the reason, of course, being that in order to get the red as white you must photograph through a red screen.

On development it will be found that our red and yellow are of equal density and our blue is clear glass, which is as it should be.

In the development of these color plates it is advisable to have them as nearly alike in density as possible, and it is better to carry out the development by means of some of the newer developers, such as hydroquinone, eikonogen, metol, rather than good, old-fashioned pyro, which has a tendency to stain,

Having got your negatives they must be left to dry, and when dry transparencies must be made from them, either by the wet or dry plates, taking an especial care of size and getting all the detail which is in the negative.

From these transparencies make your half-tone negatives, either with the single-line plate or the cross-line plate, with suitable aperture. This is all that there is in the making of color plates, except, of course, the addition of "brains," which perhaps are as necessary as anything else. We are constrained to this last sentence from the vaporings and rubbish written lately by one man on the subject. Ordinary dry plates do not give results at all; no screens can be used on ordinary plates to give orthochromatic results without the plates themselves have been treated, and anybody who says differently has not the slightest knowledge of the subject he is talking about.

The printing of the color plates seems to us to be the most difficult part of it, principally because suitable inks are not generally on the market, and the other reason that printers have such a strong desire to see the original and match their inks therefrom, this really having nothing to do with it and should not be allowed. But we hope to return to this subject next month, and will have more to say about it.

Written for THE INLAND PRINTER.

WEAK POINTS IN TYPE DESIGNING.

HAVE devoted a space to the subject of standard, which would be dispersed. were it not that the standard base of measurement lies at the root of every development of type, and even affects the detail of proportion of face - a fact which is only slowly becoming recognized. I purpose now proceeding to proportions of justifiers, systematic nick, lining of face and proportion of set. Seven years ago I advocated reforms in all these directionsreforms which I am glad to see being introduced, one by one, by various houses. In fact, were it not that my printed articles of 1887 are all on record, some of your correspondents might tax me with borrowing my suggestions from the recent improvements introduced by manufacturers themselves.

First, as to justifiers. American and German type, being graduated to a standard point, and proportioned to a scale of arithmetic progression, has this enormous advantage over English and other unsystematic bodies, that each duly proportioned space belongs equally to two bodies, as it is used upright or sidewise. On the old plan, a pearl two-em was equivalent to a long primer en - but bore no regular relation to any other body. In fact, such was the perversity of certain manufacturers, that I can show in my office an English two-line great primer about three points larger than two lines of great primer from the same house;

and a four-line emerald that refuses to work with a two-line emerald of the same foundry; three bodies of two-line emerald from one American foundry; and from the same house an english and two-line english of utterly irreconcilable standards. In the latter case, the fonts belong to the same series, and were shipped to me in the same parcel. This was in 1876.

In Germany the systematic casting of justifiers is carried much farther than in America, and deserves imitation. The standard of progression generally adopted for justifiers, fancy rule, etc., is four ems, with shorter lengths for justifiers. The usual lengths supplied are 4, 8, 12, 16, 20, and sometimes 24 ems. The widths are 1, 2, 3, 4, 6, 8 and 12 point - sometimes, in the case of rule, 11/2 and 21/2 points. These widths are followed in all sizes of spaces, from nonpareil up to the big size like 72-point. Observe the vast economy of space so arranged - and the accuracy of justification secured—actually to a typographic point, or even half-point, in either direction! The American justifiers have never been systematized like this. For example, without using a single lead, but the mere ordinary justifiers, any column of even picas in German work may be spread out with 1 to 12 points between the lines, the space ascending in a half-point scale, and space of any body may be used for the purpose. As for English type, it is hopeless to attempt to use a space two ways, unless it be pearl with long primer, or nonpareil with pica. A column of long primer or brevier figures must be justified to its own quads—to adapt it to pica is impossible. A piece of card must be run down the column—sometimes used as a space in each line. Hours of time are wasted in using these stupidly incommeasurable bodies, and the temper of the skilled workman is sorely tried. Not the least annoyance is, that the measures approximate too nearly—so nearly, as a general rule, that the ordinary hair-space is much too thick to be used to make up the difference.

But the Germans go farther than this. Take a justifier four ems wide. This can be used three ways in justification, as against the English one way only, and the American two. Let it be, say, 4 by 1/2 ems, or 48 by 6 points. You have set a row of these with a border, and your nonpareil blank is 6 points short. You need not pick a 6 by 6 point space from the case and put in. Turn one of your 48 by 6 point justifiers on its side, nick to the bottom of the stick. and the border is justified. The justifier is then 52 by 6 points, for the height of all German spaces is fixed at 52 points, or 41/2 ems. In a long line, justification is effected by turning down two or three spaces. The reduced height of 48 points gives ample grip, and poking about with small justifiers is avoided. And why not? Is it not as easy to cast a space just 56 points high as to cast it to a random and useless height? Of course, a 36-point or smaller justifier could not be so used; but every German justifier of 48 points can be



Plate by Garden City Electrotype Foundry, Chicago

AN OLD HOMESTEAD.

used with equal accuracy in three ways. Each of its three dimensions falls into the systematic scheme of justification.

A systematic nick, so far as I know, is only in use by Caslon, of London. For once, a change which saves the founder endless time and trouble is of benefit also to the printer. Caslon's spaces, for nineteen years past, have been nicked on a regular system, thus: Pearl 1, nonpareil 2, minion 3; brevier 1, bourgeois 2, long primer 3; small pica 1, pica 2, english 3. As no one could mistake a pearl space for a brevier, or a bourgeois for a pica, any space thus nicked can be identified at sight. Of course, it would be impossible to extend this system to the types themselves, as variety of nick in the same body is essential to distinguish between faces nearly alike. To the late Mr. Alexander Wilson, of Glasgow, is due the invention of this excellent labor-saving scheme, which he carried into effect in the year 1836. Nearly sixty years have passed, and slowmoving manufacturers still take the trouble to cast their spaces to match the varying nicks of their body-letter, to the confusion of the compositor.

Another reform in the nicking of type I advocated years ago in Typo, and would again urge it upon the attention of founders. This is, out of respect to the compositors' eyes, and to his time, to vary the nick in the case of border sorts, Greek, Hebrew and other foreign characters closely resembling each other, so that they may be immediately distinguished without looking at the face. Take the case of a nonpareil border like some of those of the Cincinnati Foundry. where the delicate shading require that half the pieces should be set vertically, and the other half horizontally. They are all nicked on the flat, and are perpetually getting mixed, both in the case and in actual use - often passing the proofreader and marring work. The whole trouble would be avoided by nicking the horizontal characters on the side, and the vertical on the end.

In the article to which I refer (published March, 1887) I gave diagrams, showing how the usual fourteen (some fonts have sixteen) varieties of Greek accents, simple and compound, could readily be distinguished by a systematic nick. With a little practice, a compositor could distribute accented Greek as quickly as unaccented, having no occasion to look at the face of the letter to detect the accent. In the case of types, brevier size and smaller (down to diamond), it is simply ruinous to the eyes to have to make the discrimination, even in a good light, and when a considerable work, like the New Testament or the Iliad, is composed in Greek, the loss of time in distribution, to say nothing of the strain on the sight, must be incalculable. (One day, if my readers think it will interest them, I will send a copy of my diagrams to The INLAND PRINTER.) One of the English founders was good enough to write to me on the subject. He said: "Very good notion, if practicable, but we are sorry to say there is a huge practical difficulty in the way. To nick sorts specially would enormously increase the cost of type. A change of nick can be effected in two ways only: by shifting the mold for every character, or running a nick in with the plane after the type is finished - both costly and tedious processes. No printer would pay the extra cost for the sake of compositors who cannot see well enough." So ran the founder's criticism. Of course, having no practical knowledge of typefounding, I could not press the point. But what was then supposed to be too costly to be practicable, could now be done easily enough. Almost by the same mail in that same year (1877) I had a circular relating to the Thorne composing machine. For this machine, every character required a special nick. So the manufacturers had constructed a special nicking machine, adjustable to the thousandth of an inch. More than this, they offered to specially nick, to suit their machine, any type sent to them, at a very nominal charge, There does not seem, then, to be such an insuperable difficulty after all. And my suggestion was not so much for the benefit of dim-sighted compositors as to preserve the eyes of those whose sight (as mine was once) is good.

Written for THE INLAND PRINTER.

NOTES ON THE BINDING OF BOOKS.

F all the stages through which a book passes before it reaches the hand of the finisher, the most important is sewing. And yet, even in much of the so-called "extra work" this part is often slovenly done. It is the thews and sinews of the book and its proper execution is absolutely necessary in the better grades of bookmaking. The life of the book depends upon it. Books issued in wrappers, or temporary cloth cases, should be properly sewn if worth preserving and rebinding in permanent form. Mr. Zaehnsdorf considered this branch of the work so important that he devoted eight pages of his manual to a description of the several styles, while Mr. Horne devotes six pages of his treatise to the same subject. The various kinds of needlework described by both authors show that in bookmaking there be certain who do "plain sewing," and are capable of no other, as in the domestic curriculum. The "plain sewing" may be designated as of two kinds, machine and hand work, both almost equally bad, and one little less than criminal when applied to good books. Mr. Zaehnsdorf, in his manual, gives a cut of a diabolical contrivance called a "sewing machine," much used in America and not unknown in England, as one's own copy of Mr. Edward Clodd's sketch of "Jesus of Nazareth" attests. This machine is fed "with wire from spools by small steel rollers, which at each revolution supply exactly the length of wire required to form little staples with two legs. Of these staples, the machine makes at every revolution as many as are required for each sheet of the book that is being sewn - generally

two or three, or more, as necessary." But further description of this method is unnecessary, as one fears Mr. Zachusdorf's conjecture, that the price of one hundred and fifty guineas for the machine would tend to keep it out of general service, has not proved true in America.

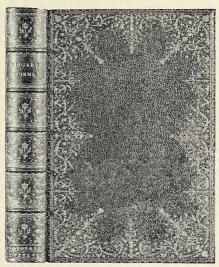
The other kind of plain sewing is accomplished by "sawing the backs," as it is called, to let in the cords. This is another labor and time saving device, and was

introduced by a Frenchman named Derome. otherwise of hallowed memory. At least he is supposed to have been the first binder of repute to employ it - as he was also the first to employ the guillotine to deprive the book of its margins. The sewing of a book is usually so effectually hidden that the dear public is not always able to determine its character without making an experiment more or less disastrous in its consequences. It is to be regretted that the old English statute fixing a fine upon any binder who sewed his books on false bands was not made general in its application; and it is to be feared that even in England this statute is now "more honored in the breach than the observance."

The common, ordinary way to sew a book, which is employed by the common, ordinary workman, is to cut a series of grooves in the back by a saw. Into these grooves the cords are laid, and the thread passed over them in the several sections, after which the back is glued and the back lining pasted on. Thus flexibility and strength are sacrificed to cheapness. The other style, called "flexible," simply and briefly described, is to lay the bands or cords on the back, and to pass the thread from the inner side entirely round them, in the form of a circle. This requires no mutilation of the sections, and is not only the stronger and better plan, as it admits of

greater flexibility and ease in opening the book, but it is the more artistic; and these are the veritable bands that show on the back when the book is finished. It may be urged that cloth being temporary, the cheaper sewing is sufficient, but much art is now shown in the selection and decoration of cloth cases by many publishers, and the style has come to be treated as more or less permanent by book buyers of the present day; hence the desirability of the flexible sewing even in edition work, which costs only 3 to 5 cents per volume more than the ordinary. A book with deeply sawn backs sewed in the ordinary way is an offense to the eye, and is difficult to manage in rebinding, as in gluing the cuts are filled and the back is thus made rigid, and is likely to break between the sections when handled roughly. Care in handling will obviate this in a measure, and hints on the proper way to open a new book will follow in the proper place.

Since handmade papers have come into such general use, the need of great care in the sewing becomes more apparent. The heavier qualities of these papers are not suitable for small books, for obvious reasons, and it is to be regretted that more discretion and taste are not shown by the publishers in making a selection. Such mistakes were not made by the early publishers,



GREEN POLISHED LEVANT MOROCCO, Bound by the late Francis Bedford, after a design by Derome.

as one may readily ascertain by a comparison of modern books with those made by the Elzevirs, the Aldi, and other sixteenth and seventeenth century pubishers. In those days the publisher and the printer were one and the same man, and arbitrary rules were not laid down by the publisher contrary to the judgment of the printer on the selection of paper or arrangement of other details. In edition work there is a style of sewing recommended by Mr. Zaehnsdorf which he calls "flexible, not to show." In this style, after marking up the back, the book is slightly scratched on the bandmarks with the saw. A lighter cord is then used, and after sewing in the flexible way the cord is knocked into the back in forwarding.

There is still another style in vogue which, partly because of its cost, is rarely used by present-day binders, though Mr. William Matthews tells us he has used it in several instances on expensive books where great flexibility was desired. In this style the sheets are cut into separate leaves with great trueness, then the back is rounded in a mold, after which it is lightly dipped into liquid caoutchoue, or India rubber. A large folio volume bound in this manner by Mr. Matthews has been in use for thirty-five years, he tells us, and every leaf is as firm as when the binding was originally executed.

À little detail of sewing on which even the best craftsmen do not agree, is the fixing of the end-papers, which is usually done by overcasting or pasting, or both. As Mr. Matthews did the work it was durable; but other binders do not exercise so much care, and as a result the paste gives way in time, or the overcasting is defective and the end-papers separate from the sewn sections. One is therefore inclined to indorse the plan recommended by Mr. Horne, and now in quite general use by some of the better craftsmen even for edition work, which is to mount single sheets upon guards and sew these and the end-papers with the sections in the regular way.

As to the thread to be used, Mr. Zaehnsdorf recommends Marshall's as the best for all kinds of sewing, but there are doubtless others in use of equal merit. Mr. Cobden-Sanderson uses silk thread, but one cannot say by whom it is manufactured. The relation of the sewing to the style of the back in decorated leather bindings will be considered in another section of these Notes.

We have now come to the stage where we must decide upon the style and quality of the end-papers.

Written for THE INLAND PRINTER.

METHOD OF ROUND-CORNER CUTTING.

BY HARRY S. MERRILL.

THE past few years have shown a wonderful and still increasing popularity of the round-cornered card. Here a simple method is shown for doing this work on your premises, with an outfit at once inexpensive and effectual.

Procure a carpenter's iron clamp, with about sixinch spread, which will probably cost 30 cents, a



of both cards and board are now cut off with the chisel, and finished up with a small piece of sandpaper. The pack is now unclamped, and the operation is repeated until the entire job is cut. A thousand should be cut in twenty minutes. By doing your own corner-cutting it is not necessary to carry a large stock of cornered cards, as any special stock or size may be treated in this manner in a few minutes.

In varying the cut or changing the chisel, the kind and size of corner may be altered. The printer's ingenuity will suggest other uses for the same appliances.

Written for THE INLAND PRINTER.

THE STEREOTYPE MOLDING MACHINE.

BY A. L. BARR.

THE molding machine, although in use for many years, until recently was comparatively little known, and it is today almost an unknown machine in the West, there being not more than a half-dozen machines west of the Mississippi river. But the stereotyper, nevertheless, realizes that the molding machine. like the typesetting machine, has come to stay, and the sooner a workman learns to run it the better his chance will be of getting or holding a good position. Stereotypers have scoffed at the molding machine, some of them asserting that the machines are injurious to the types and wear them out quickly, while others claim the machines cannot make a good mold. It has been fully demonstrated, however, that both of these objections are without foundation, so far as newspaper work is concerned. As regards the first objection, the typesetting machines completely obliterate it; and the second has been removed by the combined efforts of the paper manufacturers and the stereotypers.

It is only a matter of a few years until the molding machine will be in general use in newspaper offices in all parts of this country, and probably to some degree of success in job offices, although at the present time I do not think it would give very good satisfaction for jobwork. I have often been asked concerning the advantages of molding machines. One advantage is, saving of time. With the aid of the machine and a centrifugal dryer it is not unusual to make plates in five and one-half minutes from the time of receiving the form until the plate is ready for the press. Another advantage of 'the molding machine is that the blanks or spaces hold much better, thus doing away with the necessity of packing, as only the extra large spaces are ever packed, and they are only packed in the center to make a support.

To illustrate how time is saved by using a machine and drier, my experience while visiting the stereotype department of one of the eastern dailies will serve. In the newspaper office I visited, the molding machine and drier has been successfully used for years, and while I was there five forms were sent to the stereotype room, all inside of four minutes. The first form was under the press in one-half minute, although it was an open page, and the second form was going under the next steam table before the first two men had finished screwing down the platen, and so on until the four forms were under the two double steam tables. This office has two tables, with two platens on each table.

The first form was allowed barely three minutes under the table and less than a half minute in the drier, and in five and one-half minutes the first plate was ready for the press, but the first plate had hardly started for the pressroom until the next one was also ready, and so on until all the presses were started. It would have been impossible to have started all these presses in such short time with the brush-molding process.

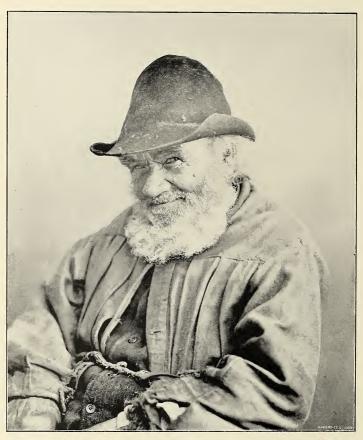
'To me it is a mystery why the stereotypers have opposed the molding machines so long, unless it is the fear of not being able to operate them. Especially does this apply to the West, where we are always supposed to be on the lookout for improvements. It has been fully demonstrated by the smaller offices that have adopted the machine that it is not necessary to have a laboratory and a fancy icebox, or to go to any trouble and expense to make a paste and matrix that is in every respect as good as the offices that have all these fine auxiliaries. When noting the iceboxes for paste, with supply of ice renewed each day, the fine copper-jacket kettles for boiling paste, fine apothecary scales and graduates to weigh and measure each ingredient, I had to laugh as I imagined the expression of the manager's face of one of our western papers if the stereotyper should make a request for these articles, and although these are very nice things to have, they are absolutely unnecessary for the successful operation of the molding machine. I presume that it is not necessary for me to describe a molding machine, as most, if not all stereotypers have either seen a machine or the picture of one. They look like a large old-style army press with an extra cylinder under the bed to strengthen it. The centrifugal drum is like a large coffee or peanut roaster, the mold being placed in a circular wire screen, which is attached to a shaft that is connected by a belt to the power and revolves 500 revolutions per minute when put in operation. The mold is roasted with gas, pipes being placed at the bottom and operated like a gas cooking oven. The mold is only left in it about half a minute, but in that time it removes all the moisture that is left therein and bakes it so hard that the spaces hold much better than without it. The molding machine can be used without the gas attachment, but it is a great advantage to have it. Backing powder is never used with the molding machine matrix as there is no need of it; indeed, it cannot be used successfully as there is no extra back used. To go into the details of how to use the machine, first let me impress on the reader, who has never used a machine and intends to do so, that the brush molds will not work successfully thereon. This has been tried hundreds - yes, I might say thousands - of times. When you start to use a machine drop all the old-style ways of making matrices and paste and start with new paper, new paste and a new way of making matrices, if you want to meet with success from the start.

In the first place, get molding machine paper and then make the paste as follows: Back paste—three pounds of wheat flour, five ounces of oxalic acid, seven quarts of water and six ounces of glue (some prefer gum arabic, and I believe it is better but more expensive). The first thing that will come to a brush molder will be that I have forgotten the starch, but I have not; you can use a little starch if you cannot discard your old friend, but that is not according to "Hoyle." This paste is supposed to be boiled in a jacket kettle, but if you cannot get a jacket kettle, boil with steam, having the steam as dry as possible.

Now for the face paste. Some may say, What! two kinds of paste! Yes, you must have two kinds of paste if you want to make your molds the same as those of the most successful operators, although some use but one. The ingredients of the face paste are as follows: three pounds of flour, twelve ounces of glue or gum arabic, three and one-half pounds of whiting (some use china clay) and three quarts of water. You can use corrosive sublimate or alum and muriatic acid to keep the mixture from souring. Now, take your paper and dampen one-half of it the day before you intend to use it (this is where you use the class of paper that requires two sheets, which, I think, is the best), the other half being left dry. After you have thinned sufficient back paste for the present use by adding water until it is like thick cake batter, spread it on the damp back and then place the other back on, rolling it on with an iron roller; make all the backs before putting on the tissues; and then roll the tissues on the same way. You can use two, three or four tissues, according to your own fancy, but I would advise three or four for a beginner. At this point your trouble has only commenced - you will probably have the material molded too deep or sometimes too shallow; but this point you will have to learn by experience; your matrix may be too wet or your paste may be too thick, or your type too wet, or your impression not right; but a little headwork will overcome all these difficulties.

You must have a thick, soft felt blanket to put on the top of the mold so as to get a deep impression. There is no need of running it through the machine but once, forward and back, with the same blanket; but if you wish you can place a sheet of backing paper on top of the blanket before starting back, and in this way you will get the molds a little deeper without having your machine set so heavy. It is often the case that in molding a form where a part of it is open or "phat," that the mold will wrinkle; but this will not injure the results if you will place a piece of emery paper on a small block of wood and rub the wrinkle on the back of mold down even with the surface. After molding the form, do not remove the molding blanket until you have the form on the steam table and have the drying blankets ready to put on as the mold has a tendency to raise.

Now, if you have a molding machine and have not been able to operate it successfully, try the plan outlined above and you will find that it will work to your entire satisfaction. Do not hesitate to write to the editor of this department at any time.



Specimen copper half-tone, by SANDERS ENGRAVING COMPANY, 400, 402 North Third street, St. Louis, Mo.

"AN OLD LANDMARK."

Photo by Elton, Palmyra, N. Y.



A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING. [Entered at the Chicago postoffice as ser

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THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrolyping, shouldhinding, and in the paper and stationery sending news from their section of the country pertaining to the above tracks, particularly individual theories and experiences of practical value.

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and Adelaide, Australia, and Dunedin, New Zealand.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. Wa benfalten jub and fall Rufregan unb Bullings Splittion betreffen by righten.

TEMBERS of the New York Typothetæ are congratulating themselves over the recent accession to their library of between eleven and twelve hundred volumes relating to printing and kindred industries, the gift of Mr. Daniel Wolfe Bruce. They have now the best collection of books on this subject in America, and perhaps in the world. Mr. Bruce recently gave to the Grolier Club his collection of books relating to general topics, which was more extensive, but not nearly so complete as that given to the typothetæ. The distribution of his library in this generous manner was most characteristic of this kindly gentleman.

ADVERTISING COMPETITION OF THE AULT AND WIBORG COMPANY.

NE hundred dollars in prizes will be given by The Ault & Wiborg Company for the best displayed advertisements composed of the wording printed in typewriter type in their announcement which appears on page 10 of this issue of THE INLAND PRINTER, Three prizes are offered:

First Prize	\$50.00 in cash
Second Prize	30.00 in cash
Third Prize	20.00 in cash

Each contestant will receive a complete set of the designs submitted. Decision will be made by three judges, who will be selected by The Inland Printer Company. Contributors must adhere closely to the following rules:

- 1.- Fifty proofs of each specimen printed on paper trimmed to the exact size of 9 by 12 inches, will be required.
- 2.- An electrotype of each specimen will also be required to accompany the proofs.
- 3.- Each contributor must send his name and address in a separate sealed envelope, with a number, letter or motto, or some other distinguishing mark written on the outside of the envelope. This mark is to be printed at the foot of the competition sheet, and also placed close to the bottom of the electrotype. The envelope will not be opened until the award is made, when the result of the competition will be published.
- 4. The matter must be set exactly 33 picas wide by 52 picas deep, the intent being to print it as a page advertisement in THE INLAND PRINTER, leaving a wide margin.
- 5 .- Full latitude is allowed as to the style of work ornaments, rules and borders are admitted — the idea being to leave to the discretion of the compositor what constitutes good composition for an INLAND PRINTER advertisement of this character.
- 6. Electrotypes must be mounted on blocks trimmed to a width of 331/2 picas exactly.
- 7 .- Award will be announced in THE INLAND PRINTER for December. No specimens will be considered which arrive later than November 15.

Simultaneously with the publication of the December issue of The Inland Printer, The Ault & Wiborg Company will mail checks to the successful competitors.

PHOTOGRAVURE -- " HALF-TONE " -- THREE-COLOR PROCESS.

T the present time there are on exhibition in London, England, some remarkably fine reproductions of paintings produced by means of what is now known as the "Three-Color Process."

This process has in some hands passed the experimental stage and become a practical and commercial success.

At first glance the full importance of this is not apparent, but when it is stated that in order to reproduce an oil painting by means of lithography, or other of the graphic arts, and to print from five to ten thousand copies thereof, it would be necessary to give the lithographer from four to six months to do it in; that there would be from ten to twenty stones required to print from, and the expenditure of a considerable sum of money before returns could be had, some conception of the saving by the three-color process may be had.

By means of the three-color photographic process, the whole of the work could be done in two weeks and at the same time give a truer rendering of the artist's brush. Supposing for one moment that the results were not exact reproductions, there would still be an enormous field for such work, a cheapening and at the same time a heightened standard of the colorwork used throughout the country. Beauty of design and color could be transferred to what at present are the commonest labels and yet cost little more than at present.

That there will be tremendous advances in the photographic methods of illustration within a very short time is apparent to everyone who has made this subject

The article on "Three-Color Work," in this issue, by Mr. W. H. Hyslop, is perhaps the most important yet published on the subject. It will be concluded in our December number.

WHAT MUST BE DONE FOR MACHINE-DISPLACED COMPOSITORS?

THE past twelve months have done much to clearly define the possibilities of the typesetting machine. The practical utility of this method of setting type can no longer be successfully disputed. The machine has been introduced into all parts of the country, the result being such as to settle the question of permanency beyond cavil. The most that can truthfully be asserted in disparagement is that the machine is not all that it should be, an objection that applied with equal force and truth to the web press during its introductory or probationary period. The difficulties with the press were due to certain mechanical crudities which were easily overcome in time. The same objections are noticeable in the typesetting machine, but the final result will no doubt be the same as with the press. Mechanical skill will triumph in the end. There is now no talk of going back to the hand press, while the desire to return to hand composition is received with less favor day by day. As a matter of fact, the typesetting machine is fast establishing its claim to recognition as a worthy companion to the web press.

In view of the changed conditions accompanying the introduction of the machine, it is well to inquire what provision, if any, is made for the hundreds of compositors who must necessarily be thrown out of employment, if only temporarily? We say temporarily, for past experiences prove that it is during the readjustment period attending the introduction of machinery, where hardship and suffering may be expected, and perhaps unavoidably so. Newspaper work in nearly all the more populous cities is now done largely by the machine. Hundreds, and perhaps thousands of compositors have been deprived of employment, many of them driven from situations which

they have held the better part of their lives. In New York city a system of relief has been established by the union, which has accomplished a great deal of good. The practice of the newspapers of that city in doing outside composition, may or may not relieve the situation, but it is a fact that the eastern metropolis so far furnishes the only instance where an effort of any kind has been made to relieve the distress caused by the displacement of compositors by machines. True, coöperative newspapers have been established at various points throughout the country, but this was due more to the efforts of the displaced compositors than to any desire to aid them manifested by their more fortunate brethren who retained their situations.

In Chicago printers have been more fortunate than in other localities. The machine so far has made no serious inroads, the compositor following the even tenor of his way, harassed only by the general depression in business and a wage-scale not so liberal as in years gone by. But a speedy and radical change is promised in all this. The machine looms up as a certainty of the immediate future. If we are correctly informed, machines have been contracted for by a number of the more important daily newspapers, while at least one establishment is making the alterations necessary for their reception. It can, therefore, be accepted as a moral certainty that Chicago printers are not to enjoy immunity from machine competition for a much longer period. This being the case, we again inquire, What provision is being made for the large number of compositors who will inevitably find themselves without employment as a result of machine competition?

So far as can be learned, nothing is being done in this direction. The printer is a happy-go-lucky individual under all circumstances, and does not, as a usual thing, worry himself as to how he is to cross a bridge before he comes to it. Nevertheless, we believe that the gravity of the situation now confronting him will warrant a departure from his customary practices, and incline the printer to favor any policy promising even a modicum of protection in the future. What that policy is to be is a difficult matter to determine. In the absence of anything better, we would suggest that the benefit associations maintained in the newspaper offices be utilized for this purpose. Let a clause be inserted in the by-laws making provision for the maintenance for a stated period of those deprived of employment through a reorganization of the force incident to the introduction of machines. A special payment might be provided for under this provision, when all would gladly avail themselves of the benefit, for no one knows where the lightning will strike. The chapel might initiate this movement in offices where the benefit association has no existence.

Measures of this character, supplemented by such aid as members of the typographical union will extend in the way of assessments, will prevent a world of

suffering and misery. While we have addressed ourselves more particularly to the case as it exists in Chicago, there is no doubt but that like conditions prevail in other cities, where deserving printers will suffer as they will in Chicago unless immediate steps are taken to prevent it. Newspaper printers have always been generous, free-hearted, timely contributors to every project calculated to advance the craft, and there is no doubt but that others will now be liberal in contributing to their own protection. But newspaper printers will not be the only sufferers through the introduction of the machine, and all will have enough to do to provide for themselves and families. It is, therefore, the part of wisdom for those more immediately threatened to avail themselves of any and all means to weather the storm when that is sure to overtake them. It is foolish to await the arrival of the machines before anything is done. The plan outlined here is feasible and comprehensive. A liberal weekly contribution by one hundred members of a chapel, the fund to be eventually divided between, say, one-third of that number who will be deprived of employment under the new dispensation, will be a most welcome boon to the recipient.

NE of the most frequent excuses offered in lieu of a contract to the advertising solicitor is something after this style: "Well, you see, our house is a very old one, founded many years ago, and we blew our horn all that was necessary at that time. We advertised then extensively, and now that we have become established and everybody knows us we think money spent in advertising would be a needless expenditure." An advertising man who had listened to some such talk not long ago said in reply: "I would like to ask you if you pay much attention to politics." "Yes, to a certain extent," was the response. "Well, do you not consider the election of a governor in the State of New York an event of national importance or at least of national interest?" Receiving an affirmative reply he asked: "Can you readily recall to your mind the contestants in the race for the governorship in this state, say, twenty-five years ago?" The inquired-of studied a moment and said he would have to give it up. Twenty-five years ago he could have answered the question at once, but in the constant change of events and issues the names of the contestants had gone from his memory. He saw the point. Perhaps some persons might have forgotten him also, who could not hope to have been near so well known.

THAT there are pressmen who are accorded a subsidy from firms supplying them the ink they use is a fact that is acknowledged and is greatly to be deplored. An instance came to light a few days ago in which one of such pressmen in New York deservedly came to grief. A salesman made him a "present" of a bill with a "V" in the corner, and received an order for a small quantity of ink. A few minutes later, the pressman came into the office, where the salesman

and proprietor were talking, and walking up to the latter said: "This gentleman has just presented me with \$5, which I will turn over to you. I have no use for it." The proprietor turned to the salesman, who looked at the pressman a moment, and said: "Why not turn over the 'fifty' you received last week and which you get every month from the firm supplying you regularly with ink? It would perhaps be as well to make the affair complete while you are about it." The denouement was too much for the pressman, and his embarrassment made a denial of little avail of little avail.

NEW source of livelihood is just now the object A of a good many exploring expeditions on the part of newspaper compositors. That a considerable number of them will have to seek other fields is generally acknowledged, and those who can do so are "branching out." Not a few have purchased small offices and established newspapers wherever there seemed to be a foothold. It is the older men, who have been traveling along one road so long that they find it almost impossible to adapt themselves to any other, upon whom the blow falls most heavily. Too much praise cannot be given to men like Foreman Jackson, of the New York World, and others in that city, who make it a rule when the machines come into the office to see that the men most advanced in age have the preference.

A GENTLEMAN who has made type-composing machines the subject of considerable study said in a recent interview: "I think this thing of throwing a particular kind of machine out of an office because it won't do good work, is all bosh. I have carefully examined every machine on the market, and I have not found one that will not do good work if properly handled. What ought to be done in a majority of cases is to let go of the men who operate them. I know of an instance where two men were given charge of trial machines who were most incompetent, though nobody seems ever to have found it out, and as a result the order was never given. Everybody knows there are good printers and bad ones, but few people seem to have arrived at a classification for machine operators."

AN anonymous correspondent of a New York weekly paper has been pleased to assert that the letter of Mr. William Ferguson, secretary of the New York Typographical Union, published in the September issue of this journal, was paid for. This is a falsehood, also, which is evident to every printer who has had any dealings of any kind at any time with THE INLAND PRINTER. This journal has not received notoriety by selling its editorial space. Its columns are open to every printer who desires to avail himself of them and who avoids personalities and scurrillity. Mr. Ferguson's letter we published in good faith, and, to the best of our knowledge and belief, Mr. Prescott had no intimation of the letter being written or of its contemplated publication.

Written for THE INLAND PRINTER

HALF-TONE THIRTY YEARS AGO.

BY S. H. HORGAN

THE article in last month's INLAND PRINTER, giving credit for the first time to the inventor of half-tone, Baron F. W. von Egloffstein, came like a revelation to half-tone experimenters and workers all



Half-tone by W. H. Bartholemew, New York.

GEN. FREDERICK VON EGLOFFSTEIN.

over this country — with the rest of the world to hear from. How widely that article was read is evidenced by the unexpected quarters from which men came forward to testify to the many admirable, manly qualities of the Baron, whom they had the honor to know, and to express gratitude that tardy honor is being done him.

But none bring information as to the Baron's method of place in an historical matter; but dry, hard facts as to formulæ and apparatus is what the readers of a technical journal want, and what I should like to give them. Here, however, are some of the difficulties in this instance:

One man turns up in Milwaukee who ruled the screens for the Baron; another in New York polished his steel plates. One who is now high in position in the Bureau of Engraving and Printing pulled proofs for him in those days. The greatest pianomaker in the country was one of his financial backers, and so on. All can tell of the wonderful results the Baron obtained. but none can explain the cause of his failure, and the secret of his methods seems to be buried with him.

For two months have I searched for an exhibit of the Baron's work to place on record in these columns; but the same scrupulous care was used in guarding his proofs, in those days, that protected his secrets. Few proofs were made and these were counted like bank notes, and, if not satisfactory, were carefully burned. If any proofs escaped this vigilant watchfulness it was by stealth, so the fact of having a proof today might reflect on its possessor's honesty some thirty years ago, so the reason we do not give the gentleman credit who loaned the proof of the old man's head here reproduced is obvious.

The photograph of Baron von Egloffstein is taken from war records, and was, like the proof shown from one of his plates, exceedingly poor copy for photoengraving purposes. That they print as well as they do is due to the skill of Mr. W. H. Bartholemew, of New York, who photo-engraved them.

Our engraving of the old man's head is slightly enlarged from the much soiled and ragged proof of one of the Baron's plates. It shows, however, the half-tone principle, and further, it has a wavy line which is more pleasing to the eye than the crossbarred screens in common use today. It is to be hoped that some screenmaker will take advantage of the improvement an undulating line would be, as suggested by this exhibit of half-tone thirty years ago.

In passing, it might be said for the benefit of halftone operators, that a very valuable wrinkle of Mr. Bartholenew's is this: When proving half-tone cuts he makes what others would call a very careful overlay, but uses it as an underlay. When the proof is satisfactory the cut is mounted with this underlay between the half-tone cut and the block, so that the printer has little

or no trouble in the make-ready. The most successful photo-engravers take great pains in making ready to prove their cuts. and it has been a source of wonderment to the printer that the cuts would produce such proofs as accompanied them. Why should not all photo-engrayers, instead of destroying their



A HALF-TONE OF THIRTY YEARS AGO.

valuable overlays, use them as here described, so that the customer may get the benefit of them. In my researches and interviews for these few facts regarding the father of half-tone, I met one of the oldest lithographers of the country. He has just succeeded in introducing half-tone into the production, lithographically, of those imitation photographs that now accompany eigarettes. He was proud of the fact that he was the first man Baron von Egloffstein was acquainted with in this country, and he regretfully added that "Did I but know ten years ago what I do now about half-tone, and the value of its application to lithography, I would be several million dollars richer." There are millions yet to be made in half-tone, but fortunately no man now can have a monopoly of it. It is a free field, and no favor.

Written for THE INLAND PRINTER.

PRINTERS' COMPOSITION ROLLERS.

BY WILLIAM J. KELLY.*

F our sympathies are due to the compositor who is obliged to set up newly made type by the piece, or, worse still, to afterward distribute it when it has become almost a compact mass through negligence in properly wetting the type before casing it, how much more deservedly are our sympathies due to the pressman who is expected to produce superior presswork from faulty rollers.

Let us mildly explain what constitutes faulty rollers, as this subject may not be as clear to pressuren as the hardship of working at case on new type or distributing it when it "sticketh closer than a brother" is to compositors who have had this experience.

We read of the assurances given by some of our esteemed printers' roller makers that no better were ever made; that their methods of production are simply perfect, ranging, as they do, from the gatting mold to the old-time single mold; that their rollers give better presswork with less labor than the old style, because, perhaps, they are machine-cast, and that no pinholes exist, but rollers solid and smooth, round and true. These assurances are here given in the language of the roller makers, and cover nearly all the essentials of a good working composition roller. As a matter of fact most of these assertions are made for advertising purposes, and are not corroborated by the practical deeds of the rollers.

Now, the faulty roller to which we will direct attention first comes from the roller maker brand-new, but made from old composition, and "warranted to be as good as new." Can anything be more illogical or illusive? Yet rollers made for one-half of the printing concerns in the larger cities are made from just such stuff. Why? Because the furnishing of composition rollers for these concerns is done under low contract prices! But to what extent are such rollers faulty? By being lifeless, soggy and irregular in circumference in spots, rendering it next to impossible to set them for

good work; and when set so as to ink the entire form are so jeopardized by the extra hard pressure on form and distributors as to force them to the melting point while working. Rollers of this kind will not last long. and their service is even less than their life. If there is economy in such use, we fail to see it, because the best of workmen are unable to cope with the difficulties which such rollers entail, and the work of the pressman is not only slow but unsatisfactory to all con-Machine-cast and rapidly cooled rollers. whether made from old or new composition, have a prevailing tendency to shrink in places, because of the unnatural method used to cool down the material so as to be drawn from the mold quick and easy. This is contraction with a vengeance; and all for excessive production, regardless of the consequences it is sure to entail when the roller is fitted to the press. But the most equivocal part of this becomes apparent when the maker is accused of furnishing shrunken and uneven rollers, as he endeavors to assure you that that cannot be possible, and that your pressman don't know how to set a roller!

While the foregoing remarks apply to several houses of roller makers, better known for the quantity than from the quality of their goods, we are pleased to add that there are many careful and experienced men who study the needs of pressmen and supply them with good rollers. Such rollers are not the result of haste, for a true, solid and fleshy roller cannot be made that way, and all natural laws forbid such an accomplishment. To be just, then, let us add that many good rollers are made faulty after they reach the pressroom, and for which the maker cannot be held responsible. This may be charged to numerous causes, chief of which may be mentioned ignorant carelessness, and this is exemplified in the man who slaps in a roller as if it had been made of cast iron or wood, tightens it up, and says, "Let her go!" The same man is just as apt to let the rollers lie in the press rack all night as to take them out and stand them against a wall - it's all the same to him. A good roller placed in such a person's hand is like "throwing pearls to swine"; it is sure to be abused - its value and qualities are incomprehensible to his understanding.

Then we have another class of pressuren who have never received a "collegiate pressroom course," but who are desirous, nay, ambitious, to become what is termed a "fine cut." pressman. Invariably these men are neither students nor mechanical philosophers; they do not subscribe for, receive or read any of the sound printer's journals which show, and thereby teach the fundamental principles of doing things right. How are such men ever to come to the front? These men know good work when they see it, so far as their experience extends, and they try to imitate its merit, but do not know how. The setting of a roller is guesswork to them, and if it touches the vibrator roller above and the form below, why, it must be all right, irrespective of the degree or strength of touch on the respective

^{*}Note.—On another page of this issue Mr. Kelly conducts a department of questions and answers, experience and practical detail. Pressuen and others interested in presswork will find in this department a congenial corner for the ventilation of theories and exchange of helpful advice.

parts. To the competent and skillful pressman it is needless to add that such men will ruin more than their share of good and true rollers.

Finally, we have another class of men in the pressmen who fill their part at spoiling good rollers. These
men are not indolent nor lazy; on the contrary, when
anything don't suit them when running off a job, they
take out all the rollers and wash them, and will do this
several times a day, for they believe that cleanliness is
the next step to goodness. By such a course of washing, the modern glycerine roller will have a poor show
for asserting its superiority over the old-style one. Yet
so it goes; and sometimes it is hard to convince these
men that on the proper setting of their several rollers
mainly depends the excellence of the printed product.

Written for The Inland Printer

STYLE AND STYLE-CARDS.

BY F. HORACE TEALL.

A NEW York composing room was run for many years without a regular style-card, and the foreman would not allow any posting of decisions as to style. When, however, an advertisement was printed with bar rooms as two words, and the foreman happened to notice it, the proofreader was asked sharply, "What is our style for barroom?" It was an unwritten but established law in the office that barroom, should be one word; and the foreman, in that instance, did not think of the probability that the advertiser had insisted upon his own form for the term — as, in fact, he had

In the office where this happened the workers were as little hampered with style as any workers possibly could be, and the foreman always said he would have no style; yet there certainly was a "style of the office," with many absurdities, such as making base ball two words and football one word, capitalizing common words of occupation before names, as Barber Smith, Coachman Brown, etc. Some of the old-time absurdities have since been corrected, baseball, for instance, now being printed as one word.

In a neighboring office the opposite extreme is exemplified, the style-card being so intricate that some good compositors have worked there many years without really learning in full the "style of the office," Some of the compositors seldom do much correcting, but the average of time lost in making really needless corrections is unquestionably greater than in the office first mentioned.

Book offices also have their own intricacies of style, with the additional bother of having to suit the varying whims of authors and publishers. "Many men of many minds" write for the papers, but their various whims need not be humored as those of book writers must be. Authors of books frequently insist upon having things their own way, and too often the printers have to make that way for them, in opposition to what the authors write. This is certainly something for which the authors should be made to pay. If an

author is determined to have certain matters of style conform to a certain set of whims, or even of good, logical opinions, he should write accordingly or pay extra for the necessary changes.

Nothing can be more sure than the fact that every printing office must have some working rules of the kind classed as the "style of the office," to which the work in general must conform, even when authors' whims sometimes interfere. At present almost every office has some style peculiar to itself, that compositors and proofreaders must learn in the beginning of their experience there, and which they must unlearn on changing their place of employment. The greatest evil in this lies in the fact that many of the peculiarities are purely whimsical. Reformation is needed, and it is within the power of a body of proofreaders to devise and inaugurate a practical reform, by choosing from among the various items of style those which seem best to a majority of the readers, and requesting their general adoption by employing printers.

Benjamin Drew's book, "Pens and Types," has a chapter on "style" that gives valuable hints for such work of reform. We are there told that the proofreader "at the very threshold of his duties is met by a little 'dwarfish demon' called 'style,' who addresses him somewhat after this fashion: 'As you see me now, so I have appeared ever since the first type was set in this office. Everything here must be done as I say. You may mark as you please, but don't violate the commands of style. I may seem to disappear for a time, when there is a great rush of work, and you may perhaps bring yourself to believe that style is dead. But do not deceive yourself — style never dies. . . . I am style, and my laws are like those of the Medes and Persians.' And style states his true character.'

Among the numerous differences of style mentioned by Mr. Drew are some that should not be classed as style, because one of the two possible methods is logical and right, and the other is illogical and wrong. For instance, Mr. Drew says: "Here, the style requires a comma before and in 'pounds, shillings, and pence'; there, the style is 'pounds, shillings and pence." Such a point in punctuation should not be a question of style, since one way must be better than the other as a matter of principle. In this particular case there is not only disagreement, but most people seem to have fixed upon the exclusion of the comma before the conjunction in a series of three or more items, notwithstanding the fact that its exclusion is illogical and as erroneous as any wrong punctuation can be. The text-books, with certainly very few exceptions, if any, teach that the comma should be used; and, as said above, this seems to be the only possible reasonable teaching. Each item in such an enumeration should be separated from the next by a comma, unless the last two, or any two united by a conjunction, are so coupled in sense that they jointly make only one item in the series. This curious fact of common practice directly opposed to prevalent teaching, is instanced as showing how erratic style is, and how necessary it is that the "style of the office" should be fully recorded.

Nothing could be more helpful than a style-card, especially if it be made the duty of some person to add thereto each new decision affecting style, so that the type may be set with certainty that arbitrary changes will not have to be made. Conflicting corrections are continually made by different proofreaders in the same office, and even by the same reader at different times. Such things should be made as nearly as may be impossible, and nothing else will accomplish this so well as a style-card that must be followed.

Is it not worth while to collate the styles of various offices, select the best decisions as to the different points, and submit the result to employers for their consideration?

Let us suggest to the employers that they, as well as employes, would find great advantage in lessening the number of differences in style between different offices. Some conflict there must be, but it may well be reduced to a minimum. One practical gain may be exemplified by an error seen in a good book just before writing this. A letter from Abraham Lincoln was dated August, 1865, though Lincoln died in April of that year. Such errors might pass into print under any circumstances; but would not the proofreader be more on guard against them with fewer special points of style to look after?

Here is a definite object for the proofreaders' association, and a possible source of great benefit to the whole trade. If proofreaders will combine and submit an intelligent and scholarly style-card to employers, with their united recommendation, it must be that many employers will adopt the one set of styles.

Written for THE INLAND PRINTER

BOOKS, AUTHORS AND KINDRED SUBJECTS. BY IRVING.

N May last, at the Royal Academy Banquet (London), when the guests there assembled "took a drink" in houor of science and letters, Mr. Andrew Lang was called upon to make a few remarks in behalf of Literature. He talked "humbly of literature as an interested professional observer," incidentally paying his respects to modern fiction. "The Athenians fined, 'for his modernité,' said Mr. Lang, 'the author of a play on the fall of Miletus, because he 'reminded them of their misfortunes.' But many of our novelists do nothing but remind us of our misfortunes. Novels are becoming tracts on Parish Councils, Free Love and other inflammatory topics, and the reason of this ruin is that the vast and the naturally nonliterary majority cau now read, and, of course, can only read about the actual, about the noisy, wrangling moment, This is the bane of the actual. Of course, I do not maintain that contemporary life is tabooed against novelists. But if novels of coutemporary life are to be literature, are to be permanent, that life must either be treated in the spirit of romance and fantasy, as by Balzac and the colossally fantastic Zola, or in the spirit of humor, as by Charles de Bernard, Fielding, Thackeray, Dickens. The thrifty plan of giving us sermons, politics, fiction, all in one slodgy sandwich, produces no permanent literature, produces but temporary 'tracts for the times." But fortunately, he added, romance is not dead. We

have among us some young writers "who are true to the primitive and eternal, the Fijian, canons of fiction. . We have the adventurous fancy that gives us the 'Gentleman of France,' 'The Master of Ballantrae,' 'Micah Clarke,' 'The Raiders,' 'The Prisoner of Zenda.'"

As an advertisement, these last two lines from Mr. Lang are worth a whole postal card from the late Premier of England. "The Raiders" and "The Prisoner of Zenda" were little known in America prior to Mr. Lang's remarks; now it is only by paying the strictest attention to business that our booksellers can keep these two books in stock. They are as popular as Kipling's Jungle Book. Doubtless the remark has helped the sale of the other books named also. But it is not with all of these books that this note has to do. Mr. S. R. Crockett has now given us at least three notable books : the "Stickit Minister," "The Raiders" and "Mad Sir Uchtred," which have appeared in the order named. "Droch," Life's ingenious reviewer, has noted that in the literary partition of Scotland old Galloway, with its traditions, has fallen to the lot of Mr. Crockett. The exciting incidents in his novels are in many instances perfectly true. Yet one is loath to believe that the uncanny central incident of his last story (considered by the author his best thus far) is anything more than traditional. The scene is laid in the days of the Covenanters. The mad nobleman runs counter to the teachings of the Kirk, is stricken with insanity as a punishment and plays Nebuchadnezzar on the Hills for three years with a wildcat for a companion, leaving a wife behind him for his brother to make love to. The characters are all more or less shadowy, excepting the "Beastman," and the tale is not altogether pleasant, but the simplicity and charm with which it is told captivate one completely. Philippa, the wife, who finally captures her husband and restores him to reason, one would fain know more of, as she is hardly incidental to the story but of it. The book, in its sagegreen dress of buckram, is daintily set before the reader by Messrs. Macmillan & Co., who also issue Mr. Crockett's other stories in America.

Mr. Crockett is still a young man, he was born in 1859, and has written three successful books at the age when Mr. R. L. Stevenson was only beginning. He is described as "tall, well-built, and broad-shouldered, with a good head and reddish-brown beard, and looks more like a stalwart plowman than a literary man or a minister." He is a typical booklover, with a well stocked library of over seven thousand volumes, two hundred of which are well-bound scrap books. Forty thousand copies of "The Raiders" have been sold in England, and the "Sticket Minister" has passed through several editions.

THE editor of THE INLAND PRINTER was off fishing while the September number was "making µn," but returned in ample time to place "The Bbb Tide" cut of Messrs. Stone & Kimball's pretty book just where it would do their rivals in the publishing business most good. Now, one does not mind doing a good turn for a rival when he pays for it handsomely, but in the present instance the rival paid not a cent, while Messrs. S. & K., who are very heavy advertisers, were made the innocent victims of a misplaced cut.

McClure's Magazine for September contains a rare treat for the lovers of Robert Louis Sevenson's writings, a charming note on his first book, "Treasure Island." It will be in the nature of a surprise to many to learn that Mr. Stevenson's first successful venture, for which he had selected the title "The Sea Cook," was not published until the author had passed his hirty-first birthday. With a wife and stepson on his hands, he and his family had been almost entirely dependent on his father for support. It is somewhat touching, therefore, to read in his note: "Purists may suggest it ("Treasure Island") should have followed its predecessors, which had found a circuitous and unlamented way to the fire. I am not of that mind. The tale seems to have given much pleasure, and it brought for was the means of bringing) fire and food and wine to a deserving family in which I took an interest. I need scarce say I mean my own."

MR. HAWLEY HALLOWELL'S pretty, conventional floral design for Mrs. Moulton's selections from the poems of Arthur O'Shaughnessy, published by Messrs. Stone & Kimball, of



Reproduced by permission of Messrs, Stone & Kimball.

Chicago, needs no comment. But with all deference to the aesthetic tendencies shown by the publishers, to repeat the title on the back cover of a book is not in good taste, nor is it in accord with the best traditions of book-cover decoration.

In England there has recently been going on a very acrimonious discussion as to whether fiction should be served in one or three volume doses. The venerable Mr. *Punch* has his fling in the following:

BALLADE OF THREE VOLUMES.

O awful sentence that we read, O news that really seems to stun, For Messrs. Mudie have decreed, And also Messrs. Smith & Son, Henceforth consistently to shun

The trilogies we value so, And that, for thus the tidings run, Three-volume novels are to go!

Reflect to what it soon must lead,
This rash reform which you've begun
How can the novelist succeed
In packing tragedy and fun
Within the space of Volume One?
Aiready his returns are low,
Soon he'll be utterly undone—

Three-volume novels are to go!

And then for us, who humbly plead
For long romances defuly spun.

Will not these stern barbarians heed Our concentrated malison? Alas, your literary Hun
Nor sorrow nor remorse can know;
He cries in anger, "Simpleton,
Three-volume novels are to go!"
Envot.

Prince, writers' rights—forgive the pnn—
And readers' too, forbid the blow;
Of triple pleasure there'll be none,
Three-volume novels are to go!

FROM a recent paragraph in the London Literary World we learn that "Michael Field," the Braglish poet, is not the name of one man, but of two nice little ladies, both unmarried, an aunt and a niece. As an excuse for stealing a man's name, they say, "When we began to publish, many years ago, women had not made their way in literature. We thought it necessary in order to get a hearing." They have a conservative taste in poetry, and dislike the new-fangled woman writer. 'I do not like her much, "says the aunt, "her attitude toward maternity displeases me." Punch accuses another lady, Mrs. K., of saying she "quite understands the truth of the ancient proverb which says that "the man who has a family has given sausages to fortune."

In the September issue a promise was made in this department to say something about the Bandar-Log Press in the October number. But there is nothing to say, so we have said it in another column.

Written for THE INLAND PRINTER

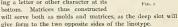
PATENTS OF INTEREST TO PRINTERS.

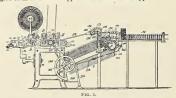
BY FRANKLIN H. HOUGH.

I N my last letter I mentioned four patents upon typesetting machines invented by Louis K. Johnson and Abbot A. Low, of Brooklyn, New York, and assigned to Alders Type Machine Company, of New York city. During the past month six additional patents have been taken out by

the same parties, and assigned as were the previous patents. Four of them covered joint inventions of Messrs. Johnson & Low, and two were the sole inventions of Mr. Johnson.

Oddur V. Sigurdsson, of Brooklyn, New York, is the inventor of the improvement in linotype machines shown in Fig. 1. The patent covering the invention has been assigned to the Mergenthaler Linotype Company. Above the melting pot is shown a matrix of the design employed. It contains a deep slot having a letter or other character at its beattom. Marties s thus constructed





Two patents granted to Charles A. Teal, of Holyoke, Massachusetts, and assigned to the Holyoke Envelope Company, are illustrated in the accompanying cuts. Fig. 2 shows a side elevation of a machine for making and printing envelopes. The paper is fed to the machine from a roll, being printed before delivery. The blanks are then cut, gummed and folded, and the completed envelopes are removed by an endless carrier which holds them apart until completely dry. From the endless carrier they are delivered to a receiving table, set off in



bunches of twenty-five ready for receiving the band, and for boxing. Fig. 3 illustrates the other patent to Teal, which covers a printing attachment intended for use in connection with an envelope machine. The inking devices as a whole are bodily adjustable vertically and also forward and backward to accord with changed sizes of cylinders employed in making envelopes of different sizes. The whole

thing can be swung bodily away from the cylinders, so as to enable one to conveniently get at the printing cylinder to change the type, etc. Moreover, the inking rolls can be run independently of the printing rolls, to evenly distribute the ink before starting up the machine.

Joseph Y. Johnson and Bror F. Bergh, of New York, received a patent on an embossing printing press involving a number of radical modifications in design and operation of the press patented in September, 1893, by Mr. Johnson as sole inventor.

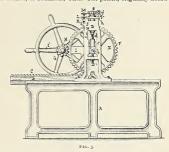
Mr. Tracy B. Caswell, of Denver, Colorado, patented a method of perforating strips for typesetting machines. Fig. 4 shows a strip of paper which has been perforated to represent characters to form the line "The midday sun shoue brightly o'er the snowclad peaks." The strips are passed through a machine which forms perforations for consecutive letters, fig. curse, etc., leaving blank intervals for spaces. As a final step.

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	0 a 0	A5.	0 0 0 0 0		
Interaction S.N.	0000	04.	0 0 060		
I 1.	0 0000	Spaces -	0 000 0		
A 5 .	0 0 0 0 0	3 4 -	0 0 0 0 0		
Space 4 -	0 60000	10.5°	000000		
m s	0 300 0	w7.	0 0 0 0 0		
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d 5 .	0 0 0 0 0	43.	0 0 0 0		
a * ·	00 0 0 0	44.	00 0 0 0		
45.	0000	d5.	0 0 0 0		
Space 4 .	00 000 0	Space 3 .	0 0000		
3 4 .	0 0 0 0 0	p5.			
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N5.	0 0 0 0 0	a 4 -	00 0 0 0		
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45.	0 0 0 0 0	2.	00 0 0		
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25-	0 00,000	1	0 0000		
e "	0 0000	- 8-	0 0000		
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the proper perforations are made in these blank intervals to permit the insertion of spaces of a proper size to justify the line. When completed the strip is fed through a typesetting machine and causes the type or matrices to be assembled into lines of equal lengths, and afterward the strip is fed through a distributing machine to return the type, spaces, etc., to their proper magazines.

Fig. 5 illustrates a machine designed by Albert W. Harrison, of Baltimore, Maryland, for use in making electrotypes. The wax is poured upon a flexible backing plate. The plate and wax are then bent and attached to a revolving cylinder, and an impression is made in the wax by bringing it in contact with the type by a rolling movement. The metal is deposited in the usual manner employed in making electrotype printing plates.

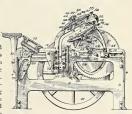
Fig. 6 illustrates a printing press invented by William B. Lawrence, of Columbus, Ohio. The patent, originally issued in



1891, and has been returned to the patent office, and a reissure, assigned to the Lawrence Press Company, has been granted for the better presentation of the original invention. The upper and lower inking rollers are supplied with ink of different colors. If desired, each ink plate may have two or more disks, so as to supply each individual set of rollers with two or more kinds of ink for different portions of its length.

A patent has been issued to Mr. Ferdinand Praunegger, of Gritz, Anstro-Hungary, upon a type distributing machine, a one-half interest in the patent having been assigned to Mr. Heinrich Louis Bennos Toobe, of Hull, Eugland. The type are delivered, one at a time, from the page or column into a

carrier which is mounted on an arm which is adapted to be turned in either direction around a vertical axis, and passes over a series of channels into which the type are to be placed. Mechanism is provided for opening the carrier at the proper time and thus allowing the

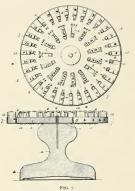


type to drop into the proper channel, where it is set in line with the type already contained in the channel. The patent is quite voluminous, requiring twelve sheets of drawings for illustration.

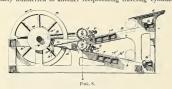
Mr. J. C. Corbett, of Corbett, North Carolina, is the inventor of a very convenient form of typeholder, which is shown in Fig. 7. The device is intended for use in holding type or dies which are used in connection with hand stamps, the location of any particular type or die being manifest to the operator or user of the stamp, and hence a change in dates is readily

accomplished. Provision is had for readily inserting or removing the type when desired.

Two patents were issued upon August 28 to the Duplex Printing Press Company, of Battle Creek, Michigan, the same being the inventions of Mr. Joseph L. Cox, of Battle Creek, and by him assigned to the company mentioned, before issue of the patents. One of these patents is illustrated in Fig. 8.



It is a flat-bed perfecting press. The machine in operation is designed to print and "perfect" several sheets of paper from flat forms, in the ordinary manner, the sheets being fed either by hand or by the use of any suitable mechanism adapted to automatically feed sheets from piles or as severed from a web. The sheet of paper is printed upon one side by one coacting form-bed and reciprocating traveling cylinder, and is immediately transferred to another reciprocating traveling cylinder.



and printed upon the opposite side from another form of type; the said cylinders alternately traveling over their respective form-beds. The arrangement of the form-beds and the general features of the machine, both with reference to construction and arrangement of the parts, and also the operation of the press, will be very clearly understood upon reference to Fig. 8.

The other patent referred to is designed as an improvement upon the press just described; the object of the improvement being to accelerate the speed of rotation of the gripper cylinder or cylinders when at the ends of the beds, so that the lateral reciprocating movement of the cylinder necessary to bring the grippers to the desired position for gripping the sheets may be shortened. The inventor states that the invention is not confined to any one special make of press, but is also applicable for use in connection with any single-acting, non-perfecting press. Written for The Inland Printer,

THE BANDAR-LOG PRESS, OF CHICAGO.

BY W. IRVING WAY.

STRAWBERRY HILL, had its printing press; there was another at Lee Priory. Oxford has the Daniels Press; London has her Kelmecott; Rhowanipore has the Saptahiksambad Press, and Chicago has her "Randar-log." New York and the Baked Beans Burg are "not in it." Horace Walpole pointed with pride to Gray's "Odes" as his claim on posterity; Sir Egerton Brydges to his series of Bewick cuts;

Mr. Daniel to his collection of Bridges; Mr. Morris to his Chaucer that is to be; Bhowanipore to Toru Dutt's "Sheaf Gleaned in French Fields"; and the "Bandar-Log" to the projects they are dropping through the branches.

"The possession of a private printing press is," says Dr. John Hill Burton, in the "Book Hunter," "a very appalling type of bibliomania. Much has been told us of the awful scale in which drunkards consume their favored poison; one is



not accustomed to hear of their setting up private stills for their own individual consumption." But the public presses have not turned out books of the right sort fast enough to please the "Bandar-Log" boys, hence this "Sardanapalitan excess in bibliographical Luxuriousness."

Sir Alexander Boswell, Dr. Johnson's Jamie's son, had his private Auchinleck Press, and Sir Alexander was "as like to his father as an eagle might be to a peacock." Dr. Burton thinks that if he had been poor he would have achieved immortality. However, he only wrote some songs, as familiar as some of Bobby Barns's—among them "Jenny's Bawbee" and "Jenny dang the Weaver" — and then he died in a duel. But this is beside the question.

Kipling tells us, in his "Jungle Book," of the "Bandar-Log," or "the Monkey People—the gray apes



Log," or "the Monkey People — the gray apes — the people without a Law — the eaters of everything." These people have no leader, he says, and they lie, "they have always lied.

They are outcastes. They have no speech of their own, but use the stolen words which they overhear when they listen and peep and wait up above in the branches. . . no remembrance. They boast and chatter and pretend they are a great people about to do great affairs in the jungle, but the falling of a nut turns their minds to laughter," and "Jenny" and the "Rubaiyat" are dropped through the branches, as shown in the printer's mark of our human "Bandar-Log." "They never meant to do any more," continues Mr. Kipling, "the Bandar-Log never mean anything at all." They invented what seemed to them a "brilliant idea," the human "Bandar-Log" did, and told everybody about it, but, like their simian brethren of the jungle, the Chicago contingent are always just about to do something, yet they never do it, "because their memories will not hold over from day to day "

So the "corrupt looking" man named their little enterprise (?) "The Bandar-Log Press." When they do something we may have some further comments to make in these columns. Written for THE INLAND PRINTER,

REVIEW OF TYPE DESIGNS.



BY R. COUPLAND HARDING.

ANY new and original designs, well worthy of note in your pages, must necessarily escape my notice. Singularly few specimens have reached me during the past two or three months, and I occasionally meet with a line in use before I see it in any specimen. A leading English house lately wrote me refer-

ring to their specimen sheets, "which we send you regularly." Yet for quite two years not one had come to hand, and I know that a number of good lines had come out in the meantime. My chief parcel since my last has come from the Aktiengesellschaft, Offenbach, some of whose novelties I have already noted. Verzierte Mediæval, in four sizes, 12 to 36 point, is a light and neat style for circulars, the lower case a fancy roman,

Breslauer Ergebung

the caps in Gothic style. A second alphabet of lightly-flourished initial, on larger body, is also supplied. Both kinds are shown above. Hassia, in seven sizes, 12 to 72 point, is a handsome ornamented black, bold and legible, and decidedly Teu-

Morgenland Romane

tonic in style. The largest size of this letter supplies the initial to this chapter. Columbia, shown in three sizes, 10 to 18 point, is a good and useful style, intermediate between a roman and a ronde. The usual note claiming the face as

Astronom Organisator

original does not appear on this sheet, and the name would seem to imply an American origin, but I do not remember meeting with the style before. A plainer style (original) is the Magere Renaissance, 14 to 40 point, five sizes. A condensed

Centaur Buchen Neujahr

latin, light, legible and graceful, which I think will commend itself to printers generally. Two series of fancy initials (1981-1987 and 1988-1991), are merely the fancy caps of the Hassia and Verzierte Mediæval, respectively. This plan of making up initial sets from caps of ornamental fonts might be followed with advantage elsewhere - if a reasonable price were charged; but founders apparently do not as a rule care to sell initial sets, if we are to judge from the disproportionate price charged as compared with the same class of letters when sold by weight. Two sheets are occupied with sets of useful brass-rule terminals, crescents, etc.; and one with large and handsome mortised check vignettes. A dozen floral corners (2026-2037), constitute a choice novelty; and in a large display-sheet I find them beautifully brought out in tints. As the effect produced is far beyond the power of the ordinary job printer to imitate, it seems scarcely judicious of the founder thus to throw his modest black-and-white designs into the background. Lastly, I come to two double sheets of characteristically German carnival vignettes. The number of these annually produced by every German house is amazing. Here we have some twenty different designs, all in three sizes, some in as many as five, of grotesque and fantastic male and female figures, in pantomime and circus costumes. It is needless to say that the drawing and execution are good, but they are not likely to be in demand in any English-speaking community

A house new to me, Horn & Korselt, Dresden-Altstadt, send a sheet of new heavy borders, designed for advertisements. There are six designs, each shown in four sizes, 6 to 24 point. They represent a style not much in favor outside of Germany. The series numbered 88 is the largest size.



From the United States my record of novelties is almost blank. The new Inland Foundry have not yet put me on their list, but a private correspondent sends their circular. Of their lining system I expect to have a little to say next month. You have forestalled me in publishing specimens of their pretty new borders. Their one fancy job face, Drexel, is one of those whims almost beyond the range of grave criticism (like the Quaint Roman, which must be popular, seeing there is now No. 2, with lower case). But they should cut a second lowercase c, the present one makes such a bad gap in the middle of a word.

NOT ALTOGETHER HARMONIOUS.

The choir was singing a new arrangement of the beautiful anthem, "Consider the Lilies." The pure, sweet voice of the soprano rose clearly and distinctly in the solo:

> "They toi-oi-oil not They toil not,

> > They toil not,

Ny-y-y-ther do they spin."

She paused, and the tenor took up the strain:

" Nee-ee-ee-ther do they spin.

They toi-oi-oil not,

They toil not, They toil not,

Nee-ee-ee-ther do they spin."

The tenor ceased, and the basso, a solemn, red-haired young man with a somewhat worldly-looking eye and a voice like a fog-horn, broke in :

> "Nay-ay-ay-ay-ther do they spin. They toi-oi-oil not,

They toil not,

They toil not,

Nay-ay-ay-ther do they spin."

Then the voices of the three were lifted up in semi-chorus:

" Nv-v-v-ther

do they spin. " Nee-ee-ee-ther

" Nay-ay-ay-ther They toi-oi-oil not.

They toil not,

They toil not,

Ny-y-y-ther

Nee-ee-ee-ther do they spin." Nav-av-av-ther

"Brethren," said the gray-haired, old-fashioned pastor, when the choir had finished, "we will begin the service of the morning by singing the familiar hymn:

"'And am I yet alive?""

Chicago Tribune.

THERE ARE MANY LIKE HIM.

I have gotten ideas from THE INLAND PRINTER, during the last six months, worth many times its subscription. - H. Tipton, Williamsport, Ohio.

LAKE COMO, ITALY.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed: therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision,

FROM MR. WILLIAM FERGUSON.

To the Editor: NEW YORK, September 20, 1894. In my communication in the September number of The INLAND PRINTER I attempted a review of the International Typographical Uniou administration under President Prescott, giving him fair credit for what he has done, and without any intention to belittle his predecessors or prospective successors. But the best intentions are often misconstrued, and sometimes intentionally. I see no objection to a fair, open criticism of the facts in the letter, should anyone feel it incumbent upon him to do so and think that any good would come of it, but I hardly call the hiding of one's self under a nom de plume and hurling inquendos and crying "it's not so" a criticism. Such, however, is the case of one writer in a trade paper, and he goes so far as to say that the article was paid for at advertising rates, but I assure him that no compensation, either promised or implied, was given to anybody for its publication. The high character and standing of THE INLAND PRINTER makes such a statement unnecessary to thinking people, but I make it that I may not be misunderstood. Such a ridiculous insinuation is enough to discredit all the others, some of which might other-WILLIAM FERGUSON. wise be believed.

ATTACKS OF THE NEW YORK "UNION PRINTER" ON PRESIDENT PRESCOTT.

To the Editor: New York, September 18, 1894.

My attention having been called, by means of a letter and editorial in the Union Printer, of this city, to the letter of the secretary of New York Typographical Union published in the current number of your paper, I have read the enlogy upon Mr. Prescott in the expectation of finding something to warrant the bitterness of the Union Printer's attack. That paper having evidently a liking for the imputation of motives, it may not be out of place to consider the motives which direct its utterances.

To do so, let us go back a year or two. When the memorable campaign in which Whitelaw Reid was an unsuccessful participant had ended, that famous owner of the Tribune found himself also the proprietor of a paper that had long been issued in opposition to his interests. It had been known as the Boycotter, but when he became sole owner it had changed its name to the Union Printer. Through that peculiar campaign, which ended so disastrously, the editorial course of the paper was dictated by John E. Milholland, Mr. Reid's political man of affairs. A short time after this, trouble occurred in the pressroom and stereotype room of the New York Tribune, and Mr. Milholland, who appears to be the acknowledged leader of a certain faction in No. 6, although not a member, vainly sought the assistance of President Prescott to settle it in Mr. Reid's favor. Always careful of the interest of the International Typographical Union, Mr. Prescott could not be induced to come around to Mr. Milholland's way of thinking. The latter gentleman became annoyed at his rejected overtures, and ordered the editor of his dearly-bought paper, the Union Printer, to attack the international president at every opportunity. A few of us who know the reasons for two different editors to resign from the Union Printer are able to guess as to the influences that at a later day governed the policy of the paper. Mr. Milholland has said that President Prescott must be defeated at Louisville. I am not particularly interested in the outcome of the Louisville convention, only hoping that a good man will be selected to guide us during this critical time in our affairs; but I do hope and pray that the element that is backed by J. E. Milholland will not be permitted to dictate who shall be Mr. Prescott's successor. Mr. Milholland does not earn his bread by sweating over a case of type. His reasons for everything are purely political, and when the Union Printer suggests that THE INLAND PRINTER received a pretty penny for publishing Mr. Ferguson's letter, it probably was inspired by the thought of its owner's experience that everybody in this world is here to be plucked. I have always observed that the critics who find faults so easily in others are themselves possessed of the same faults in a greater degree. As to the anonymous letter in the Union Printer referring to Mr. Ferguson's letter I care not. Let them fight it out. There is one feature in connection with that letter nevertheless which, to my mind, has a very sinister appearance. It is typographically evident that it was composed on a Mergenthaler linotype machine. Now, it is not generally known, even in New York, that a large part of the compositiou of the Union Printer is turned out by the Tribune's machines, but it is a fact which can readily be proved. There is little doubt in my mind that the letter also emanated from the Tribune office. However, it is the editorial in the same issue that I object to. In conclusion, I wish to say that I have no resentment against the editor of the Union Printer. He is simply an employe, and must do the bidding of his employer, but he is bringing into the campaign a new issue, which is becoming more pronounced every day. It is: Reid vs. Prescott. Which shall it be?

W. CLARKE,

THE "SERRELL" LAY OF CASES,

To the Editor: PLAINFIELD, N. J., September 15, 1894.

In the September number of The INLAND PRINTER I noticed a communication from Mr. L. H. Gowdy, trying to claim priority on my lay of lower case, in which he says "that I have used the lower case, identically as shown in the cut is cighteen years, and with the same lay of type except the transposition of the four and five em spaces."

Permit me to ask, how could I have "stolen" his patent case when he acknowledges there is an exception, and further, I have never been in any one of the offices he mentions, and have never been in one printing office in Colorado Springs.

The idea occurred to me and I put it in practical use immediately, and will not and do not have to thank anyone else for the idea.

I showed it, over a year ago, to a manufacturer of printers' materials, and he would not take hold of it, because he said it had had no practical test yet; did not know how it would be received and would mecessitate new patterns.

The putting of the two marks where the four and five enspaces were, and keeping the q, x and z in the same order, only lifting them up, really makes the only great change on the v, which goes over to the other side of the case, in the en quad box.

I also think that if the "e" box was dropped down where the "h" box is and that put above the "e" box, it would still be an improvement.

Regarding the lay of the upper case—it is not my idea entirely; it is what is called on the Pacific coast "a dropped case," and I first saw it in the shop of Mr. J. F. McElheuey, 208 North Main street, Los Angeles, California.

It is my hope and desire, for the benefit of the printers, to see my style and combination of the two cases universally adopted, as it is without doubt the lay for the lower case, and the fraternity are welcome to it with my best wishes. I have cut a diagram of the lay of the cases, and pasted it on good pasteboard, and it hangs up in the shop where parties can refer to it, which idea would not be bad for any printer to adopt who contemplates changing his cases.

GEORGE SERRELL.

DETAIL REQUIREMENTS IN CHALK PLATE ENGRAVING.

To the Editor: PITTSBURGH, September 17, 1894.

In a late issue of your magazine, I notice an article on "The Possibilities of Chalk Plate." In that article the writer thereof gives the public to understand that a well-drawn chalk plate will always come out under the press without filling in, as in photo-engraving. He does not allude to the fact that the finishing, the routing and trimming of the cast - which must be made with care and skill - are everything. In this respect the chalk plate is difficult to work. I have had carefully drawn and smoothly cut chalk plates so mangled in the casting and finishing that they were hardly recognizable in the paper, and vet when the plate was looked up, it was found to be all right The skill in finishing is required to be greater, the thinner the plate worked upon is scraped. I can produce a drawing, on an extremely thin plate, which will, in all respects, compare favorably with a photo-engraving of a pen drawing. But, unless the highest degree of skill is exercised in finishing such a plate, in routing it out after having a good cast made, it will be worse than an old-fashioned woodcut made on the back of wooden type with a jackknife.

The writer of the article referred to also says that in forty minutes after he has received a photograph, he has had his cut running on the presses. In fifty minutes I have had, in my department, a man photographed, and had the cut in the press. The photograph was on a glass negative at that. There can be no doubt that the chalk-plate process is the most rapid and practical, especially for evening papers. The inclosed cut was made in about eleven minutes, five of which were used in casting and finishing. You will see that in places the finishing was not thorough, owing to haste, and that under such circumstances a cut will black up.

The point I wished to make was that casting and finishing are of as much importance as the drawing. Yours truly, JOHN HENDERSON GARNSEY,

Manager Illustrating Department Pittsburgh Press.

IS THIS A CURIOSITY?

To the Editor: Salem, Mass., September 7, 1894. The contract for printing the city documents of Salem,

Massachusetts, contains a clause to the effect that "blank pages on the back of title-pages shall not be charged for." Is this common in similar contracts elsewhere, or is it a rarity? S. A. A.

PRESS BUILDERS' CHARGES FOR EXTRAS.

To the Editor: Mandan, N. D., September 15, 1894.

In my judgment some of the press manufacturers nullify a good deal of their advertising by the way they treat printers who are called on to buy extras of them. For example, there is a firm of manufacturers whose name is a household word. They advertise in THE INLAND PRINTER, and the other papers that circulate among the fraternity. The excellence of their presses is set forth in glowing terms, but in my judgment, in terms that are none too glowing. I happen to have one of their presses, the list price of which is, I believe, new, about \$2,200. It is a good press. When business so increases that I desire to purchase another press, or if I should sell out and desire to start again elsewhere, would I buy a new press of this same firm? No, I would not. Why? Because I feel that they have gouged me most unmercifully in the way they have charged for extras that I have needed. The other day my gripper rod tumbler broke, and I had to get another. They charged me \$7 for a new one, and I am satisfied that \$1 or at most \$2 would have been a good price, and would have given the manufacturer a living profit. Sometime ago I had to purchase a new ink bed, and the price they charged for it was \$40 - to me, judging the cost of cast iron, a very high price. I figure that if I were to build a new press with extras purchased of this house, my \$2,200 press would cost me about \$10,000. It may be that the other standard press manufacturer that I will buy from next time, will cinch me as badly on extras that I may call for because of defective workmanship in the first place, or by reason of accident. But I will encounter a change of thieves, anyway. R. M. TUTTLE.

FROM FRANCE.

To the Editor: Paris, September 1, 1894.

The Chamber of Commerce of this city has a special laboratory for analyzing samples of wool and silk, and so exposing adulteration. It has just included paper, to be similarly examined. Since some time the quality of paper in France, which, however, had a proverbially good reputation, has been deteriorating, due to competition. Printers complained of the inferior qualities of paper, purchasers waxed wroth and manufacturers tore their hair at the idea of being suspected, even, of adulterating their products. They are the papermakers who have been loudest to demand the services of the new laboratory, and all papers sold by them now have test samples supplied purchasers with a copy of the chemist's report on the article. The laboratory determines the resistance of the paper in point of crumpling and creasing; its thickness and weight per square yard; its percentage of ash; the quantity of wood pulp; the amount of free acids and of chlorine; the composition of the size, and to what extent it has been employed. The absorbing powers of blotting papers will also be tested. Some papers are prepared in the pulp of which variable proportions of animal fibers-refuse wool and hair-are employed and placed upon the market as pure vegetable fiber, and at a lower price. Such paper is subjected to the action of monosulphuret of potassium, which has no effect on vegetable fiber but dissolves that of animal origin. The residue is washed, dried, weighed, and the difference between the result and that of the original weight of the sample reveals the extent of the fraud. To increase the heaviness of paper - sold by weight many mineral powders are added to the pulp, such as gypsum, chalk, sulphate of lead, etc.; these matters can impart whiteness, opacity and finish, but detract from the tenacity of the paper, wear type rapidly and impart brittleness; payment is thus made for worthless mineral matters. Good paper ought not to contain more than four per cent of ash. Without being sized, paper would be unfit for writing purposes. The size is chiefly composed of a resinous soap, potato fecula, and alum; gelatine and glue are also substances employed, and the laboratory makes known the nature and the quantity of size utilized.

It is to the village of Thiers, in the department of the Puyde-Dôme, reverts the honor of having founded the first paper mills in France; from Thiers, the country soon became covered with similar factories, notably at Angoulême, Annonay and Dauphiné. At present, all the ancient paper mills at Thiers, save one, are now devoted to the cutlery trade. But that single factory, situated on the summit of a rock, that the river Durolle washes ere it passes down to feed the other factories, only prepares paper from rags, and that output is all hand made. It is this mill which prepares the paper employed in France for the law courts, the stamp office, the bailiff's wellknown blue notices and summonses; the paper for the shares of financial companies and the scrip of the public funds. Records, that are destined to outlive the attacks of mites and other tiny dustmakers, obtain their raw material at Thiers; so

do publishers of valuable books, and the paper known as grand luxe, for the fine arts. At one annexe, 410 operatives are employed, that turn out 310 tons annually of hand-made paper at whatever size, thickness and weight desired, but always uniform in quality. The pulp is not dried by steam, as is the case with ordinary commercial paper, but in a special drying room or séchoir. The manufacturers of wrapping papers are arranging a strike against low prices by stopping mills to check the existing glut. The production of this kind of paper is monopolized by the departments of the Isère and Haute-Vienne; the former turns out 25,000, and the latter 40,000 tons annually, and wholly prepared from straw. Owing to the drop -due to over-production - in prices, manufacturers declare they lose from \$8 to \$10 per ton. By shutting down all the mills during a month, 6,000 tons of the surplus will be worked off, and which must be purchased at old rates. After thirty days Richard will be himself again.

Up to the present it was accepted that Rigmoux, of Montandr, in Burgundy, was the first to employ, in 1631, female printers. Between 1476 and 1483, the nuns of the Convent of Saint Jacques de Ripoli, in 1481, and belonging to the order of St. Dominic, adopted the discovery of Gutenberg to enable them to live, because they had lost—through Gutenberg—their employment, that of copying artistic manuscripts. The printing machine became a necessity for them, and was a measure of self-defense. The convent turned out at least one hundred different volumes; among the several was an edition of Decameron, bearing on the title-page the date of 1478—nearly a quarter of a century before the discovery of America—that now supplies the world with monster printing machines.

The Danel Printing Office, at Lille, as already stated, had to face a strike - now terminated - because the firm employed female labor. The General Council of the department of the Nord, of which Lille is the capital, in its recent half-yearly meeting, was invited to vote two resolutions: one, prohibiting the employment of female hands at typesetting, and the other to exclude all printers from competing for official contracts who employed women as typographers, alleging that it injures their health. Both resolutions were rejected. It was replied that at Paris - Firmin-Didot employs only female printers - Lyons, Tours, Marseilles, Bordeaux, Grenoble, etc., women are engaged in typesetting; and where cases of ill health arise these are due to the vicious atmosphere of the shop in which they live. All ought to agree at least upon the necessity of enforcing the observance of hygienic laws in the workrooms for both sexes. The new code bearing on the employment of women and children, beyond a fixed number of stated hours daily, and controlling the conditions of nightwork, continues to be disliked by master printers. They have to obey all the same. It has led many employers to fall back upon men, or to set up the newest machinery for economizing hand labor. Only the few, apparently, adopt the system of relays, which, if well organized, would be the best of all solutions.

A writer attributes the stagnation in the book trade to change of manners and of fashion. The taste for possessing a library is declining; formerly persons purchased books for utility - or upholstering ornamentation; now the money that would be thus expended is laid out on bicycles and tricycles, photographic apparatuses and the material pleasures of life. Those who at present buy books, only select such as they would tools; as for works on literature, philosophy, history, etc., the gentle reader depends on being served up these in his one or three cent journal, which he reads; or, in his magazine, whose leaves he cuts, and examines the pictures, reserving the perusal for a leisure moment, which seems never to arrive. How recreate the joy to live in the society of books; how develop the taste for intellectualism? The writer does not give us the clue to these cruel enigmas. But the publishers' syndicate are trying another solution: from the first of the present month they have cut down the discount on books a little - between I and 5 cents on volumes retailed at 30 cents, and \$2, respectively. This does not appear to affect the spirits of the retail booksellers, who a twelvemonth ago formed themselves into a syndicate for mutual protection against undercutters, such as the bazars, the commission houses, the "three pence in the shilling off," and the peddlers. The retailers have held their congress a month ago, and wound up with a banquet, where the Ishmaelites even were welcomed. A lost sheep is always worth finding. Both the publishers and retailers must improve their situations by having syndicates. But the poor author—is his position benefited? He is always on the warpath, always in search of the "living wage."

On September 16 the suburb of Engbien will inaugurate a bust to Villemessant, the founder of the Figaro, who departed this life fifteen years ago. Why so humble a tribute, to so great a man's memory was so long delayed, when the surface of France is being sown broadcast with statues and busts, is a mystery. Better late than never. Villemessant erected his residence at Engbien, a rather rococo and gingerbread affair, and that, since his decease, has not been able to find either a purchaser or a tenant, though its site admirably overlooks the rheumatism-giving lake. Villemessant was one of the most extraordinary characters of modern times. He was essentially the product of the second empire, and had Balzac been alive, he would undoubtedly have given him a niche in his "Human Comedy." Villemessant, whose real name was Carter, was a native of Blois, and an assistant in a mercer's shop of that city. He came to Paris to seek his fortune, and succeeded. though destitute of what would be called a literary education. He could not write a score of lines correctly, and has even demonstrated that inability. But he was not the less a king in journalism. He was always founding, without capital, tiny newspapers. He ran a publication, assisted by a clerk, and they at one time had but one coat, it is said, between them and wore it by turns. One day Villemessant's sudden death was nearly caused by a man entering the humble office to subscribe for a year to his paper. It was the making of him, as the clerk's coat was released from the grip of his "Aunt," and both had a splendid dinner to celebrate their prosperity. It is alleged, but erroneously, that Villemessant made his pile by associating outside industries - as did Renaudot, the founder of the French press; not a bit of it. All his "promotion' schemes collapsed. The last was an oyster company, to raise bivalves as prizes to catch subscribers; he utilized oranges, flowers, toys, etc., to bait the subscription list. In his day, the "missing word," the \$6,000 life or accidental insurance ticket. etc., were not invented.

The secret of Villemessant's success, the originality of his talent, and that was akin to genius, lay in discovering the kind of news Parisians wanted; serving it up to them in the style they adored; scenting coming events, and always putting his hand upon the right man to handle the subject he selected. He never hesitated for a moment to pay any price for a firstclass article, but it must be first-class, and when he had sucked the brains of a writer he was thrown aside - a business arrangement not peculiar to Villemessant. All this might be summed up in one word, "Boulevardierism," which is not exactly blague, but an olla podrida of what Parisians considered to be indispensable for their existence, as much as a petit plat. He maintained that Parisians felt more interest in a dog crushed by a vehicle on the boulevards than in all the "absorbing questions of the day" put together. And now the Figuro remains the most powerful organ in the French press.

There is a general increase in size in the small, or petits journax. Their make-up is improved, and their matter displays a higher grade of information, due perhaps to the advance of popular education. During the week of M. Carnot's death and burial, Le Petit Journal, that Mêre Oigogne of all the broods, home or foreign, struck off 1,500,000 copies daily, and which necessitated a weekly consumption of 256 tons of paper. It is rumored that the Society of the Little Journal contemplates manufacturing its own paper. EDWARD CONNER. Written for The Inland Printer.

NEWSPAPER ARTISTS - JOHN SLOAN.

BY F. PENN

Thill work of Mr. John Sloan on the Philadelphia Inquirer of recent months has shown a cleanness and strength, and a perceptiveness that has earned from critics the prophecy of greater things from him. The reproductions of his work which accompany this sketch are taken from draw-



JOHN SLOAN.

ings which appeared in the Inquirer, and sufficiently explain themselves. The strong contrasts in the sketches are in the Beardsley manner, but they have an individuality of their own which absolves Mr. Sloan from any criticism in selecting this style, which has been popularized to some extent by faddists,

Mr. Sloan was born in Lock Haven, in the northern part of Pennsylvania. While still a boy he removed to Philadelphia to complete his ed u cation. Six months before the time set for his graduation from the Boy's Central High School, he dropped his studies and entered the

employ of one of the large publishing houses of the city. The house handled, in connection with its own publications, a large quantity of art works, imported from England and France, engravings and reproductions of the works of some of the greatest artists of the Old World. After studying them for some time, Mr. Sloan determined to try his own powers in drawing and libustrating, and with such success that another publishing house who needed an artist, and appreciating the merit of his work, sent for and employed him.

That was the beginning of his genuine career. Essentially self-taught, he found shortly the need of academic training, so he entered the class at the Academy of Fine Arts, where he studied for two years. His work there was consistent and hard. He worked more with his brain than he did with his hands. He worked in everything; oils, water colors, pen-and-ink, charcoal, and even made excursions into the field of etching, with such capital success that one publishing house now takes everything in that line that he has time to execute.

But all the time he was secking his proper medium of expression. At last he found it, and the result was the series of drawings, where he wove into the everyday life of the Occident the poetry and simplicity of the land of chrysanthemums.

Written for THE INLAND PRINTER,

THE PAPERS OF NORTH DAKOTA.

BY L. T. P

In the booming days of 1880, there were small fortunes to be made by the publisher in North Dakota, if he knew how to make them. He found himself one of a hustling community, willing to spend large sums of money for advertising, but the average publisher made the mistake of believing that this condition of things would last forever. Real estate gradually mounted skyward, and because of the enormous fertility of the soil — because of the himmense influx of population—because of the plentifluness of money — everybody saw that North Dakota was going to be an exception to the general rule; that a booming condition was to be permanent

here, and the altitudes reached by corner lots would never fade away. In the date I have mentioned, Fargo was the typical North Dakota town. Located at the gateway of the booming territory, surrounded by a soil that was positively oily in its richness, it was peopled by enterprising men who paid out

their money like water for advertising and for newspaper subscriptions. From my own recollections of Fargo in those days, I can affirm without fear of contradiction, that half the money expended by the publishers was wasted. There was no economy in management.



Wages were paid regardless of the market price. Everywhere there was waste, and the newspapers were not nearly as good as they should have been for the money expended. One dollar today expended in the making of newspapers goes further than five dollars did then.

Outside of the principal cities of the new territory, weekly papers started up like mushrooms. Every little cross-roads town was going to be the county seat of an old or a new county. Corner lots were sold at large prices, courthouse blocks were donated; real estate men were liberal advertisers. Many of these newspapers succumbed in due course to the inevitable, and their proprietors shifted further west with their plants. But some of these plants still remain, and furnish the neighborhoods in which they are located with very creditable sheets. But how few of these papers bear the names at their column heads that appeared there ten or fifteen years ago! The old-timers in the newspaper field have been weeded on.

and new men have



taken their places. Fargo and Grand Forks, the principal cities of the new state of North Dakota, are supplied with very good newspapers, but the patronage is cut up a little more than is desirable. In Fargo, the Argus still maintains its position of the leading morning paper. Started by Maj. A. W. Edwards in the boom days, it has seen more or less parlous times. The Major bit off a little more than he could chew when he erected a mammoth building for the accommodation of his paper. Jim Hill, the railroad magnate, furnished

Edwards with money; and there was in due course a falling out between the debtor and creditor, and they became as fast enemies as they had before been fast friends. The result of long litigation was that Major Edwards was ousted, Jim Hill took the paper, Major Edwards started the Fargo Forum, and today the Argus is owned by Frank L. Gage, a former employe of the paper. The Argus was in the market for some time, prior to Mr. Gage taking it. While Hill owned it, he wanted \$20,000 for it, of which amount at least \$18,000 would have to be counted as good will, as the plant was not worth more than \$2,000. Colonel Lounsberry, an old-time newspaper man of the territory, now edits the Argus, and is making of it an excellent paper. But the fraternity do not believe that it is overburdening its proprietor with profits.

The Forum, owned by Edwards & Plumley, is a sort of a free lance, but, withal, popular with the people and the fraternity. The Republican, still owned by J. J. Jordan, a former employe of the Minneapolis Tribune, and late postmaster of Fargo, is published every evening, and is spicy and a good newspaper. The Sun has recently blossomed out as a morning democratic daily, but it is a little too much tinged with Coxeysim to become popular with so conservative a set of people as



inhabit Fargo. The Commonwealth and the Independent, two democratic-populist papers, complete the list of Fargo papers.

George B. Winship, of the Grand Forks Hevaid, is the Nestor of journalism in the upper Red River valley. He is a good deal of an antagonizer, but somehow he has made antagonizing pay. His paper is certainly an excellent one, and there are those who claim that it is the best newspaper published in the state. It is republican, although it sometimes causes the republican managers some little trouble by its freedom of criticism of republican measures. The Plaindcaler is the democratic daily of Grand Forks, and is a good party paper. Winship's enemies aver that he owns most of the stock in the Plaindcaler. The Næws is a populist daily, its proprietor formerly being a Hill democrat.

At Bismarck, the capital city, the Tribune still maintains a daily existence, although it is a question among newspaper men in the state whether such an existence is warranted. Bismarck, if the truth must be told, is a rather dull town. M. H. Jewell, the chief proprietor of the Tribune, has temporally deserted his paper, and is now in Washington, D. C., assisting in the management of the Inventive Age—a paper devoted to patents and inventions. He is half proprietor of this paper, and leaves the Tribune to his young men to manage.

Jamestown is the only other point in the state where daily papers are found. Here are the *Alert* and *Capital*. The *Alert*, formerly a republican organ, now espouses the cause of the populists, a little more than the republicans like to see. Major kellogg has owned this paper for several years, and is reported to have made money out of it by reason of his excellent business management. The Capital has recently changed hands, its promoter, Mr. Warnock,

having sold it to three of his employes.

The hundred weeklies that exist in different parts of the state do their full share to advertise and boom their respective localities. The newspaper business has reached hard pan in North Dakota in these days. The time has ended when a newspaper publisher could secure patronage, either in the shape of advertising or subscriptions, because he mesded it, or because he was helping to build up the country. Merit and a



reason for existence count for more than public spirit. During these hard times the newspaper business is found to be dull by every paper in the state. But the publishers are optimists. They can see silver linings to the clouds when nobody else can, and to them is due much of the confidence in the future prosperity of the state which is found abiding with the population.

L. A. AULT'S VOYAGE TO ALASKA.

HE suggestion of a voyage to Alaska during the parching summer months is sufficient to arouse the envy of even the well-to-do who are detained in the dusty cities, to say nothing of the busy toilers in superheated pressrooms. A recent issue of one of the Cincinnati dailies gives an interesting interview with Mr. L. A. Ault, of The Ault & Wiborg Company, manufacturers of printing inks, on his return from Alaska.

Mr. and Mrs. Ault and their son, Lee Ault, joined a party of Chicagoans and spent five weeks in a trip through Yellowstone Fark, to Alaska and to the famous Muir Glacier, 150 miles north of Sitka. A stuffed baby bear and a totem pole—peculiar in that the carving is on slate instead, as is usual, on wood are the chief mementoes which they brought back — that is, if Mr. Ault's fish story is not looked on in that light.

"No," said Mr. Ault, "there is nothing alarming about a voyage to Alaska. It is not even an open sea voyage. All the

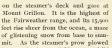


way from Victoria north to Chilcat, with the exception of two hours' steaming through Charlotte Sound, the route lies among islands. In a sense it is a river ride, for this route was once the pathway of a gigantic glacier, which hollowed out what is now in reality a huge river bed. Seasickness is impossible, yet you enjoy the ozone of the ocean as if you were out on the open Pacific. Such a trip is about the most delightful outing imaginable.

"The steamship Queen, Captain Carroll, commander,

carried us straight to Chilcat. Islands were on both sides of us, and the islands are mountainous, snow-capped, as you get north of Charlotte Sound, often snow-covered to the base. But the great sight, to which Mount Blanc is incomparable, is Mount Grillon, on the coast of Glader Bay. Daylight, when we were there, lasted till to P.M., but it was not too long to sit





its way for hours, Grillon was visible no matter how many peaks intervened, and 100 miles distant still stood out white and solitary in the light of the 10 o'clock setting sun.

"Then Muir Glacier, too dangerous to have ever been thoroughly explored, was just as wonderful. Imagine a frozen Niagara; double its height, and extends its width to three miles and you have the Muir. As you face it you see a shimmer of ice of every hue of blue, from the faintest turquoise to the deepest sapphire. The one thing to see in Alaska is the scenery. The one thing of material value there is its mineral wealth. Few people would suppose that the big-





gest stamping mill in America is at Douglas Island, opposite Juneau. It has 240 stamps, and is located at the famous Treadwell gold mine. This

famous Treadwell gold mine. This mine produces \$150,000 of gold a month. The mining is all on the surface, and fifteen or twenty years of surface mining is in sight, and the deeper the ore is quarried the richer it is.

"Game is plentiful. We often saw deer swimming across from island to island to escape wolves. But we did not go hunting. We did fish, though. I suppose nobody will believe it, but at Kilisnoo the captain stopped for two hours at the fishing banks. There were seventy-five of us, but there were not lines enough to go round. In that time we caught 5,250 pounds of halibut. Yes, Captain Carroll weighed the catch. But what is claimed to be the finest fishing on God's footstool is at the







toulet of Yellowstone Lake in Yellowstone Park. The government has stocked the lake with everything, and two or three trout will leap to every cast."

These are but a few of the interesting things in store for the Alaskan voyager, and of which Mr. Ault chatted pleasantly.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

PLIRAL OR SINGULAR?—E. H. T., New York, asks: "Do you write' 1½ inches," or '1½ inch'?" Answer.—The difficulty in deciding this question is purely logical. Two or more things must be named to justify the plural verb, says Logic, and "one and a half" is less than two. But "one and a half" is more than one, and the singular verb is grammatically restricted to one only; therefore the grammatical rule should apply, and the plural verb be used with any subject that must be read as "one and something more," even if the something is only a fraction.

Quotation Marks.—II. D. Brooklyn, New York, writes:
"The editors of a large work, in which many quotations are set in type smaller than the text, insisted upon what seems to me a queer application of a common rule. Because a word or words in the small type occurred within a quotation, they would allow only the single quotation mark, although the double marks were not used for the whole quotation. Can this be right? Answer.—The common rule is, "A quotation within a quotation is single-quoted." I have never known of any other instance of construing this to mean anything but something occurring within a double-quoted passage. If any one else has ever known of the rule being applied to quotations without any double marks I should be very glad to be so informed.

ECONOMY IN MARKING PROOFS.—It is quite common to make many unnecessary strokes of the pen in marking corrections. While it is very important that each correction should be indicated with absolute clearness, this should be done in each instance with the least possible marking, thus giving the reader more certainty of finding the errors. Much of the technicality so often thought to be necessary in marking proofs is merely waste of energy. A writer, puzzled as to how a certain correction should be indicated, exclaimed when told: "Why, it's nothing but common sense!" Some of the most common waste of energy is seen in the writing of "1.c.," "sm. c.," "cap," or "ital.," for the change of a single letter. One proofreader, at least, has always made it a point to write in the margin only the letter wanted, as "t," "N," etc., and his marking has always been understood.

AN INVITATION .- All printers know that proofreaders disagree in many particulars of their work, and probably all would rejoice if some of the disagreement, at least, could be removed. May not discussion accomplish something in the way of practical reform? With such purpose it is that all interested persons are earnestly invited to join in our discussion of proofroom matters, either by sending questions for answer, or by direct expression of opinion. The answers to questions here given will be one man's opinions, and it is desired that they be so understood; but no question will be answered without due consideration and comparison of authorities, and on occasion differing authorities will be noted in the answers. No proofroom question, however local or unimportant it may seem, will be deemed unworthy of attention; indeed, matters that seem peculiarly local are often of real general importance. Will it not be interesting and beneficial to note and discuss them?

LEARNING TO READ PROOF.—"A learner" writes: "I red in a book on proofreading as follows about beginning: Before beginning to read proof a man usually prepares himself by learning how to make the technical marks used in correcting; he then reads a chapter on the use of capitals; takes up a grammar and reviews the rules of punctuation; and by

reading and conversing with readers gets such helps as give him a good degree of confidence. Those with whom I work have never advised me in this way. Is it the common way to prepare, as here stated?" Answer.—If you are the right kind of learner, you have had your chapter on the use of captials, your review of punctuation, etc., in experience at the case. There seems to be more theory than practice in the course stated, though it is certainly well for a proofreader to study not only grammar, but everything cles that he can study. A proofreader cannot have too much real information; but the case. Those compositors who show the most intelligence in their work, together with the best understanding of composing-room technicalities, are rightly selected as best fitted for the proof food.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY WILLIAM J. KELLY.

TO CORRESPONDENTS.—Letters of inquiries for reply in this department should be malied direct to Mr. William J. Kelly, 762a Greene avenue, Brooklyn, New York. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

Embossing Jobwork on Platen Presses .- P. L., Wilkinsburg Postoffice, Pennsylvania, writes: "Will you kindly give me information as to the simplest and most economical process for embossing jobwork on platen presses. Also, can you recommend any book which describes the various processes? If so, please give the title of same, and where to be had." Answer .- The limited space accorded this department prevents the pleasure it would afford its conductor to elucidate so important a branch of printing; but he takes occasion to recommend a simple and concise little work entitled "Embossing from Zinc Plates," which will cover the entire expectation of our correspondent. The methods described in this work are employed extensively by printers who have been so fortunate as to procure this book. The publishers of this journal can supply the work; price, \$t. It specially treats on the different methods for doing embossed work on letter-heads, billheads, cards, and other forms of commercial work that can be done on platen job presses.

REGISTERING ON CYLINDER PRESSES OF DIFFERENT DIAM-ETERS .- J. F. P., New York, writes: "I would like to know if a job of color work, the first form of which has been worked off on a drum cylinder press, can be accurately registered in the usual way on a stop-cylinder or two-revolution press of less diameter. My shopmate contends that it makes no difference, while I say it must, although I cannot explain why." Answer, - Considerable difference of opinion exists on this question; but we have a very decided one, having proved to our own satisfaction that it makes a material difference. Less variation, indeed, on any press than exists in the difference between the circumference of a drum cylinder and a stop-cylinder press will increase the difficulties of registration. For instance, if the first form of a two or more color job is run off on either a large drum or stop-cylinder machine, and the next form is dressed on the same press with either less or more tympaning the difference in the register will be apparent. We may build up to the height of the tympan on the first form, and thus get register; but it is not so easy when we have to take from it, especially if the form is large and in one piece. Put this down as a practically tested fact, when you are required to print a two-color piece of work on a large and on a smaller size cylinder, that they will not register each other's work unless the forms can be altered to suit the difference in their circumference; because the color worked off on the larger cylinder will be larger in area, from the grippers to the back of the cylinder, than that printed on the smaller cylinder. In building up the tympan on the smaller cylinder, so as to reach the same circumference as the large press, there is

great danger that a drag or slur may be created. Where margin or gripper room is close, it is advantageous to run off the job on a small-sized cylinder.

PHOTO-CHROMOTYPE PRINTING .- Regarding this character of printing we have received the following inquiry: "Will you please tell C. T. B., of Phenix, Rhode Island, the process for photo-chromotype printing. How many plates; and do you make ready each plate as you do an ordinary half-tone; what color first, etc." Answer .- The manner of producing photochromatic printing is the same as that pursued in doing any kind of fine color work. First, put on the key-plate (whatever its color may be - usually it is black, brown or gray), and bring it up neatly; after this is done, set your margins on the paper to the exact position you desire to have the picture appear on; then set your registering guides so that they will not move, and run off fifty or more sheets, accurately fed to these guides. Before removing any of the guides from their position, after taking the printed copies, which we call "registering sheets," mark with a pencil on as many different sheets as there are color forms, the exact position of the several guides. These sheets are to be kept carefully for use when setting the guides, as each color proceeds. In this way you secure a uniform point of contact for the entire edition of sheets. By following this rule you secure the fundamental and starting point to accurate register, which is one of the greatest essentials in color printing. The number of color plates employed in photo-chromotype illustration usually runs from three to six. It is proper to begin printing the vellow color first, then the red, blue, gray, brown or black, as the case may be. Sometimes it may be necessary to reduce the tone of one or all of the first three colors named, in order to secure the effect designed by the artist. This is where the skillful pressman shows his training in color printing; for one color rendered either too high or too low in tone will be sure to detract from the merit of the production. Each color plate must be made ready separately, and thus printed. The make-ready is the same as for ordinary half-tones, with, perhaps, a little more care in treating the radiating or open portions of the color plates. Good and suitable inks and paper are also essential to success.

Making Glue and Molasses Rollers .- J. T. C., Des Moines, Iowa, says: "In your pressroom queries we read a good deal about glue and molasses rollers. Now, can you inform me as to the proper proportions to use in making the same, and give the best grades of glue and molasses to use. We have made a number of attempts to make rollers from glue and molasses, and also from glue and glycerine, and from glue and molasses and glycerine combined, but have been unable to as yet produce a satisfactory roller. There seems to be something lacking and what it is we cannot tell. Sometimes the rollers seem to shrink and crack, and at other times they have no face or suction. Of course, pressrooms vary, and different localities vary, and it is just as cheap in the long run to send to a good rollermaker and get your rollers; but, at times, it is almost necessary that a printer or pressman be able to make his own rollers." Answer.-A sample recipe may be stated in this way: to every pound of good glue add one quart of New Orleans molasses, or pure sugar-house syrup, for rollers to work in a temperature of about sixty-five degrees; colder weather composition requires proportionately more syrup to the allowance of glue. Cooper's refined glue is best for your use. It is a thin, flaky article, very hard and brittle, and of a clear amber color. Moisten it with water for about half an hour, and then spread it out on a board to soak through, when it is ready to be put into the melting kettle and over the fire or steam. Let the glue melt thoroughly, but not too hastily, when it is fit for the molasses to be added to it. This mass should be kept up to a fairly high temperature by the boiling water or steam under the melting kettle; but it must not be allowed to boil over one minute, lest the composition "candy" and spoil. When thoroughly melted, lift the kettle off the fire and let the composition stand for about half an hour so that the air bubbles caused by stirring and boiling may rise to the surface and escape. After this has been done the mass is ready to be poured into the mold, which must previously have been well heated and oiled. Pour in the composition slowly and steadily, and draw the roller the day following. The care of rollers and their treatment has about as much to do with their efficiency as has their making. We, therefore, recommend for your further guide—and you will find it a valuable one—the work just published entitled "Presswork," and advertised in this journal.

PROCESS ENGRAVING NOTES AND QUERIES.

BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

TREATISE ON HALF-TONE.—Ed. Seldomridge, Terre Haute, Indiana, asks: "What is the best treatise I can buy on enamel half-tone engraving?" Answer.—There is no book referring even to half-tone that will be of any practical value to you.

GLUE FOR ENAMEL.—"Operator," San Francisco, writes that he has trouble with the enamel solution getting acid. He uses Le Page's glue. Answer.—The Russia Cement Company are now making Le Page's glue under the title "Clarified or Photo-Process Glue." It comes at \$2.50 a gallon. Glue will, however, get acid rapidly. I would recommend keeping it in glass bottles instead of the tin it comes in. Glue for half-tone should be transparent and free from acid.

GRAIN HALK-TONE PLATES.—An Indianapolis correspondent wants to know if a half-tone plate cannot be made by using a grain screen instead of the regular lines and dots which appear too stiff to him. Answer.—wavy or undulating lines have been recommended to screen makers in these columns to overcome the objection of our correspondent as to the regular character of the engraving. A chemist is at present experimenting on a similar process as grain half-tone, and results by his method will be shown later.

HOLES IN THE COPERR PLATE.—J. C. B., Chicago, says that though he filters the enamel solution very carefully, and flows it on a perfectly polished plate, he notices small specks or bubbles in the film when it is dried, and that when the half-tone is etched "there are holes in the plate that don't belong there." Answer—The specks in the film and holes in the copper that do not belong there will, on examination, be found to coincide—that is, if the enamel film containing the specks is washed off before printing on it, a hole will be found in the copper immediately under each speck. This is due to chromic acid particles forming in the enamel solution from the glue becoming sour and acid. See that the enamel solution is kept alkaline by adding ammonia drop by drop until litmus paper turns a greenish blue.

HALP-TONE SECRETS.—"Big Six," New York, writes a lengthy and abusive protest against the "giving away of half-tone secrets." in this column. He says he is a member of the photo engravers' union, and that it is bad enough to have the Elmira, New York, Reformatory turning prisoners into full-fielded photo-engravers without our printing information that will enable most anyone tog into engraving. Answor.—"Big Six" is evidently a tyro in the business. It may be a hardship that a state is teaching criminals photo-engraving, but as "Big Six" ig rows in knowledge of his business he will find how much more there is to learn, and welcome information from every source. Photo-engraving as a business is subject to so many improvements that an operator must study all the

time to keep up, and helpful hints are sure to be found in a column like this, where information is sought and given. There is no more hope of one learning photo-engraving from books, so as to practice it successfully, than there is to learn flying from a description of the latter operation.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY A. L. BARR.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

M. T. V., Cincinnati, Ohio, writes: "I am about to move my shop to a building that uses a gas engine and has no steam for steam table; what would you suggest in this case?" Answer.—There is a new invention in the way of a generator that will just meet your requirements. It is a small affair that is placed under the steam table and is operated by oil, and will furnish you all the steam you need at a cost of a very few cents a day.

H. H. W., Pittsburgh, Pennsylvania, writes: "I have a casting box with cores for type-high work and have some trouble removing the casts. Is there anything that I can put on the cores that will cause the casts to relieve any easier?" Answer—Take a half ounce of fineeut chewing tobacco, a five cent package of lamp black and one pint of water. Mix all together and boil. Then take a brush and paint the cover while warm.

A. A. G., San Francisco, California, writes: "I have trouble in making my cuts cast smooth and clean, although I clean and oil them well before molding. The rest of the cast will be good, but the cut will look chilled and print badly. What suggestions can you give me?" Answer.—You are using too much oil. The fine cuts should have but very little oil. Clean your cuts with bearine, rub them with a clean rag, and then apply a very little sweet or refined lard oil.

T. H. G., Boston, Massachusetts, writes: "I have charge of the stereotype room of a newspaper and we have trouble with our casts. The mold will sometimes buckle on the sides and leave a low spot in plate and spoils the mold; can you inform me the cause of my trouble?" Mnswer. Your trouble is with the guages, the groove in your chase is larger than the groove in your guages, and the reason that the trouble does not occur at all times is that the form is not always locked up the same way. The way to remedy it is to have the guages cut down a little more.

NICKEL PLATING AND NICKEL PLATING SOLUTION. -T. C., Columbus, Ohio: "I have some plates which I am requested to have nickel plated for a run in colored ink. How am I to accomplish the work and what sort of solution must I use?" Answer .- A method of plating various metals without a battery is as follows: In the plating vessel, which may be of porcelain (copper is better), is placed a concentrated solution of zinc chloride, which is then diluted with from one to two volumes of water and heated to the boiling point. If any precipitate separates it is to be redissolved by adding a few drops of hydrochloric acid. As much powdered zinc as can be taken on the point of a knife is then thrown in, by which means the vessel becomes coated internally with zinc. The nickel salt (either the chloride or sulphate will do), is then added until it becomes green. Clean the article and put it in with the zinc fragments. Boil for fifteen minutes.

W. T., Hartford, Connecticut, writes: "My molding brushes wear unevenly and I would like to know how to avoid it? I try every means to make them wear even, but have not as yet succeeded." Answer.—All molding brushes will wear unevenly and should be straightened by having a perfectly flat piece of iron a little wider than the brush and about one inch thick, with a long iron handle similar to a ladle handle. Place the iron block in the fire until it is red hot, and after cleaning off the dirt, lay the bristles of the brush on the heated surface in such a way that the iron will burn off the high places and make it perfectly true. It will need the exercise of a little common sense not to burn off too much or you will have the brush more uneven than before burning.

CARE IN STRAIGHTENING PROCESS PLATES .- G. J. B., Brooklyn, New York, writes: I inclose a proof taken from an original half-tone plate, the sky of which you notice is spotted. The process plates come to our place unblocked, a proof is taken, then they are sent to the foundry where they are blocked on metal. On the proof taken before the cut was sent to the foundry everything was O. K., and nobody seems to know how the cut was damaged. I only send you proof of one cut, but we had the same trouble with several others the same day. The etchings were on copper; we never had any such trouble before, and if you could give me an idea what caused the trouble you would greatly oblige. Answer .- To an experienced eye it is no trouble to discover what caused the defect. The finisher did not understand his business-that is, he did not understand mounting half-tones-and before mounting it he laid it on its face on an iron block and beat it up with his hammer the same as he straightens an electrotype, thus spoiling the etching. He should never lay the etching on the finishing block face down, and never use the hammer on an etching. If it must be straightened lay the face on blotting paper and take a small, soft metal block and lay on spot that needs straightening, and strike the block lightly with hammer. It is very rarely necessary to do anything to cut, and evidently was not in this case. The proof being perfect before mounting, the finishers should use their heads more and their hammer less, and they will turn out better work.

"MINERAL STEREO FLUID."—The following information regarding a mineral paste said to be discovered by a resident of the Printers' Home at Colorado Springs, Colorado, has been sent to me:

A discovery has been made by a gentleman now living here which is of importance in the printing business. A substance found in the residue of the natural springs so abundant here is found to be adapted to the making of stereotype matrices. With the proper manipulation it forms a substitute for what is known as "stereo paste." This he calls "Mineral Stereo Fluid." The compound which forms this fluid coagulates at a low heat and becomes insoluble. It makes an even thickness of matrix and imparts solidity and toughness to the paper. The unsatisfactory pas now used lacks these important advantages, and upon introduction of this nseful discovery it will be relegated to the past. The springs supply this material in abundance and it is easily attainable. This desideratum embodies many other virtues explainable only to stereotypers. An experienced geutleman of that craft, at present engaged on the Colorado Springs Gazette, after testing the "Stereo Fluid," speaks of it as follows: "Having tried a sample of the mineral paste of stereotyping, I would say that it is all that you recommend it to be and I find that I can make considerable more casts off a mold without the edge of rules breaking than off the regular stereo paste and that it will go three times as far as the ordinary stereo paste, thereby saving both material and time in making paste the old way, and I will always use it when I can get it. I will cheerfully recommend to all stereotypers to try for themselves.

A sample of the Stereo Fluid has been sent to me, but I have been unable to secure results from it, owing, I am told to an error in the directions. I have received a mold made from the mineral paste which I find to be first-class in every respect although I am told there were ten casts made from it. It is in perfect order and ought to be good for as many more casts. If a discovery has been made of a mineral which will make a paste giving a matrix like the one submitted, the discoverer ought to be able to sell his paste all over this country.

When the local reporter telephoned his story of the Hoopes-Kurtz reception into the office, the city editor could not for the life of him tell whether it was to go in the "Fashion Notes" or the society column.



"UNACCOMPANIED."

Half-tone engraving by CROSSCUP & WEST ENGRAVING Co., 911 Fillsetelphia. Philadelphia. Duplicate plates for sale.

RECONCILIATION OF PARIS TYPOGRAPHICAL UNIONS.

AST month The Inland Printer published the portrait of President Murphy in conjunction with a series of portraits and biographical sketches of the foremen of the composing rooms of the New York dailies, as an appro-



J. J. MURPHY.
President T. U. No. 6.

priate companionship. We reproduce President Murphy's portrait this month in connection with the following instance of the wide influence of New York Typographical Union, and of President Murphy's mediation.

In October, 1893, the municipality of Paris sent as one of the labor representatives to the World's Fair at Chicago, M. Charles Decroix, secretary of the largest and most influential organization of printers in

Paris. While in New York he was the guest of "Big Six," the New York Typographical Union, and in the course of conversation incidentially spoke of the harmony existing among the "typos" in all the large cities of this country as compared with the utter indifference of his own craftsmen toward any amalgamation of their own associations. President James J. Murphy was requested to try to bring about a reconciliation, with the result that, after correspondence with both unions, there is now but one union, making it one of the most powerful in Europe. The following is a translation of a letter received by President Murphy announcing the amalgamation:

9 RUE DU FAUCONNIER, PARIS, August 3, 1894.

Mr. James J. Murphy, President New York Typographical Union, No. 6:

DEAR SIR,—I have the honor to announce to you that the reconciliation of the two Parisian typographical syndicates is now an accomplished

fact, and that at the present time there is only one typographical society in existence in Paris.

In announcing to you this joyful news I must say that the magnificent

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Probably you already have heard the news. In any case, I thought it but my duty to inform you of it. I pray you will accept my cordial salutations. Fraternally yours,

CHARLES DECROIX, Secretary.

NINE THOUSAND EMS PER HOUR.

The Binghamton (N. Y.) Evening Herald of August 2, 1894, gives the following account of the work executed on Thorne typesetting machines in the Herald office on the morning of that day: "The Herald has now in operation in its composing rooms what it considers the best class of typesetting machines now on the market. They are best for several reasons, one of which is speed. One of our machines, in the hands of Messrs. Calvin F. Young and Edward Seymour, yesterday set a string of 8-point type at a very fast gait, and on being timed it was found that it was putting up about 150 ems per minute of ordinary manuscript. In one ten-minute test a string of 1,600 was set, which is, of course, one hundred better for ten minutes than the gait we mentioned. It was, therefore, determined to give them a thirty-minute test this morning, and with ordinary pen-written manuscript, they sat down at twenty-nine minutes to eleven. They set the first ten minutes, 1,650 ems, and fell a little short of that the second ten. The third was nearly as good as the first, and at one minute past eleven they finished the third galley, which made, with the others measured, 4,500 ems of 8-point matter, leaded six to pica, and with no heads or other help to lengthen the string. There were only three typographical errors in the whole 4,500 ems of matter. This is at the rate of 9,000 ems of this type per hour, and while these gentlemen are not professionals, it is a record they may well be proud of, as we think it will compare favorably with any yet made in the United States. We are consident they can set 9,000 per hour and keep it up for some time. They might set as much as 10,000 in a single hour, but we would not wager any great amount on it, as this is an amount that is almost incredable, being an ordinary day's work for a fast compositor. These machines, unlike others put in at other offices in this city, have not replaced our old workmen, who are kept to run them, and who will receive the pay given on other machines to expert machinists from out of the city."

PAPER BICYCLE TIRES.

When the cushion tire for bicycles came out, it was thought to be perfection; but when the pneumatic tire appeared, the cushion was found to be far eclipsed; and now there seems likely to be another change which it is said will cellipse even the pneumatic. It is a paper tire, which is likely to supplant all others, among other reasons being that it is much less expensive than the rubber. In fact, it is asserted that two paper tires on the machine will cost only two-thirds or one-half what a pair of rubber tires cost, and, being less yielding, the new material may last much longer. Its champions claim it will not so easily be cut or punctured by glass or sharp stones, and will not break from constant squeezing and inflation as soon as rubber. Paper Trade.

A SEVERE SPELL.

Two weeks ago I was summoned to the bedside of Djoahne Sdteometzhler. The involute and labyrinthinate tangle of his symptoms made me suspect at first that he had absorbed his own name. But further examination convinced me that he was the victim of typhomalariopneumophthisicotrychinotetanoataxionephreticosplenitis. Owing to the ubiquity of pathogenic bacilit, antiseptics are always indicated, so I exhibited calcium betanaphtholalphamononosulphonate. As the patient suffered from severe nonlocalized pain I gave orthooxyethylan-amonobenzoplamidoquinoline combined with salicylaldehyd-methylphenylhydrazine. For his insomnia I gave trichloraldehydphenyldniethylpytrazione.

His wife asked me what ailed him and what I was giving him. I told her and she said "yes," and turned very pale.

Upon examining him on the next morning I became convinced that the vital forces had misconstrued the remedies, and that a congerie of retroabsorptions had resulted. I then wrote out the following prescription:

B Tetrahydrobetanaphtholamine, Sodium thioparatoluidinesulphonate, Orthosulphamidobenzoic anhydride, Amidoacetoparaphenetidine aa 3 j.

M. Sig.: A teaspoonful every hour.

When the wife presented the prescription to the druggist he instantly dropped dead: The patient is up and about, but something is wrong with his Broca's convolution—he mutters in a multi-syllabic lingo that is intelligible only to modern pharmacal chemists. I am in hiding where the spiral melody of the woodbine that twineth, blendeth ever with the sweet, low, soothing, nurrumrous quadrisyllabic rhythmic rune of the gentle polygonum punctatum.—Dr. Cooper, in the Medical Gleaner.

THE Rocky Mountain Herald says: Our own "Cy" Warman, the poet, who is responsible for "Sweet Marie," in an interview with a Chicago reporter, as he passed through that burg en route for his European trp, remarked that there were people who affected to prefer his "Be Nearer Me, Lucille," or his "Clamber Closer, Clara," but for his part he liked best "the poem with the hard, round, shiny bones in it"; whereupon he produced a wallet containing a quarterly statement of his royalties on "Sweet Marie," showing that for July, August and September, they would exceed \$2,000.

EIGHTH ANNUAL CONVENTION OF THE UNITED TYPOTHETÆ.

I seguith annual convention of the United Typothetex of America opened at the Hotel Metropole, Tresday morning. September 18, 1894. Mr. Stephen Greene, on behalf of the Philadelphia Typothetae, made the address of welcome. At its close Mr. John R. McFetridge delivered the president's annual address, taking up in turn a number of subjects in which the typothetex is most deeply interested. On

the subject of "The Government as Job Printers" he said the governmental printing of envelopes was as unjust as would be its participation in a sale of shoes or hats at less than the cost of production. On the subject of the printing office as a place of learning the business as opposed to a trade school, the president favored the former. He advocated the measurement of type by the alphabet instead of the em quad, and recommended a revision of both national and international copyright laws.

The report showing the work of the executive committee during the past year showed little of importance save the granting of charters to local typothetæs in Cleveland and Baltimore. Secretary Everett Waddey, of Richmond, Virginia, in his report said that the organizations in New Orleans, Omalia and Lafayette, Indiana, had been reported out of existence. He had also been unable to hear from those of London, Ontario; Montreal, San Francisco and Springfield, Massachusetts. Treasurer Charles Buss, Cincinnati, reported a balance on hand of \$1,685 or. The committee on the apprenticeship question presented a form of agreement between employer and apprentice, which was subsequently adopted. Tuesday evening a reception was tendered the visiting delegates and ladies in the parlos of the hotel.

At the Wednesday morning session the president appointed J. J. Little, of New York, Amos Pettibone, of Chicago, and Henry Pears, of Pittsburgh, as a special committee to take measures looking toward the abolishment of the opposition now offered by the United States government to printing interests. J. West Goodwin, of Sedalia, Missouri, was given the floor as representing the National Editorial Association. The afternoon was spent very pleasantly in a coach ride about the city. On Thursday the delegates went by special train to Atlantic City, where they were entertained at dinner at the Hotel Denis. In the afternoon, through the courtesy of the mayor of the city, they were given an exhibition of the methods of the United States life saving service in front of the lighthouse. On Friday morning W. W.

Pasko read memorials of four members of the typothetic who had died since the last annual convention. They were H. A. Rost, John Devories, Martin Brown and Rev. Charles F. Deems, all of New York. The committee on storage of plates and sheets made a report urging the charging of a low rate of insurance. The committee on nominations recommended that the next convention be held in the twin cities of St. Paul and Minneapolis within the first ten days of August, 1895, the exact date and place of meeting to be determined hereafter. The secretary was then instructed to cast a unanimous ballot for



Plate by J. Manz & Co., Chicago

MONDAY MORNING.

Photo by Monfort & Hill, Burlington, Iowa

the following list of officers: President, Cyrene H. Blakely, of Chicago; first vice-president, F. L. Smith, Minneapolis; second vice-president, Richard Ennis, St. Louis; third vice-president, J. Stearns Cushing, Boston; fourth vice-president, G. H. Bruce, Nashville; fifth vice-president, Hercy F. Smith, Pittsbargh; sixth vice-president, A. F. Rutter, Toronto; secretary, Everett Waddey, Richmond; treasurer, Charles Bass, Clincinnati. Executive Committee—Joseph J. Little, New York, chairman; David Ramaley, St. Paul; George H. Ellis, Boston; John R. McFetridge, Philadelphia; E. R. Andrews, Rochester; C. S. Morchouse, New Haven; James Murray, Toronto.

A farewell dinner was given to the delegates by the Philadelphia Typothetæ on Friday evening at the Union League.



TOWN OF BLUE HILL, MAINE







SHARPNESS OF DETAIL IN DESIGNING.

LEAN-CUT decorative work has advantages which the process-engraver appreciates. Designs drawn without regard to the cleanness and sharpness of the lines may look fairly well in the original, but when reductions are made by the engraver, the "woody" blemishes are painfully evident. A notable instance of the capacity for reduction of cleanly and sharply executed designs is given in the cover designs of Thir INLAND PRINTER, shown on this page. The strength and delicacy of Bradley's creations have been exhibited at a slight reduction from the originals, and the facisimiles here shown photographed from the printer's proofs, display the adaptability of the work to extreme reduction.

OFFICIAL WAYS IN RUSSIA.

TwO good stories of Russian police censorship were told recently at the Maccabean Club by Mr. Kennan, and were published in the Stetch. It seems that there had been a discovery of some Nhilhist plot in an out-of-the-way corner of St. Petersburg, and the Standard correspondent came to hear of it. Eager for copy, he went at once to the quarter, and after some search found the required house. The room he wanted was on the third floor, and reaching it, he found a police officer in possession. "May I come in?" said the correspondent. "Certainly," replied the officer. And the correspondent came. Having taken a good view of the sur-

roundings, he turned to depart, but the officer barred the way, "You may not pass, sir," he said. "But you said I might come in," remonstrated the man of ink. "Quite so," responded the limb of the law. "Everyone who wishes may come in, but he will be under arrest immediately." In vain the journalist explained his business; the officer said he would be detained until he could be sent to the police station to explain. With feelings for which language has no equivalent, the unfortunate representative of the Skundard went to the open window, and, leaning out, lighted a cigarette. In a few minutes he saw a sight which filled him with joy. Down the street came Mr. Dobson, the correspondent of the Times, evidently also on copy bent. The imprisoned one hailed him, and the following dialogue took place:

Slandard man: "Hullo! where are you going?" Times man: "Trying to find that Nihilist place." Slandard man: "Oh, this is it!" Times man: "Really? Can I come up?" Slandard man: "Yes; anyone can come up."

In another moment the Times was represented in the room, and Mr. Dobson took a critical survey and then turned to his friend, suggesting they should go off together. Not getting a reply, he turned to the door, and the police officer collightened him. The companions in misfortune waited three or four hours for more officers to turn up, and when at last they did appear they marched the Englishmen off to the police station, whence the British Legation was consulted, and the correspondents were at length set free. Mr. Kennan explained that







arrests of political suspects are generally made in Russia in the small homes of the morning, and after the unhappy persons have been hurried off to prison, the police remain in possession and arrest everyone who comes to the house on any pretext. That this benevolent custom sometimes leads to results not in the programme will be found from the following tale, also told by Mr. Kennan.

The head governess of a certain large girls' school had a brother who dabbled in politics, and was, accordingly, arrested suddenly. The governess had called at the brother's house shortly afterward, and was, of course, likewise, detained. Now, it happened that on the following day the government inspector was going to the school to examine, or give prizes, or do something in his official capacity. The day arrived - a the day has a habit of doing; the other governesses, the pupils, and the inspector did likewise; but this particular governess, who was required to complete the entertainment, was found wanting. Fearing she had been taken ill, one in authority sent off a scholar in a cab with an unpronounceable name to find what was the matter. Of course, the scholar was arrested. At the school everyone fumed, and ere an hour had elapsed another scholar was dispatched, to fall into the arms of the police. With a worried look, the head assistant-mistress then borrowed the carriage of the inspector, and in a few moments reached the house, and swelled the ranks of the unemployed. Then the inspector, in a great rage and a hired carriage with the same unpronounceable name, hurried to the house, and joined the minority. Expostulations, explanations, threats were equally futile. Everyone had to remain until a fresh force arrived, and they were removed to the police station, where they were ultimately set at liberty.

BIDS FOR ILLUSTRATIONS.

Bids have been opened by the public printer, at Washingington, D. C., for illustrations to accompany the annual report of the Chief of Engineers for 1894, as follows: Item 1, photo-lithographing 104 maps; 2, photo-lithographing and printing 95 maps; 3, engraving four illustrations by half-tone process. The following were the bidders: Heliotype Printing Company, Item 1, \$1,500; 2, \$1,212. George S. Harris & Sons, 1, \$1,360; 2, \$4,565. Norris Peters & Co., 1, \$1,196; 2, \$765, (accepted); 2, \$505, (accepted); 2, \$505, The Lawrence Engraving Company, 1, \$76, (accepted); 2, \$505. The Lawrence Engraving Company, 3, \$48. Photo-Engraving Company, 3, \$48. Photo-Engraving Company, 3, \$48. Photo-Engraving Company, 3, \$49. 75. National Photo-Engraving & Printing Company, 3, \$49. 75. National Photo-Engraving Company, 3, \$40.

"INSTRUCTIVE TO EVERY MEMBER OF THE PROFESSION."

Mr. H. Jowett, examiner of the City and Guilds of London Institute in Typography, in renewing his subscription to THE INLAND PRINTER, renews also that of his son, Mr. H. K. Jowett, government printer, Taipeng, Perak (Straits Settlements), and adds: "I may take this opportunity of saying that your magazine is highly admired both by myself and a large circle of appreciative friends, not only on account of its get-up, which is superior to anything we see here, but the technical articles and full information imparted upon every subject connected with the trade are instructive to every member of the profession."

A CORRISPONDINT Of Printers' Int says that in describing an accident on the steamer City of Straits, the Cleveland Leader perpetrates the following: "The right leg of Miss Minnie Wilson, who accompanied Weber, was bruised between the end of the jibboom and the corner of the cabin, but she was able, not-withstanding a bad fright, to walk to a carriage."

RECENT TYPE DESIGNS.

ThilE Central Typefoundry, St. Louis, has just brought out a new series called Quentell, a black condensed letter, made in upper and lower case, which might be called an old style gothic. The type was designed originally for the advertising department of Armour & Co., the packers, and will be used altogether in the advertising to be issued by that firm this fall. It is made in fourteen sizes, from six to seventy-two

WESTERN Scotland

QUENTELL.

point, complete with figures, the latter being large and bold, and made to line with the letters instead of going below the line as many old style figures do. This foundry has also com-

Roman SCRIBE

DE VINNE ITALIC OUTLIN

pleted an outline letter of the De Vinne Italic, the complete series now being ready. It registers perfectly with the other, and worked in color, forms a nice combination. A line of the

Roman SCRIBE

DE VINNE ITALIC

De Vinne Italic is here shown Their Mid-Gothic is another late production. A specimen page of this letter was printed in a recent issue of this journal.

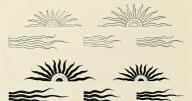
SUPERIOR Arrangement

MID-COTHIC

The Inland Typefoundry of St. Louis are adding to their output, and have cut several new characters in the way of art



ART ORNAMENTS.



WAVE ORNAMENTS.

ornaments. They are also casting the wave ornaments presented herewith, made in both solid and outline. The September issue of the *Printers' Quarterly* shows full pages of these and other faces made by this foundry.

ILLUSTRATIVE ADVERTISING.

While "New Ideas" is the demand in modern advertising, the host of advertisement writers (or "ad, writers") and designers that has sprung up of late vex the soul of the business man, who frequently finds himself, by reason of his credulity in listening to the voluble talk of one of these fledgings, compelled to pay for the preparation of a mixture of vulgarity and charlatanism, that if published would be a serious detriment instead of an assistance to his business.

Many of the pictures which accompany advertisements have really no logical connection with the advertisement,



being used apparently only to attract attention, in the same plane with the "ad. writer" who writes "catchy ads."

The designer and illustrator's chief claim for consideration is perceptiveness. To thoroughly understand the impression an advertiser desires to make and to work out the idea strongly, gracefully, artistically, and yet with a captivating originality—is the qualification of a successful designer and illustrator. No instance of a better character has come to our notice of late than the work produced by Mr. Louis Braunhold. The specimen of his removal notice published herewith, in its simplicity and significance, together with its artistic quality, displays his marked ability and success in this particular line of work.

Mr. Braunhold's offices in the Boyce block, 112-114 Desiron street, Chicago (rooms 1213 and 12144, are thoroughly equipped for the prompt execution of every kind of designing for the graphic arts, and for book, catalogue and every other description of illustration in all the mediums used in modern engraving. One of the chief merits in the work produced by Mr. Braunhold is his thorough acquaintance with the requirements of process engraving, and his ability to make the gradations of light and shade in a tone that is calculated to a nicety to produce pure, sharp and yet soft effects. Mr. Braunhold is also equipped for the execution of half-tone work of a superior character some of the large copper etchings recently procharacter some of the large copper etchings recently procharacter some of the large copper etchings recently pro-

TRADE NOTÊS.

STEREOTYPING, in the main, according to the present method, was invented in 1779 by Tilloch. So says the *Book* Lover.

ANOTHER printler of "green goods" circulars in New York has come to grief. His name is Joseph Maurice Reinschieber, and his confession of guilt came out at a hearing of the Lexow Investigation Committee.

G. W. CHAFFIN has been appointed manager of the American Bolt and Screw Case Company, of Dayton, Ohio. The firm is well known to the trade as manufacturers of revolving sort cases for printers, a device which has met with great favor.

KELLY's book on "Presswork" is meeting with great success, as is also "The Inland Printer Account Book," both mentioned in our advertising pages. These books can be purchased at any typefoundry or printers' supply house in the country, or direct of the publishers.

BIDS for furnishing blanks and striking in bronze 33.555 me opened at the Treasury Department at Washington, D. C., on September S. There were seven bids, that of the Scoville Manufacturing Company, of Waterbury, Connecticut, at \$22,000, being the lowest.

This employing printers of Galesburg, Illinois, have organized to establish a uniform scale of prices for jobowork. This is a move for the better as the prices quoted heretofore on work have been so widely different in some cases as to almost demoralize the business. I. W. Grubb, of the Galesburg Printing Company, is president; S. A. Wagoner, of the *Brotherhood*, vice-president', J. H. Boys, of the *Spetdard, secretary.

ONL of the most progressive and energetic houses dealing in printers' supplies and conducting a manufacturers' agency, is that of Welsh, Freeman & Co., 163 and 165 Pearl street, Boston, Massachusetts. They are the publishers of one of the brightest of our contemporaries—"Live Matter"—and the independent, clean-cut business methods of the house, coupled with its alert courtesy, engage for it the favor and friendship of both manufacturers and consumers.

A CINCINNATI man describes for a reporter of the Engairer, of that city, a novel sight he saw recently at a mill devoted to making pine tree pulp. "I was invited to select a tree, which I did, and it was cut down for me in the morning. I watched it during the day undergoing the various processes of papermaking, and at 6 o'clock that evening the tree was paper. At midnight a portion of it was sufficiently day to be taken to a printing office and a few of the copies of the next morning's paper were printed on this product."

We acknowledge receipt of specimen sheet from the Mac Kellar, Smiths & Jordan Poundry, of Philadelphia, showing their "Columbus No. 2" and "Columbus Outline" series, which is a fine piece of printing, as all work turned out by that foundry is. In the selection and arrangement of the lines, in the colors chosen for the tinted backgrounds, in the clearness of the printing and in the perfection of register, the sheets are certainly all that the most fastidious printer could wish for. It is a pleasure to look over such sheets as these, and it is an incentive to buy the material shown when presented in such an advantageous way.

A SMPLE book of linen ledger and record papers manufactured by the Byron Weston Company, of Dalton, Massachusetts, giving prices, sizes and weights of these papers, has just been sent out. Pages of the different brands are shown from deniy, folio and the regularly used sizes to the mammoth emperor, antiquarian, atlas, columbian, elephant, imperial and other special grades. Besides the score of medals awarded these papers at expositions in different parts of the world at various times, this company has added to its renown by securing awards at the World's Columbian Exposition and the California Midwinter Fair.

REVIEW OF SPECIMENS RECEIVED.

WE are compelled, from want of space, to defer mention, until our next issue, of many samples of work submitted for criticism.

EWENS & EBERLE, Fourth avenue and Wood street, Pittsburgh, Pennsylvania. Neat card and bill-head in colors; composition admirable and presswork good, embosing being sharp and clean.

FROM Marcus D. Hoerner, with the Harrisburg Publishing Company, Harrisburg. Pennsylvania, we have received a package of commercial work, the composition on which is excellent, especially the cover designs, which give evidence of much artistic ability. Presswork is good.

ANTIONY KRAIT, with Earl W. Eckel, south Eighteenth street, Philadelphia, Pennsylvania, forwards some specimens of general work for review. The composition is fairly good, but a tendency to use too much ornamentation and too many flourishes spoils much otherwise good work.

UHLER BROTHERS PRINTING COMPANY, Charleston, Illinois. Some samples of what they call "ordinary" country work, but which are fully equal to work turned out by many large city offices. The color work is excellent, the links being well chosen, and register perfect. Composition is very good.

G. Newcomer. Watkins. New York, submits samples of printing which show that he is an artist-printer. Composition is well displayed and nicely balanced, and designs are artistic. Arrangement of colors and presswork are also good. There is no doubt that G. Newcomer will be an ornament to the profession.

Some samples of general work from Henry G. Pike, Hot Springs, South Dakota, go to prove that poor material—and that in limited quantity—is no bar to the execution of good work when it is manipulated by a master workman. Composition and presswork are both good, and the general get-up of the work shows artistic taste and ability.

THE Mondary Times, of Toronto, Ontario, celebrated its twenty-seventh birthday by appearing in a new dress, which, to say the least, is an elegant one. With its forty-eight pages of clear type and well-displayed advertisements, and its cover in two colors and gold, it is fitted to take its place among the high-class journals of the world, mechanically as well as financially. Its printers have reason to be proud of their work.

South beautiful specimens of advertising cards in colors have come from Edw. K. Graham & Co., jick Commerce street, Philadelphia, Penasylvania. Their embosed design of an ink kuife laden with ink will be appreciated by every printer who sees it. Those of our readers who delight in typographical excellence will do well to send to the company obtained to the company of the company

F. G. XENTSCH, pressman, with E. F. Anderson & Co., Limited, Perno wavener, Pittsbarph, Pennsylvania, benbirs a card printed from halfper properties of the printed from printed from halfper properties of the pressure o

The "Special Illustrated Souvenir Number" of the Asbury Park Duly, Press, published by the Penfield Publishing Company, at Asbury Park, New Jersey, is an excellent issue of sixteen pages, six-column quarto, printed on fine stock, embellished with numerous half-tone engravings, and full of news and topics of interest to the solourners of that fashionable resort and of the world in general. It gives evidence of much enterprise and energy on the part of the publishers, and is a credit to the editorial and managerial staffs, and also to the compositors and pressmen engaged in its get out pand issuance.

THE Fachs & Lang Manufacturing Company, makers of printing inks, bromze powders and librographic supplies, have recently gotten out a catalogue intended to show how their gold leaf and gold bronze inks work upon different cloros of enameded over stock. These bronze inks show up almost iss well as bronze powders and answer the purpose very well for many jobs. The work is excellently done and enables the printer totell at a glance just how the bronzes and colors will appear upon the several constant of the property of the

A UNIQUE card is that of Lawton & Burnap, Kanasa City, Missour, announcing their removal to p\$ do and p\$ Delaware and pp and pp wall streets. "It's Cheaper to Move Than Pay Rent" is the title of their card, but one would not think so on looking at the illustration, where forms are being thrown out of the windows, ink cans toppied over, stock carted wawy in wheeliarrows, and present transported on hand-carts, It! attentor, Rent and black, but shows that Lawton & Burnap are capable printers; also good designers, and that in their new quarters they will be able to please their patrons with as good work as turned out in the place waterd.

We acknowledge receipt of catalogue of the Campbell Printing Press and Manufacturing Company, New York and Chicago, devoted to a description of their "New Model" series of rapid rotary web perfecting newspaper presses. The catalogue is intended for the managers of daily papers, whose circulation is so increased that it is necessary to put in web perfecting preses. The clegance of this satisfage ought certainly to have its influence with the prospective buyer of one of these machines, for as a specimen of typography it is simply perfect. The inside pages are printed in black and brown upon heavy enameled paper, and the cover in a delicate tint harmonizing with the shade of stock used, and very handsomely embossed. Bartlett & Company, New York, are the printers.

FROM "across the herring pond," we have received a work of art in typography, issued by R, Robinson & Co., Limited, Avecastleson-Tyme, England, entitled "Peeps at Our Warehouse and Works." It consists of forty-four pages and cover, oby 2, oblong, printed in red and black, you offer the property other page being a half-tone reproduction from photograph of some part of the establishment of R, Robinson & Co. The half-fones are by Messen-bach, and resemble photogravures in their clearness and deficacy of treatment. Typography is well displayed and presswork admirable, report of color being almost faulties. The Messrs, Robinson are to be congratulated upon havin the facilities to turn out such admirable work.

We acknowledge the receipt of a flight-two page book o by 12, oblong, with cover handsomely embosed in gold on black ground, entitled "Grand Kapids, Mich., As II Is, 1852." It is an excellent plece of work, printed on fine enameled paper, the typography well displayed, and the presswork beautifully clear and sharp. The numerous half-tones, printed to fine an expectation of the strength of the st

AN INTRAMURAL VIEW" is the title of a very artistic booklet issued by the Curtis Publishing Company, Philadelphia, Pennsylvania. It consists of sixteen pages and cover, and, as its title indicates, gives glimpses of the interior arrangement of the various offices and departments in which that acme of all publications devoted to ladies' work and education - The Ladies' Home Journal - is evolved and carried to completion. It gives views of the main building, occupied by the editorial and business offices, which are elegantly fitted up and admirably adapted for the purposes for which they were designed, and of the mechanical department, in which the enormous unmber of 700,000 copies of the Journal are printed, bound and mailed to subscribers every month. The pamphlet gives information on all points interesting to those anxious to know how such a great monthly magazine is produced, and will be sent to any person who will address the Curtis Publishing Company, Philadelphia, and inclose 4 cents in stamps to cover postage. The typography and presswork on the pamphlet is excellent and in keeping with the admirable work always issued by this well-known publishing company.

STREET-CAR advertising has reached that point where something artistic is necessary to catch the eye of the public. It is no longer sufficient to set forth the merits of the advertiser's wares in bold type, printed in two or more colors, but the service of the artist has to be enlisted, and representations of the human form divine, of both sexes, clad in dresses of all colors, are presented to the patrons of the ubiquitous horse, cable or electric cars in our large cities and towns. Many printers are employed by the advertising agents to help them carry out their contracts as mediators between the merchant and the public, but we think no one firm has filled the bill better than Bloomingdale & Co., the quick printers, 810 Sansom street, Philadelphia, Pennsylvania. The admirable manner in which they display advertisements is apparent in the artistic designs shown opposite this page, in which happiness of design and harmonious arrangement of color unite to produce a result pleasing to the eye and grateful to the senses; and without doubt satisfactory to their patrons, for the impression left upon the mind is permanent. The beauty of form and coloring is not easily forgotten; they are the work of artists of undoubted ability. Not only is their work excellent in quality, but it is executed with a rapidity almost marvelous. Philadelphia is often quoted as being a slow town, but evidently there is nothing snail-like about Bloomingdale & Co. The colors are printed from blocks prepared by the Evelyn patent tint block process.

TRANSLATING THE PERFECT TENSE.

It was in a Latin class, and a dull boy was wrestling with the sentence, "Rex fugit," which with a painful slowness of emphasis, he had rendered, "The king flees," "But in what other tense can the verb 'fugit' be found?" asked the teacher. A long scratching of the head and a final answer of "perfect," owing to a whispered prompting. "And how would you translate it, then?" "Dunno," "Why, put a 'has' in it." Again the tardy emphasis drawled out: "The king has fleas,"—Ex.







"RUTH,

will thee leave thy home and share my lot with me?" "Yes, Reuben, if thy lot be in West Collingswood, N. J."

R. T. COLLINGS, Supt. West Collingswood, N J G. FRANK. DAVIS, Treas.









There is one best—

Wampole's

Concentrated Extract

of Malt.



Neat, Trim and Attractive

applies to all printing that comes from our shop. We're specialists in Street Car Cards.

How's Your Printing?

Bloomingdale & Co.,

810 Sansom Street,

Philadelphia.



BOOKS, BROCHURES AND PERIODICALS.

In the Starchroom for September, a very full account is given of the proceedings of the Rochester convention of the Laundrymen's National Association. Mr. Geo. H. Bishop, the editor of this handsome monthly, shows commendable enterprise in producing a magazine not only of great value in the quality of its articles but so attractive in illustration and typography.

GERE'S directory of the City of Hartford, Connecticut, of which volume 57 (1854) has been received, is one of the most complete books of the kind printed. State items and general statistics are included, with a very wide range of information (aside from the directory proper) concerning Hartford. It is exceedingly well printed and substantially and nearly bound. The Hartford Printing Company are the publishers of the book.

THE London Athenaum says that Mr. Dewitt Miller, of Philadelphia, and two other book-lovers, are compiling a book to be called "Fifty American Bibliographies." The volume will aim at giving with the utmost accuracy complete lists of the works—including those little known—of the selected authors, besides information of other than bibliographical interest. The book is to be printed either at the De Vinne or the Chiswick Press.

"PARAGRAPH WRITING" is the title of a little text-book compiled by Professor F. N. Scott, of the University of Michigan, and by Professor J. V. Denny, of the Ohio State University. It is now in its second edition. The purpose of the work is to meet the requirements of schools and colleges in the field signified by its title, and it has evidently fulfilled that purpose, being unqualifiedly indorsed by most competent critics. Among writers for the press the work should be found useful as an aid to a clear and concise style.

Maxy books of inferior merit have been published relating to the great Columbian Exposition, and perhaps an equally great number of exceptional value have been published on the same subject. We confess, however, that in the combination of picturesque and mechanical beauty, with accurate information and matter of historical value, the Baucroft Company's "Book of the Fair" has few, if any, competitors. Part eleven has been received at this office, and each part increases instead of diminishes in interest, the latter a too common fault with subscription books. The book will be completed in twenty-five parts, at a price of § a part.

IN his quiet little retreat at Craigville, Barnstable county, Massachusetts, Mr. Edmund H. Garrett, in a condition of health anything but robust, has been steadily at work during the summer months on a set of "little picturings, authentic and fanciful" to illustrate and adorn a new book to be issued this autumn by Messrs. Little, Brown & Company, of Boston. The title of this book is to be "Three Heroines of New England Romance." Priscilla is the name of the first, Agnes Hurriage the second, and Martha Hilton the third. Mrs. Harriet Prescott Spofford, Miss Louise Imogen Guiney and Miss Alice Brown prepare the sketches of the heroines, and Mr. Garrett will contribute notes on the towns in which they lived, in addition to his eighty illustrations. The text will deal with the courtship and marriage of three famous beauties of old Colonial times, and Mr. Garrett's "little picturings" will have to do with New England landscape, Colonial houses, costumes of old time, austere Puritan men and pretty Puritan women. What a charming combination to offer the book-buying public! Mr. Garrett has also been at work on a series of illustrations for the new two-volume edition of Dickens' "Tale of Two Cities" to be issued by Messrs. Dodd, Mead & Company, of New York.

MESSRS. HOUGHTON, MIFFLIN & Co's autumn announcements show no falling off, either in the number or the importance of their publications. A new book by Thomas Bailey Aldrich is always welcome, especially when it happens to be a

volume of poetry. "Unguarded Gates, and Other Poems" is the first, we believe, since "Wyndham Towers" in 1890. The title poem of the new collection, it will be remembered, is Mr. Aldrich's protest against unregulated immigration into the United States; while the "other poems" include many noteworthy lyrics written during the past six years. The Messrs. Houghton will make another addition to their American Men of Letters series - George William Curtis, by Edward Cary. John Burroughs has nearly ready a new volume on outdoor topics; and Lafcadio Hearn's "Glimpses of Unfamiliar Japan" will also be given to his many admirers. A new book of essays by Miss Agnes Repplier, "In the Dozy Hours, and Other Papers," is promised by Messrs. Houghton, Mifflin & Co., who also promise what will prove to be quite as welcome as any of these books, perhaps, a new edition of "The Rubáivát of Omar Khayyam," with illustrations by Elihu Vedder. The first edition of "The Rubáiyát," with the Vedder designs, came out several years ago and was a notable book. The size and price of the first issue, however, stood in the way of its popularity, but the book is now to be reduced to the crown 8vo form and issued at a modest price. The illustrations will be reproduced from the original drawings "by a treatment which secures very satisfactory results." A sketch of the late Edward Fitz Gerald, with variorum notes, will be added to the biography of the astronomer-poet, and no effort will be spared by the publishers to give the matchless quatrains of Fitz Gerald a proper setting. "Thus the whirligig of time brings in his revenges," "Old Fitz's" little pamphlet of twenty odd pages went begging at a penny a copy in the early sixties, but the demand for it now warrants the publishers in looking forward to "a high degree of popularity" for their beautiful new edition.

MR. CHARLES DEXTER ALLEN, of Hartford, Connecticut, is preparing an Exhibition of American Book-Plates to be held in the rooms of the Grolier Club, 29 East Thirty-second street, New York, in October next, from the 4th to the 20th. In



order that the exhibition may be representative and as complete as possible, collectors are asked to coöperate by loaning to the club such plates and literature there anent, both old and new, as they may have in their possession. By the time this note sees the light it will, of course, be too late for our readers to render any assistance to Mr. Allen, but it is not unlikely that the great publicity already given the forthcoming exhibition may have fully served its purpose. Our purpose in directing attention to the subject at this time, however, is that we may show how handsomely the Grolier Club manages its exhibitions even to such details as its card of invitation, which, in this instance, we have the pleasure to reproduce for the delectation of our readers. The upper part—the shelf of books, fleeting time and the curtain—is happily suggestive of book-plate symbolism; while in point of size and in manner of execution this card is not unworthy to take its place in the collection of any anateur into whose hands it may fall. Mr. Allen's book on American Book-Plates is announced to appear in October.

CHICAGO NOTES.

J. W. OSTRANDER, 88 West Jackson street, has taken the Chicago agency of the Potter Printing Press Company, of New York.

RACINE & BROWNELL have opened up for business at 350 Dearborn street, where they do routing and blocking for the

ROGERSON & Co. have opened a store at 173 Monroe street, and carry a line of stationery and blank books. Their printing office and pressrooms are still located at 184 Monroe street.

WARD & TREVETTE, printers, have justed started in business at 85 Fifth avenue. The members of the firm are John C. Ward and W. G. Trevette, both well-known printers in Chicago.

The annual meeting of the Binner Engraving Company was held in Milwaukee, on September 15. The capital stock was increased from \$15,000 to \$30,000, this being necessary on account of the branching out the company has done in this city. The old officers were reflected.

THE Symberg Photogravure & Printing Company announce that they have now in full operation a complete and perfect plant on the twelfth floor of the Caxton building, 338-334 Dearborn street. Judging from specimens of work submitted, the product of the house is of a very superior quality.

THE marriage of Miss Amy Marder, daughter of Mr. John Marder, of Marder, Luse & Co., to Mr. John Morris Perry, New York, was celebrated at 7 o'clock, September 11, 1894, at the family residence. The marriage was private, with only the immediate relatives present. Mr. and Mrs. Perry will reside in Brooklyn. New York.

It has occurred to a firm of London printers to utilize the roof of their office in Little Trinity lane as a recreation ground, to which their employes may resort in the dinner hour instead of staying indoors or strolling aimlessly about the city streets. With that impetuosity which characterizes Chicago business men as pioneers of progress, we may now expect to see the roofs of our printing houses adorned in the summer months with awnings, flowers, singing birds and easy chairs.

THE modern American metropolitan newspaper office is a little world in itself, and no better instance of the systematic government of its citizens can be shown than obtains in the office of the Chicago Herald. The report of the relief association of that model paper has been received, together with a neat booklet of fifty-five pages giving the office, chapel, library and general typographical rules for the guidance of compositors and proofreaders employed on the staff. The constitution and by-laws of the Herald Relief Association are also incorporated in the book.

EXPERIENCE seems to have convinced the management of The Inter Ocean that its popularity was not sufficiently increased to continue the colorwork in connection with its Sunday issues. The great improvements made by Mr. H. J. Wendorff in the development of the experiment seemed to forecast greater things from The Inter Ocean in the way of colored illustrations. It is an open secret that Mr. Wendorff was seriously handicapped by many crudities in press construction. However, the colorwork was Mr. Kohlsaat's idea. In marked contrast to The Inter Ocean's experience it is noticeable that the New York Sunday World has credited marked results in the way of increased circulation to its colored supplements. In the small cities, towns and villages the colored supplements have earned for the paper general favor. Mr. Pulitzer, appreciating this, has added the color supplements to his St. Louis daily—the Post-Dispatch.

THE Buffalo Commercial says that among the curiosities of typography a prominent place must be given to the recent achievement of a Chicago paper in the mixing up of head lines in a most startling manner. First there is an article with this caption: THE CONDO OF THE ANDES

THE CONDOR OF THE ANDES.

Albert Seaton Bery, of Kentucky, Bears

That Distinction.

In another column, on the same page of the paper in question, is this announcement:

TALLEST MAN IN CONGRESS.

Soars Far Above the Eagle and Reaches a

Height of Six Miles,

THE most notable indication of the growing influence of the trade unions is perhaps to be found in the policy of the daily press, in the columns of which but a few years ago trade-unionism was rarely if ever mentioned, and then mentioned



W. C. ROBERTS.

only in denunciation. Now there are few papers of any importance which do not have a special department for labor notes and news and a labor editor to conduct that department. In order to encourage accurate and intelligent reports and to aid in having the cause of labor secure a hearing by the public the Trade and Labor Assembly and the Building Trades Council of Chicago have of recent years on each labor day presented a gold star to the

labor reporter who would write the best review of the labor movement. The honor and decoration is one much coveted by labor editors and reporters, and as

the competition grows keener each year the distinction of the most recent winner is logically greater than those who preceded him. Mr. W. C. Roberts, labor reporter of the Chicago Dispatch, and an active

member of Chicago Typo-

graphical Union, has been

awarded the gold medal

this year. On Sunday, September 16, at the meeting of the Trade and Labor Assembly, the decoration was presented by Mr. W. C.

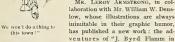


Pomeroy in a speech which evoked much enthusiasm. Mr. Roberts made a telling reply, ascribing much of his success to the policy of the Dispatch, the latitude allowed him as representing the workers of the country absolving him of all fear of the "blue pencil." It is but fair to say that whatever has or may be uttered in disparagement of the Dispatch, its labor department is conscientiously and truthfully conducted, and its appreciation by workmen is largely due to that fact.

THE Chicago Society of Proofreaders held its regular monthly meeting at the Grand Pacific hotel, on September 9 One new member was elected and several proposed. Some changes in the rules, suggested as advisable, were laid over to be acted upon at next meeting, one of which was a provision for the admission of capable copyholders to associate membership at half rates. The full rate is 50 cents per quarter. Another amendment changes the time of holding the annual

meeting from September to October,
when the season of hot weather will
have passed. A paper entitled
"About Dictionaries" was read by
Mr. Henry R. Boss, in which he
criticised the dictionaries at present
in common use as behind the age.
The new Century dictionary, he
thought, was a great improvement
upon the International (Webster's),
and that in course of production by
Funk & Wagnalls—the Standard—
to be better than either.

MR. LEROY ARMSTRONG, in col-



ventures of "J. Byrd Flamm in Town," which promises to be immensely popular. Mr. Flamm arrives in Chicago from an

obscure town in Indiana, and relates his experience himself. He "runs against" bunko steerers and makes all manner of hazardous companionships, but invariably comes out ahead. His artlessness in every situation is particularly charming. The notables of Chicago take a place in the scenes of the book and Mr. Flamm narrates his experiences with them, and his familiar and unreserved style in mentioning even the most exclusive personages give a piquancy of enjoyable flavor to his correspondence. Taken as a whole, the book throws a strong picture of Chicago and her doings. The abundant illustrations make the book immediately interesting, as the specimens herewith,



Our Chicago correspondent, Mr. J. Byrd Flamm, from a recent photograph.

though much reduced, will indicate. Shadows Library, No. 85
Fifth avenue, are the publishers. Price,
25 cents. 250 pages.

THE first newspaper in Chicago to use the improved Mergenthaler machines in its composing room, is the Evening Post. Right machines have been placed in its office, and six more will be added, the contract reading that five weeks after the arrival of the first, the additional machines must also be delivered. These machines have the new patent spacer, the only ones in use. They permit of spacing a line with 4-em spaces if necessary, or as wide as desired. The Herald, Tribune, and The Inter Ocean have also ordered machines. The first of these to order was The Inter Ocean, and



these to order was The Inter Ocean, and the other papers immediately fell into line. The largest order of machines ever given is that of the Herald, which has ordered thirty-two. They will be delivered in installments. The contract reads that the machines must be delivered in December, January and February, but Foreman Frank Ehlen has received notice from the Mergenthaler Company that the full complement will be ready before the contract time expires. The Herald machines are being manufactured at the Baltimore works, where the employes have all been put to work on the order. While The Inter Ocean was the first to give an order, its machines will not arrive much before the others. Arrangements are being made to receive them sometime in November. The number ordered is twentythree, and they will all be delivered at the same time. The Tribune contract is almost a copy of the Herald's. Only twelve machines have been ordered, but an option on twenty additional is provided for in the contract. They will also be delivered in installments in December, January and February. The Paige Company has placed one of its typesetting machines in the Herald office, where a thorough test of its practicability will be made. The News will await the decision of the above papers before ordering new machines.

An amusing instance of credulity in regard to the railway managers' blacklist of employes was exploited by many of the Chicago papers on September 11. Telegraphic reports from Omaha were printed in the morning papers saying that the general managers of the railroads had decided to use peculiarly watermarked paper in order to blacklist men who had been engaged in the recent railroad strike. The news traveled like wildfire among the railroad men in Chicago who had been unable to regain their old positions, and who had asked for and had been given letters of recommendation to other roads. The old railroad men stood about in little groups around the various yards in the city and discussed the new turn affairs had taken, and not a few of them were ready to change their names and apply for work in other callings in life. An evening paper, commenting on the matter under the head of "A Cowardly Blacklist," concluded by saying: "We believe a workman blacklisted in the manner described above has

ground for both civil and criminal actions against the conspirators. The railway managers must







Fig. 1. Fig. 2. Fig. 3. Fig. 4.

Interpretations of Crane Brothers' watermarks: Fig. 1 (Letter-heads exhibited the crane decapitated), "Blacklisted"; Fig. 2, "All Right": Fig. 3, "Walking Delegate"; Fig. 4, "Is Hungry."

learn that what is criminal in a hired man is criminal also in one of their own class. Felony is not wholly a matter of caste." The well-known watermarks in the paper manufactured at the mills of Crane Brothers, at Westfield, Massachusetts, were the cause of all the difficulty. The watermark of the sandhill crane which appeared on some of the railway letter-heads with the head of the crane denspitated was deemed to have a dire significance and a language was speedily fitted to the various attitudes of the crane in the several watermarks.

OF INTEREST TO THE CRAFT.

An "Amos J. Cummings Club" has been organized among the printers of New York with a view to booming that popular friend of labor for the mayoralty.

THE committee of inquiry who visited the Printers' Home recently to investigate charges preferred by an inmate of the institution has reported that the charges are without foundation and that under Mr. Schuman's management the Home is in a most satisfactory condition.

Typographical Union No. 82, of Colorado Springs, Colorado, through its president and secretary, Messrs. G. C. Ash and P. I., Dennhardt, has extended to the forty-second session

of the International Typographical Union an earnest invitation to hold the succeeding session at Colorado Springs, Colorado, The idea seems to meet with approbation and there is a strong probability that the invitation will be accepted.

The annual clambake of the New York Typographical Union occurred on the last Sunday in August, at Carroll's Hotel, Gliffords, Staten Island. Athletic contests of all descriptions filled up the time between meals during the day, which was voted on the return to New York to have been one of the most memorable in the history of the outings of the union.

UNEAVORABLE unual picnic and games of the Printers' Benevolent Association of New York, which were held on Saturday, September 8, at Sulzer's Harlem River Park. Most of the athletic events came off in a pouring rain, and the recode made are therefore no comparison to what they would have been under favorable conditions. A dance was given in the evening. About two hundred were in attendance.

A PROOFRADERS' association similar to that recently rognized in Chicago may not be a necessity in New York, but the "standard of excellence" declared for by that body certainly is. In an account of a suicide at a prominent hotel in that city recently the World succeeded in butchering up the name of the victim so that it came out in five different mutilated forms. Apropos of this, somehody of a good deal of leisure sometime ago took it upon himself to count the errors upon the front page of another New York paper—the Telegram. After finding one hundred and twenty errors, having had a good deal for his money, he gave up the task.

NEWSPAPER GOSSIP.

ISAAC DINKELSPIEL, late business manager of the Louisville Truth, has been made manager of the New York Standard.

JASON ROGERS, until recently publisher of the New York

Mercury, has been made treasurer of the company publishing
the Morning Advertiser and the Commercial Advertiser.

Ar Gatesville, Texas, on September 15, a fatal street duel took place between J. L. Goodman, editor of the People's Voite.

The two men opened fire on each other. Goodman was shot through the heart and Armstrong through the bowels, both men dying at once. J. G. Beeman, a bystander, was fatally wounded in the neck by a stray shot. All leave families.

WITHIN the last sixty days the following newspapers have added Mergenthaler linotype machines to their equipment: Kansas City Times, Pittsburgh Press, Boston Journal, Elmira Telegram, Milwqukee Sentinel, Birmingham News, Kansas City Slar, Topeka Capital, Jersey City Journal, Stoux City Journal, Western Newspaper Union, New York Herald (additional), Pithadelphia Inquirer, Brooklyn Eagle, St. Paul Despalch, Jersey City News, Kansas City Journal, Oakland Enquirer, Boston Globe (additional), Syracuse News.

I WANT WORK, I NEED IT.

He was to be seen going up and down Broadway recently, but as he has since disappeared it is to be supposed that his "want" was supplied.

THE Daily Globe, of Atchison, Kansas, celebrated the seventeenth year of its existence some weeks ago by a pictorial and historical edition of twenty-six pages. The Globe is fortunate in its history. It is deeply interesting even to entire strangers to Atchison or Kansas, being alive with the stirring

incidents of early days. Typographically the paper leaves nothing to be desired. The numerous half-tones are executed in a most admirable manner.

A HALF interest in the Middletown (Conn.) Penny Press and the Sentinel and Witness, its weekly edition, has been purchased by Claude King, son of Ernest King, one of the proprietors. The papers are now owned by Ernest King & Son.

For downright ingenuity in cases of emergency the newspaper man must, we believe, be awarded the palm, says the Tacoma West Coast Trade. He always accepts things as he finds them, and it is a tight case indeed when he does not come smilingly to time for the finish. The railroad strike has brought out the qualities of generalship of this long-suffering class, and they have demonstrated their equality to it, as usual. Patent sides failed to come to time during the blockade, and half-sheets had to be substituted by many papers. The Kent Advertiser did not have any white stock, and so printed a very readable issue on wrapping paper. The Uniontown Journal used up its tinted stock. The Elma Eagle came out on manila, and others resorted to similar expedients. Several editors were caught away from home, and some of them masqueraded as soldiers on the train which carried the state militia to their encampment in order to get through. Editor Beeson, of the Vancouver Independent, was at Spokane when hostilities commenced, and circumvented the difficulties of a suspension of railway traffic by rigging a contrivance upon a bicycle that enabled him to travel upon the railroad track. The attachment provides a third wheel, which is attached to the left side of the bicycle by a light frame, and is made to run on the track the same as those used by the railroad. For flanges to keep the wheels on the track roller skate wheels were used. fastened to the framework. The whole thing complete weighs forty-eight pounds. Mr. Beeson made an average of twelve miles an hour, but at one time he traveled at the rate of twenty-one miles an hour.

To THOSE editors who see a menace to their interests in ready-print advertising, the paper on that subject read before the South Dakota Editorial Association by R. S. Person, of the Howard Press, should be interesting. Mr. Person quoted Mr. Farley, of the Madison Outlook, as follows: "It is a poor business principle to allow a third party, who is not responsible to the publisher, to control the advertising space in his paper, especially where the compensation to the publisher is so small as to be almost unrecognizable. This is exactly the situation the country editor finds himself in when he uses the present day patent. It demoralizes the foreign advertising business completely by letting the patent publisher fix the scale of advertising rates in your paper. Between the patent man and the advertising agent, the price of foreign advertising has come to be considered whatever can be gotten out of it - a matter of charity in most cases. Witness the condescending arrogance of the advertising agent when he notifies you that he has concluded to let you run a half-column display ad., and eight thousand lines of locals next to reading matter for one year, and that he has also kindly consented to pay you \$4.30, payable quarterly, for the space. There is no alternative in the agent's proposition. You are to sign contract at once and forward by return mail. And then the party with an everlasting due bill! These are the 'snaps' that get away from the ready-print man, but he is responsible for them. He has set the pace; he has educated the advertiser into getting something for nothing, and if you take the business you must make rates to compete with the man who controls your 'inwards.'" Mr. Person concluded his ventilation of the subject thus: "Now, gentlemen, I have no 'scheme' to suggest to bring about the use of ready-prints free from advertisements. For nearly four years I have hoed my own row in this respect. To get rid of these iniquitous business methods is just as easy as rolling off a log. Stop it; no 'scheme' is necessary - simply 'don't do it' - and quit as strikers quit - all together."



"TINEY," OUR NEWSBOY.

Photo by Benjamin, Cincinnata, Ohro-



SEDIES ALCEDETA

IS PT. ALFERETA

O PT. ALFERETA

ORIGINAL DESIGN

United States Regular Army Maneuvers

Great Sham Battle, Cavalry Drill and Grand Autumn Parade

9532 Battle-Scarred Warriors

Senth Annual Encampment
Sons of Veterans National Commandery
Swo Little Sirls in Blue, Boys

The Grand Army Exeursion Yearly Convention of the Nation's Brave Defenders 582 Coffee Boilers Thrilling Yarns SERIES IROQUOIS ORIGINAL DESIGN

18 PT. IROQUOIS

24 PT. IROQUOIS

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EXEGUTIVE DEPARTMENT
New York Railroad and Steamship Go

→MINNESOTA ←
Whaleback Steamships

→MODERN BEAUTIES ←
Excelsior Complexion Remedy
1234567890

Lake SHORE Route

Manufactured by THE NATIONAL TYPE FOUNDRY, 188 Monroe St., Chicago.





SOME OF THE MANY SUBJECTS TO WHICH HALF-TONE ENGRAVING IS APPLICABLE.

3 3 3 3 3 3 3 3 3 3 3 3 3

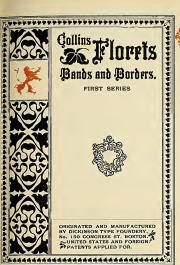
ENGRAVED BY
A. ZEESE & SONS,
ENGRAVERS AND ELECTROTYPERS,
300-306 DEARBORN STREET,
CHICAGO.



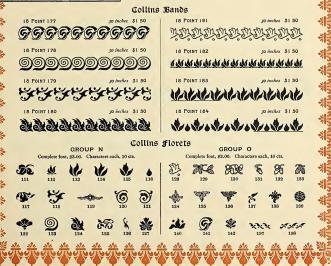














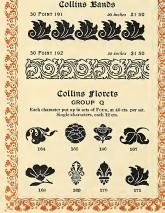




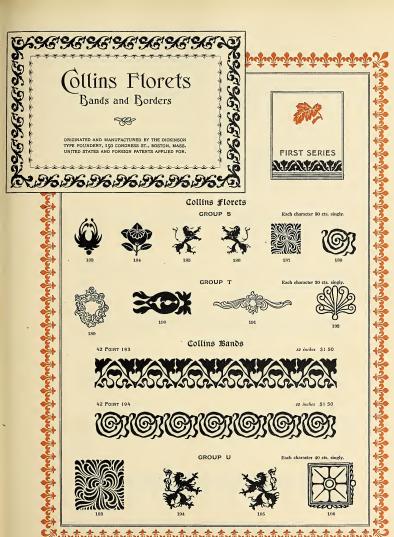
First Series

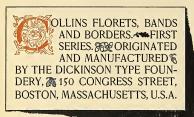
ORIGINATED AND MANUFACTURED BY DICKINSON Type Foundery, 150 CONGRESS STREET, BOSTON, MASS. UNITED STATES AND FOREIGN PATENTS APPLIED FOR.

Bands and Borders

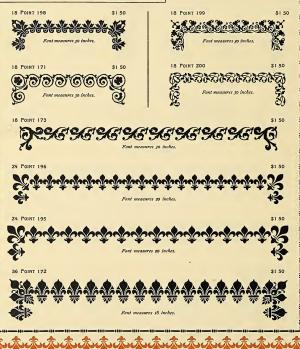












OBITUARY.

THOMAS E, SEALN, J.R., a well-known and highly respected printer of Philadelphia, died on the morning of September to at his home on Tenth street, below Lombard, after nearly two years' illness. He was a skillful workman and an ardent member of the typographical union, as well as a most estimable citizen. September 11 would have been his thirty-fourth birthday amiversary had he lived. He was unmarried.

FRED C. DAYTON, a well-known newspaper man, formerly of Chicago, died Thursday, September 6, at his home in New York, after a brief illness. He began his newspaper work upon the Rockford (III.) Journal in 1871, then edited a weekly paper in that city. In 1874 he came to Chicago as reporter upon the Times, of which the late Col. Wilbur F. Storey was editor. During the ensuing six years he filled various positions upon that paper, and left it to become night editor of the Chicago Tribune. In 1885 he went to St. Paul, and until 1888 was upon the editorial staff of the Globe of that city. From there he went to New York. Mr. Dayton left a widow and an unusually large circle of friends.

RICHARD SMITH, of the MacKellar, Smiths & Jordan Company, died Saturday morning, September S, in Paris, at the age of seventy-three years. It is not known what was the exact cause of death, but it is thought that the main trouble was old age and debility. Mr. Smith has for the past three years been residing in Paris with his wife, but in the spring of this year came to this country and took up his residence in New York, where he remained through the summer. In the early part of August he went to Philadelphia, and shortly afterward left for Paris. Mr. Smith was born in Philadelphia. His father entered the firm of L. Johnson & Co. in 1833, and in

r845 Thomas MacKellar, Richard and John F. Smith were given an interest in the above firm. From his early boyhood Richard had shown a liking for machinery, and upon entering the firm he took charge of the mechanical and manufacturing departments. In 1860 Lawrence Johnson, the senior member of the firm died and Thomas MacKellar, John F. and Richard Smith succeeded the old firm of Johnson & Co. In 1885 William B. MacKellar, G. Fred'k Jordan and C. F. Huch, together with the three gentlemen named above, incorporated the MacKellar, Smiths & Jordan Company, and Richard Smith retired from

active management, William B. MacKellar assuming the commercial and financial management, and G. Fred'k Jordan the duties formerly incumbent upon Mr. Smith, both gentlemen being fully qualified through a long practical experience to carry on the duties of an establishment of such magnitude.

BUSINESS NOTICES.

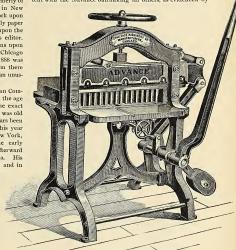
Our readers will notice that in this issue the Elite Manufacturing Company, of Marshall, Michigan, are again advertising the Elite rule bender. This tool has had quite a large sale among printers who desire to do rule twisting, and we are informed that the output is increasing—an evidence of merit.

THE Brown Folding Machine Company, of Brie, Pennsylvania, have changed the name of their new three and four fold folder to the "Tribune" folder, instead of "Country Newspaper Folder" as formerly called. This machine is meeting with great favor wherever introduced. An excellent illustration of it will be seen in the advertisement in another portion of this issue.

A. B. Morse, of the A. B. Morse Printing Company, of St. Joseph, Michigan, has invented and copyrighted a new book for printers which he calls the "Ideal Cash Book," by the use of which an absolute balance is furnished for each day with the least possible labor, and a perfect and permanent record of all receipts and disbursements secured. It is especially adapted for printers and publishers, but can be used to good advantage by all business houses and private individuals.

"ADVANCE."

According to Webster the word "Advance" signifies in front, before, and this is just what the manufacturers of the Advance lever paper cutter intend it shall mean; for not content with the Advance outranking all others, as evidenced by



over two thousand of these cutters in practical use, they have placed it still farther in front by a recent improvement, which consists of gibs and set screws in side frames to take up any wear of knife bar, thus making the machine practically everlasting. The Advance is not an imitation of any other machine, but is original in design, absolutely correct mechanically, built of the finest materials and with latest improved machinery. It is provided with the interlocking back gauge and clamp, brass figured scale in front table, the knife dips at beginning of stroke and, combined with the most powerful compound leverage, makes a clean and easy shear cut. It has no springs, cams or gear, and therefore is not liable to get out of order. The Advance is very rigid and about twenty per cent heavier than other cutters of like capacity, which insures great strength and durability. These cutters are for sale by all typefounders and dealers in printing machinery. To make sure of the best it will be well when ordering to specify the Advance with gibs and set screws in frames and all modern improvements.

JOB PRESSES VERSUS CYLINDERS.

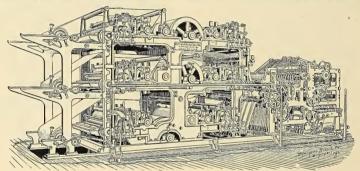
There is a very large class of printers who recognize the possibilities for profit in attempting to handle only such work as can be done upon job presses, and who, being located—as printers generally are—where rents are high and floor space is limited, remain deaf to the allurements of cylinder press salesmen, and keep on making money surely, if slowly, with their small machines. With sizes ranging from 7 by 11 to 15 by 21 inches, there is really but little work that cannot be done on job presses, newspapers being practically the only exceptions. The new No. 9 Golding Jobber is acknowledged to be the best machine in the market for all classes of work. Send for descriptive catalogue to Golding & Co., at Boston, Philadelphia or Chicazo.

THE SEYMOUR-BREWER PRINTING PRESS.

The accompanying illustration shows the new web perfecting press built by the Seymour-Brewer Printing Press Company, Chicago, which has recently been placed in the office of the Minneapolis Journal. This press cuts, pastes, folds and delivers in counted bundles, 4, 6, 8, 10 or 12 page newspapers, seven or eight columns to a page, 30,000 copies per hour; or 18, 20 or 24 page newspapers, seven or eight columns to a page, 15,000 copies per hour. Every paper, from four to twenty-four pages, is folded in book form, and consists of but one part. The press prints in one, two, three or four colors as may be desired. important event each day, so that subscribers to the news service arrangement get up-to-date illustrations of the latest and most important topics of the business. Plates intended for daily papers are shipped every day, and for weekly papers six cuts are sent on the day the publisher wishes. Fuller information can be obtained by reading the advertisement and by writing the company. The plan is worth looking into by enterprising publishers who wish to be up with the times.

INK DISTRIBUTER FOR CYLINDER PRESSES.

James Rowe, machinist, 148 Monroe street, Chicago, has made an attachment for cylinder presses which is looked upon very favorably by pressmen and others who have seen it in operation. It is a device for giving two-roller presses the distribution of four-roller machines, and can readily be attached to any style of press. It can be used either on presses having the table distribution or those taking the ink from the fountain direct to intermediate rollers, and is somewhat similar to the latter kind. The extra distribution is secured by having a



Space will not permit of an extended description of this machine, which can be had by writing the company, but we will mention the fact that quite a number have been already put in use, the Germania Publishing Company and the Evening Wisconsin, of Milwaukee; the News, of Dallas, Texas; the News, of Galveston, Texas; the Plain Dealer, of Cleveland, Ohio, and the El Universal, of Mexico City, Mexico, now operating them. The latter machine is the only web press in the republic of Mexico.

HOMESEEKERS' EXCURSION

To all parts of the West and Northwest via the Chicago, Milwaukee & St. Paul Railway, at practically half rates. Round-trip tickets, good for return passage within twenty days from date of sale, will be sold on October 9, 1894. For further information apply at ticket office, 207 Clark street, Chicago.

FRANKLIN ILLUSTRATED NEWS SERVICE.

By reference to the advertising pages our readers will note that the Franklin Engraving and Electrotyping Company, 3d Dearborn street, Chicaço, have instituted a new branch of their business, which they call an illustrated news service for daily and weekly pagers. This service is something that publishers generally throughout the country have been quite auxious to avail themselves of, and with the plan just inaugurated by this company, they will be able to illustrate their pagers at very small expense. The company makes an engraving of some larger distributing cylinder, about which are arranged a number of rollers which thoroughly distribute the ink and carry it to the form rollers at each end of the form. Two of these devices are at present in use in the office of the A. N. Kellogy Newspaper Company, Chicago.

GEORGE B. HURD & CO'S CHICAGO BRANCH.

Printers and stationers located in the middle, western and northwestern states have for some time been placed at a disadvantage in not being able to secure on short notice their supplies of fine stationery and other goods in



this line in their own immediate territory, and the fact that they have had to send to the East for this has handicapped them in filling many orders. In order to look after this vast western territory in a way that it should be looked after, Messrs. George B. Hurd & Co., manufacturers of fine stationery, 452 and 427 Broome street. New York, have established a

western branch, located at 173 and 175 Fifth avenue, corner of Mornoe street, Chicago, placing it under the management of Mr. Joseph P. Coyle, a gentleman well known to the trade from his connection with the Coyle Stationery Company, from which concern he withdrew some months ago. The new branch was opened for business on October 1, and is now in position to fill orders for goods in their line on the shortest notice. Besides carrying a full line of all of the goods

manufactured in their own factory, the firm are sole agents for Z. & W. M. Crane's unrivaled writing papers and wedding bristols. Crane & Co's world-famous bond papers, Augustine Smith & Co's La Moute French quadrille papers, L. L. Brown Paper Co's genuine hand-made papers, and Crane Bros.' all-linen note papers, envelopes and tablets. In addition to this, they will handle many of the newest papers made by the above companies. They propose to carry a full stock of all the staple sizes, and will have a complete line of samples of all the goods in their sample room. Their quarters are large and commodious, occupying the whole of the second floor at the above location, with light on two sides, the arrangement for the display of goods and the rapid transaction of business being as fine as any other house in their line in the country. The established reputation of this firm and the popularity of all the goods they manufacture and handle place them in position to look after all orders in their line in a way that cannot fail to give satisfaction to all with whom they do business. They would be glad to correspond with printers, stationers and others desiring to purchase, either in large quantities or for special orders for work as they come in from time to time, and will answer all inquiries, and submit samples, etc., upon request,

D. J. REILLY & CO.

In our advertising columns this month will be found the advertisement of D. J. Reilly & Co., roller manufacturers, 324 and 326 Pearl street, New York. This old and reliable firm is well and favorably known. Their intimate knowledge of the requirements of their patrons, and their complete equipment

with every modern appliance for making printers' rollers has created a demand whereby the product of their factory is to be found wherever the best work is being done. If you are not satisfied with the rollers you have been getting, try D. J. Reilly & Co.

BENDERNAGEL & Co., 521 Minor street, Philadelphia, have added to their printers' roller and roller composition business the making and repairing of lithographers' rollers, this department of their business being in charge of Mr. Gottlieb Wuest.

AN IMPOSTOR.

THE INLAND PRINTER has had its attention called to the fact that a person claiming to be a representative of this journal has visited several business firms in Baltimore, Maryland, and Cincinnati, Ohio, stating that he wished to take a number of photographs of the establishments for reproduction in the pages of this magazine. Quite a number of inquiries have reached this office regarding this person, and as no one connected with this paper in any way is authorized to undertake a work of this description at present, it is entirely without the sanction of the managers of The Inland Printer. Anyone proposing to do work of this kind will be provided with proper credentials showing his authority to act. So far as learned none of the people solicited have paid out anything further than for some of the photographs; but we caution those who do not care for these pictures, and ask the person to take the views with the expectation of seeing them in our paper, to beware of this impostor.

Specially reported for The Inland Printer.

PRICES CURRENT.

NEW YORK, September 18, 1894.—The following market report bears exclusively on commodities used in the graphic arts. The prices noted herein are in force at date of report, and there will be but slight change therein for several weeks. The daily fluctuation in prices does not materially affect this list:

Chemicals: Alum, humpan provide 51.70 (6.51.75 Ammonia. Sal., gran., white 0.71 Ammonia. Sal., gran., white 0.71 Ammonia. Sal., gran., white 0.71 Alkali, Ammonia. Sal., gran., white 0.71 Soda Ash, carlocale 0.71 Called 0.71	Shoc, unbleached	Senegal, sorts Senegal, sorts Senegal, sorts Senegal, sorts Senegal, sorts Senegal Senegal
COTTON RAGS— White, No. 1	JULE BUTS- PROFESS OIL	Indian, Eaglish





HEADING OR TAILPIECE DESIGNS.

Drawn especially for The Inland Printer by Alfred C. Eastman, Dedham, Mass.



ORIGINAL PENWORK INITIALS.

Designed especially for The Inland Printer by J. F. Harrell, of Pierson & Harrell's School of Illustrating, McVicker's Theater Building, Chicago.

BIDS FOR SUPPLIES TO BUREAU OF ENGRAVING AND PRINTING.

Bids were opened at the Bureau of Engraving and Printing, Washington, D. C., on September 10, 1894, for furnishing the bureau with the following supplies:

No. 1-20,000 pounds bank-note best hard black, dry color. No. 2-7,000 pounds bank-note best soft black, dry color.

No. 3-2,000 pounds postage-stamp light blue, dry color.

No. 5—4,000 pounds postage-stamp ark blue, dry color.

No. 6—200 pounds postage-stamp purple, dry color. No. 7—100 pounds postage-stamp light brown, dry color.

No. 8—200 pounds postage-stamp light brown, dry color. No. 8—200 pounds postage-stamp dark brown, dry color.

No. 9—100 pounds postage-stamp maroon, dry color.

No. 11—2,000 pounds barytes, best prepared.

No. 12—10 pounds typographic carmine ink, permanent and absolutely non-aniline.

No. 13-20,000 pounds dextrine, colorless and flexible.

No. 17—800 pounds English patent drier, Blundell & Spencer's, in 100-pound kegs.

The following bids were submitted :

ADLER	COLOR	&	CHEMICAL	COMPANY,	NEW	YORK.
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No. 1\$.15	No. 5 17	No. 9 \$. 25
No. 2 15	No.655	No. 1050
No. 3 14	No 7 17	No. 11 01 1/2
No. 4 30	No. 8 20	No. 1305¾
BERG	ER & WIRTH, NEW	YORK.
No. 1 \$ 2216	No 12 \$ 48	No.8

No. 1\$.32½	No.4a\$.48	No. 8\$.28
"37	" b 45½	No. 9 95
"43¾	No. 5 a 25	No. 1062
No. 231	" b 43½	No. 11021/4
"34	No. 6 52	No. 12 3.50
"40½	No. 750	No. 1306½
No 2 2214		

F. W. Devoe & Reynolds, New York.

	No. 5\$.291/2	No. 9\$.68
No. 235	No. 6 78	No. 10 35
No. 313	No. 718	No. 110134
No. 4 42	No. 8 17	No. 1708

HARRISON BROS. & CO., PHILADELPHIA, PA.

No. 1\$.12	No. 5 \$.95	No. 9\$.40
No. 2	. 101/2	No. 6	.35	No. 10	. 29
		No. 7		No. 11	.01%
No. 4	.47	No. 8	.04¾	No. 17	.07
No. 5	.24				

CHARLES HELMUTH, NEW YORK,

No. 1\$.39	No. 5\$2.50	No. 9\$1.20
No. 2 35	No. 6 1.50	No. 10 2.00
No. 375	No. 752	No. 12 4.00
No. 4 1.20	No. 8 45	

J. M. Huber, New York.

No. 1 \$. 24	No. 5\$.29	No. 11 \$.0134
"38	No. 675	"o13/8
No. 228	No. 7 11	No. 12 2.65
"10	No. 806	No. 1305¾
No. 316	No. 965	"043/8
" 10½	No. 1069	No. 1705¾
No. 4 38		

KOHLER MANUFACTURING COMPANY, BALTIMORE, MD.

No. 3\$.14	No. 6 \$.85	No. 9\$.25
No. 570	No. 712	No. 10 35
No 6 1 00	No 8 oo	No. 10 4.00

CHARLES M. CHILDS & CO., NEW YORK.

H. KOHNSTAMM & CO., NEW YORK.

No. 4	.31	No. 7	.II	No. 9\$ "	.15

			CHARLES III.	TEVENS		
No.	1\$.211/2	No. 1 \$.321/2	No. 2\$	-34¾
**		.28	No. 2	.501/2	"	.25
64		.411/	**	.381/2	No. 5	.061/

BAE & KRAUSE, St. Louis, Mo.: No. 11, 1 cent.

C. MORNINGSTAR & Co., New York: No. 13, 51/2 cents.

H. D. WADE & Co., New York: No. 12, \$3.

Titus Eddy & Son, Troy, New York : No. 1, 55 cents.

"TALKING about amateurs," said the foreman of a large printing office recently, "a young fellow came in here the other day and asked for something to do. He said he had had two years' experience, which was afterward explained to have been in an embryonic little affair of an office of his own at his home. I told him to take off his coat, and gave him the proofs of some straight matter that had been thrown in by mistake, telling him to set it up 'solid." When I went around an hour or so afterward to see how he was getting on I found that he had set it up not only without space between the lines but without any between the words. I had previously told another man to 'kill' a form, which he did by placing the pages locked up in it on the 'dead' galley. It was a good thing I didn't tell the amateur to do it. He would probably have knocked it to pieces with an empty case."

WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND FRINTER at a uniform price of 25 cents per line, ten words to the line. Three invariations by the same whether one or more insertions are taken, and east to accommonth, and no want advertisements for any issue can be received later than the exh of the month preceding. Answers can be sent in our cardical desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

A PROOFREADER, with experience on job, magazine and directory work, wants position within 200 milles of Chicago. Prefers work on evening daily. Address JANE GREY, care INLAND PRINTER.

DESIGNER—Young man of ability and experience in line work and chalk plate desires engagement with printing and publishing house. Correspondence solicited. References and samples of work. Address "DEL", "care INLAND PRINTER.

FOR SALE—A complete newspaper outfit, cheap; first-class in every detail; double cylinder Taylor press, folder, gas engine, etc. An unexcelled offer. Address TRUSTERS OF CRESCENT CITY PUBLISHING CO., Evansville, Ind.

FOR SALE—An eight-column Washington press and a small job and newspaper outfit for only \$200 cash. "S. B.," care INLAND PRINTER.

FOR SALE—13 by 19 Liberty, \$115; fine order. HURLEY PRINTING CO., 85 Fifth avenue, Chicago.

FOR SALE—\$140 cash buys one C. & P. 10 by 15 Gordon, used sixty days, excellent condition, complete, with steam fixtures; one skeleton chase, two 10 by 15 chases, one (\$20) ink fountain, ten pairs quoins and one new brayer. Address "M. E. D.," care Inland Printer.

FOUR COLT'S ARMORY QUARTO PRESSES wanted. A

HALF-TONE PHOTOGRAPHER and enamel etcher, at present with large publishing house, wishes to make a change. Address "SCREEN," care INLAND PRINTER.

NLAND PRINTER, Vols. X, XI, XII, XIII, complete; fifteen odd numbers of Vols. VI, VII, VIII, IX; British Printer, Vol. VI, clean, unbound. What offers—cash or exchange? BAYLIS, Box 458, Seymour, Conn.

DARTNER WANTED—To take inside or general (as might be agreed) management of large, thoroughly equipped printing, publishing, bookbinding and engraving establishment (stock company); city of 250.000; established trade; cash required, \$5,500. Address "BUSINESS," care ISLAND FRINTER.

PHOTOGRAPHY FOR HALF-TONE ENGRAVING—A pamphlet of 16 pages, giving instructions in regard to half-tone engraving by the enamel process, by a practical worker in this branch of the business. Sent by mail, postpaid, on receipt of price, 25 cents. Address THE INLAND PRINTER CO., Chicago.

PRINTERS—Man and wife desire permanent position in South or Southwest. Man an "up-to-date," all-around job printer, at present with one of the largest firms in Chicago; lady a straight compositor and proofreader. Address "UP-TO-DATE," care INLAND PRINTER.

DRINTING throughly taught at the New York Trade School, First avenue, Statesevinh and Skyteyglith attests, New York, Instruction comprises both newspaper and job work. The course in newspaper work includes plain composition, floblar work, setting advertise-forms. The instruction in jobwork consists of all kinds of mercantile printing. Illustrated catalogue maleful free on application.

SITUATION WANTED—As compositor in a job printing office (three years' experience) in Chicago or within 300 miles of it. Address "JACOB," care INLAND PRINTER.

SITUATION WANTED—By first-class job compositor capable of setting neat and up-to-date ads.; married, strictly sober, progressive, not afraid of work; will go anywhere. Address "GUS," care INLAND

SITUATION WANTED—Practical printer, with good executive ability, competent to take entire charge of office, make estimates and attend to all the details connected with a large plant, is open for an engagement. Address "J. M.," care INLAND PRINTER.

SPECIMENS OF JOB PRINTING — A volume of practical designs that should be in the hands of every progressive job printer. Plenty of colorwork; enameled stock; pages 6½ by 10 inches. Sent postpaid for 25 cents (no stamps). Order at once. Ir. W. ELFES, Castalia, S. D.

THE STROHM STEREOTYPERS, \$17 to \$30 complete. Simple, practical; stock sizes, 6 by 11 and 8 by 18—necessary tools included. Sold direct or through reliable houses. Over one hundred in use. STROHM STEREOTYPE CO., Newville, Pa.

WANTED—A position in a first-class job office by a printer of four years' experience, to work under instructions. Address VERL BYERS, New Castle, Ind.

WANTED—A strictly first-class blank-book finisher. DOR-SEY PRINTING CO., Dallas, Texas.

WANTED—INLAND PRINTERS, unbound volumes I to XI, or parts of same. FRED L., 467 W. Twenty-first street, New York.

WANTED-Position under instruction, high-grade cylinder W and color presswork; three years' experience, "PRESSMAN," care INLAND PRINTER.

JUMPING They too, skip, jump, side, turn sour-raults almost income and promade and to be a constraint of the BEANS eignt tree. Greatest curbosity to draw frowds wherever between the source of the so

FOR RENT - \$1.70 INSURANCE RATE TO PRINTERS,

In new building, to be crected on Jackson street; possession May 1, 1895; all modern conveniences, light on all sides, building 51 by 166; special inducements on immediate contracts. We have another piece of property, 111 by 166, that will be improved to suit tenant. For full particulars call on MAYER & CARPENTER, 185 La Salle street, Chicago.

-mbossing

By the use of our Superior Embossing from one FORCE (ready to run in 1/2-hour). Price, \$1.25. Manufactured by Made Easy Superior Embossing Composition Co.

708 Elm St., Camden, N. J.

Now is the time to purchase an FLITE RULE BENDER.

It is a ready and willing worker. It is a ready and willing worker.

ELITE MFG. CO.

Hints on Rule Bending, 10 cents,

MARSHALL, MICH.

Send 10c. postage for 148 page Catalogue of

A. W. Koenig. 312 Seneca St., Cleveland, O.

ENGRAVINGS FOR PRINTERS 36 36 36 36

PATENTS.

Patents procured in the United States and in all Foreign Countries. Opinions furnished as to scope and validity of Patents. Careful attention given to examinations as to patentability of inventions. Patents relating to the Printing interests a specialty. Address

FRANKLIN H. HOUGH, Attorney-at-Law and Solicitor of Patents.

925 F STREET, WASHINGTON, D. C.

FOR SALE—A Great Bargain!

One of LLOYD'S FOLDING MACHINES for Newspaper Work. Will paste and trim 8 or 16 pages. Sheet 33 by 45.

RAND, McNALLY & COMPANY,

166 & 168 Adams Street, CHICAGO.

ST. LOUIS NGRAVING (O (OR. 4TH & PINE STS. ST | OIIIS MO

I'm Short

Is the continual cry of customers on almost every job, and you, like many indifferent printers, wonder WHY? Because you haven't an accurate counter on your press. Any reliable firm will say (providing they use them) that if THE DURANT COUNTER is not used you may invariably expect the above result.

CATALOGUE ON APPLICATION TO HIGHEST AWARD AT WORLD'S FAIR W. N. DURANT, Milwaukee, Wis.

Submitted by J. MANNING, Toronto, Canada.

SEND 50 cents for the "Young Job Printer," the most popular instruction book for printers ever pub-lished; new edition just out. S. M. WEATHERLY, 115 Quincy street, Chicago.



OLDEST AND MOST RELIABLE FIRM OF ROLLER MANUFACTURERS IN NEW YORK.

D. J. Reilly & Co.

O. I. MAIGNE.

324 and 326 Pearl Street.

NEW YORK.



PATRONIZED BY THE LEADING PRINTING PRESS MANUFACTURERS IN THE UNITED STATES.

Printers' Rollers AND Roller Composition.

TABLET GLUE in liquid form or in cakes. in red, green and blue.

Inland Printer

**** ££££££££ #364444444444

Vest Pocket Manual of Printing

. A Convenient Reference Book

*** ***** 的动物的动物物物物 **(\$)**(\$)(\$)(\$)(\$)(\$)(\$)

FOR EMPLOYING PRINTERS, PRESSMEN, COMPOSITORS, NEWSPAPER MEN, WRITERS, and anyone having occasion to deal with matters relating to printing, proofreading or bookmaking. Containing rules of punctuation and capitalization, valuable tables, and a complete and accurate series of diagrams of imposition.

The topics touched upon include "style" in composition, marked proof, corrected proof, proofreader's marks, make-up of a book, imposition and sizes of books, sizes of the untrimmed leaf, type standard, number of words in a square inch, relative sizes of type, explanation of the point system, weight of leads required for any work, number of leads to the pound, how to print consecutive numbers, how to prevent coated paper from peeling, engraving and illustrating, definitions of the principal technical terms used in fine bookbinding, relative values of bindings, directions for securing copyright, correct sizes of flat writing papers, sizes of ruled papers, regular envelope sizes, standard sizes of newspapers, leads for newspapers, and newspaper measurement.

Service Commission of the Comm PAGES, vest pocket size, bound in flexible leather.

Postpaid, 50 cents.

FOR SALE BY ALL TYPE FOUNDRIES AND DEALERS IN PRINTERS' MACHINERY, OR SENT ON RECEIPT OF PRICE BY THE PUBLISHERS

The Inland Printer Co.

212-214 MONROE ST... CHICAGO

NEW YORK OFFICE : Clark Bldg., Park Row and Ann St

When you can learn it at home, within 100 hours' study, without the aid of a teacher, from

Improved Bookkeeping and Business Manual.

(GUARANTEED)

& Size of book, 71 x 10 inches; pages, 293; printed in red and black; richly bound. 40,714 copies sold, and testimonials received, up to Monday, March 19, 1894. Price, \$3.00. Sixteenth edition published August, 1893.

retruit the science of bookkeeping from your work in less than ree weeks, and ann now keeping three different sets of books. What I street from your work in so short a time cost a friend of mire 5600.00 dover a year's time. "—Tros. TASTISH, Skowhegan, Mc, Mar. 29, 2850. dover a year's time."—Tros. TASTISH, Skowhegan, Mc, Mar. 29, 2850. dover a year's time. "—Tros. TASTISH, Skowhegan, Mc, Mar. 29, 2850. dover a week of the street of the science of the s

"'Tis worth \$500,00 !"-N. TOMNEY, Vermillion Bay, Ont. "I sworth \$goo,oo: —x. TOMNEY, verminion Bay, one."
"I credit your book with having effected an increase in my salary from
\$5,00 to \$137,50 a month — a clear gain of \$807,00 in one year on that
investment of \$3,00 i"—L. R. PARKER, bookkeeper for William Axer & Co.,
Cotton Buyers, Brenham, Texas, July 15, 1893. Address all orders to

New York Office; Clark Building, Park Row and Ann St.

THE INLAND PRINTER CO., 214 MONROE ST., CHICAGO.

VAUGHN IDEAL HAND CYLINDER PRESS.

An impression is taken by each forward or backward turn of the crank. The press runs so easily that a boy or girl of fifteen can operate it without undue exertion.

It occupies the least floor space. It is the fastest hand cylinder made, It is lightest, although built of iron and steel. It is the safest to operate, and makes less noise. It does excellent newspaper work, and it invariably gives satisfaction.

No. 1.—8-Col. Folio, or 5-Col. Quarto, bed, 28½ x 43, \$200.00
No. 2.—9-Col. Folio, or 6-Col. Quarto, bed, 33½ x 48½, 225.00
Frisket, for No. 1, extra, \$6.00; for No. 2, \$6.50.

FOR SALE BY ALL TYPEFOUNDERS AND DEALERS IN PRINTERS MACHINERY.

Send for descriptive circulars of Presses, Cutters and other
Printing Machinery.

THE CHALLENGE MACHINERY CO., Sole Manufacturers, CHICAGO, U. S. A.

Manfrs. of CHALLENGE-GORDON 10B PRESSES. ADVANCE and CHALLENGE PAPER CUTTERS. Etc.



POWER FROM GAS OR GASOLINE.

THE OTTO GAS ENGINE

OF TODAY, IS THE RESULT OF OVER TWENTY-FIVE YEARS

EXPERIENCE IN THIS FIELD.



CAN BE USED EVERY-WHERE!

NO BOILER,
NO STEAM,
NO COAL,
NO ASHES,
NO GAUGES,
NO ENGINEER.
NO DANGER.

SIZES: 1-3 TO 100 HORSE-POWER.

OTTO GAS ENGINE WORKS.

Cor. 33d and Walnut Sts., PHILADELPHIA. No. 245 Lake Street, CHICAGO.

ART SHADES

In inks for half-tone use are in great demand today. We make a large variety and show a fine line. Furthermore, these inks give no more trouble in running than blacks. It is a satisfaction to be able to put on a form and work it with inks of this kind, without the set-backs met with in other brands.

IN INKS

Of every kind we can supply you, from cheap news to the expensive carmines. Our object is to furnish the best for the use intended, and at a price consistent with the requirements of the work. Reds, yellows, blues, whites, purples—every color imaginable—are on our list. Write us for particulars.



BUFFALO PRINTING INK WORKS, BUFFALO, N. Y.



A Fountain Inkstand 50 cTS.

"THE STERLING."



MADE ENTIRELY ON HONOR.
ADOPTED BY UNITED STATES GOVERNMENT.
MADE WITH HARD RUBBER FUNNELS.
ARE SUPERIOR TO ALL OTHERS.

They do not require that everlasting TINKERING, WATCHING or REGULATING.

Sent prepaid in U.S. for 20 CENTS EXTRA.

THE HENRY O. SHEPARD CO., Printers and Stationers,

212 - 214 MONROE STREET, CHICAGO.



PREMIUM OFFERS.

time to make up club lists for THE INLAND PRINTER. No reduction from the regular rate is made for clubs, but the following preminms are offered to those who will send us subscribers, as an inducement to work up lists. The figure before each line indicates the number of yearly subscribers at \$2.00 each required to secure the premium named. Where one subscriber only is named, this one must be a new subscriber; when there are two or three, one must be a new one; where four, two must be new; where five or six, three must be new; where eight or nine, five must be new; where twenty, ten must be new subscribers Double the number of half-yearly subscribers must be sent to secure the une number of halfyearly abscribers must be sent to sect

see. Subscribtions can begin with any number.

1 Advertisement Composition, Comment and Criticism.

1 Bill-head Specimens. Set No. or Set No.;

Bill-head Specimens. Set No. or Set No.;

2 The Color Printer—Barbart.

2 The Color Printer—Barbart.

3 English Compound Words and Phrases—Teall.

5 English Compound Words and Phrases—Teall.

5 Embossing from Jin Paless—Mellon,

5 Embossing from Jin Paless—Mellon,

5 Embossing Mode Easy—Lawfor.

6 Goodwin S pookkeeping Manual.

5 Embossing Mode Easy—Lawfor.

6 Goodwin S pookkeeping Manual.

5 Specimens of Letterpress Printing.

1 Embossing Made Easy—Lawfor.

5 Goodwin S Roukeeping Manual.

5 Specimens of Letterpress Printing.

1 Embossing Made Easy—Lawfor.

5 The American Printer. MacKellar.

5 The American Printer.—MacKellar.

Ninety Ideas on Advertising.

The Printer's Alt.—Stream.

The Printer's Att.—Stream.

The Printer's Att.—Stream.

5 The Land Printer's Manual of Printing (cloth bound).

1 Photography for Half-tone Engraving.

5 Photo-Engraving.—Schraublader.

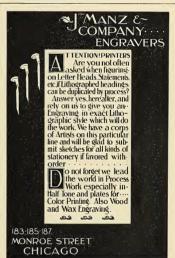
5 Steps into Journalism.—Schnap.

5 Steps into Journalism.—Stream.

5 Steps into premiums. Subscriptions can begin with any number.

Advertisements fully describing all the above premiums will be found on other pages of this number. Look them up. Start at once and get up a club in your office. A little effort will give you a premium well worth the time spent in the work.

THE INLAND PRINTER CO., 214 Monroe St., Chicago.



A CURIOSITY ! - The only Engraving plant in the world NOT "the largest."



SAMUEL BINGHAM'S SON,

MANUEACTURER OF

22-24 Gustom House Place (FOURTH AVENUE)

GHIGAGO, ILL.

Improved Rollers FOR PRINTERS' USE.

THE PRESSMAN WHO UNDERSTANDS HIS BUSINESS knows the effects he wants to produce. He wants to waste as little time as possible in arriving at that effect. Nothing can hinder him more than inferior rollers, Nothing can hasten his effects and save his valuable time better than the best rollers. Now where is the economy in hindering a high-priced pressman in any way? And if the rollers are not of the best he cannot produce the effects he otherwise could, no matter how much time he wastes.



What Rollers Are the Cheapest?

WHY. THE BEST YOU GAN OBTAIN. OF GOURSE. J

THIS PICTURE ILLUSTRATES the Old, Slow and Tedious way of making rollers for small job presses. It was used years ago when treadle presses were first introduced, and this antiquated custom or method is still employed by all in this line of business except ourselves. Compare it with the process introduced and used by us as illustrated on opposite page. Make the comparison and draw your own conclusions.

SOME ROLLERS may cost a few cents a pound more than others, but it only takes a very slight increase in the excellence of the rollers to more than pay for this difference in cost, and the increased grade of presswork produced by good rollers justifies the cost.

Pin-holes not only interfere with the inking of the form, but also render the roller difficult and impossible to clean in changing inks. The difficulty of cleaning takes the time of high-priced hands, and therefore costs dollars every week. Save your dollars by using rollers without pin-holes-made by us.

SEND FOR PRICES AND TERMS.

BINGHAM'S GATLING GUN PROCESS

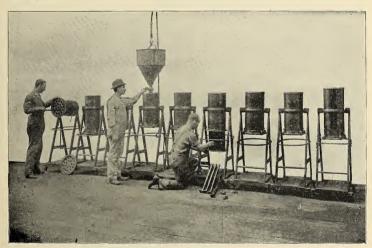
FOR THE MANUFACTURE OF

22-24 Gustom House Place (FOURTH AVENUE)

GHIGAGO, ILL.

Improved Rollers

IN MANY GOOD SIZED OFFICES the whole cost of rollers is less than the cost of one assistant pressman. In many offices it is far less than the wages of one cheap press feeder. Yet the employers do not know how much valuable time of high-priced pressmen they waste in not using the best rollers obtainable. Every hour of a skilled pressman's time costs money. A little time wasted on each job amounts to more than the cost of rollers for the press for a whole year.



THIS PICTURE ILLUSTRATES a Line or Battery of "Gatlings" for Job Press Rollers, in operation. It shows the operation of oiling the tubes, pouring the rollers and drawing the same from the molds after cooling. The whole operation takes less than thirty minutes. The rollers are round, straight, smooth, without pin-holes.

IF THE QUALITY OF YOUR PRESSWORK IS BETTER THAN THAT OF YOUR COMPETITOR, THE AND WILL PAY YOU A BETTER PRICE.

VOU CANNOT have any advertisement whatever equal to excellent work. Now the ROLLER is the MOST important aid in producing excellent presswork. The well printed paper PUBLIC WILL FIND IT OUT. has a distinct advantage, both among subscribers and advertisers, over its more poorly printed neighbor. This means dollars and cents, and may mean success or failure.

OSS OF CUSTOMERS and slight loss of reputation of an office, for slightly inferior presswork, will far more than counterbalance any economy in rollers. From an economical point of view it pays to have the very best, and it is a loss to any office to have anything else.

WHAT YOU HAVE TO CONSIDER

20000 IS THE EXCELLENCE OF THE PRESSWORK AND THE SAVING OF TIME AND WAGES.

Good Rollers

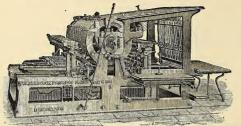
Cost Money As well as Poor ones.

BUT THEY ARE THE LEAST

EXPENSE.

IN ANY JOB.

BABCOCK PRESS MFG. CO. NEW LONDON, CONNECTICUT.



SINGLE AND DOUBLE FEED.

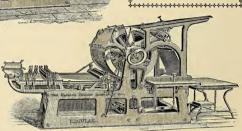
Fastest Single Cylinder Press made — 2,500 to 3,000 per hour normal speed. Four sizes built—30 x 43 to 43 x 51.

Descriptive Circular with Testimonials of the "Dispatch" furnished on application.

AIR SPRINGS.

A first-class Drum Cylinder Cut and Color Press, with rack, screw and table distribution. Nine sizes built—19 x 24 to 39 x 53.

Descriptive Circular with Testimonials of the "Regular" furnished on application.





THE "OPTIMUS."

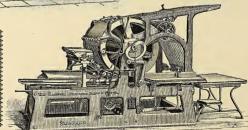
The heaviest, the fastest, the most resourceful Two-Revolution Press made. Two and four-roller. The only perfect front-delivery-printed side up — without fly, grippers or adjustments of any nature, from smallest to largest sheet.

Descriptive Circular with Testimonials of the "Optimus" furnished on application.

THE "STANDARD."

The finest all-around Two-Roller, Rack and Screw, Drum Cylinder Press built. High fountain, tapeless, air springs, noiseless grippers, back-up motion, fine distribution and fast. Built in nine sizes, from 19 x 24 to 39 x 57.

Descriptive Circular with Testimonials of the "Standard" furnished on applica-



All Babcock Machinery for sale by Minnesota Type Foundry Co., St. Paul, Minn.; Great Western Type Foundry, Kansas City, Mo.; St. Louis Printers' Supply Co., St. Louis, Mo.; Great Western Type Foundry, Omaha, Neb.



Bookbinders' Boards

HIGH GRADES. FOR FINEST WORK.

Superior Quality Guaranteed.

OUR PORTLAND GRADE,-

For ordinary Job and Blank Work.

OUR OHIO GRADE. For Embossed Work.

OUR DAYTON TAR, - For finest Blank Work.

BINDERS' AIR-DRIED STRAWBOARD.

THIN STRAW and PULP BOARD,-For Tablet Work.

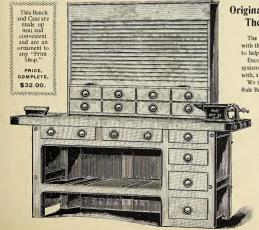
WRITE FOR SAMPLES AND PRICES.

Alex. Reid & Co.

Third and Walnut Streets,

MILLS: DAYTON, OHIO. Gineinnati, Ohio.

The Bennett Jobroom Bench and Roll-Top Tool Case.



Original and
The Thing Needed.

The Editor has his desk, "what's the matter" with the Foreman having this Bench and Tool Case to help along the "new order of things."

Encourage your workmen to be orderly and systematic; give them tools to execute their work with a place to use and keep them.

We send with each Bench one of our "Unique" Rule Benders.

It is the old idea that the "Print Shop" Saw, Plane or File must be a "cast off," right for the scrap heap.

You purchase a fine press, keep it bright and in order, and fly off on a tangent when a convenient kit of tools are spoken of as necessary. You doubtless have a plank on boxes or barrels, with a vise on one end with jaws like a toothless old woman, "Mighty onsartin in their bite."

CORRESPOND WITH US.

The Rockford Folder Co.

ROCKFORD, ILL.

ENGRAVED STEEL DIE EMBOSSING BY POWER.

The Johnston Engraved Steel Die Embossing Press,

The first and only Embossing Press in operation which successfully

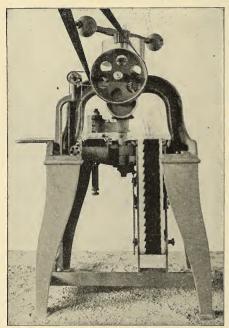
INKS, . WIPES . AND . STAMPS . ENGRAVED . STEEL . DIES . BY . POWER,

Producing results never obtained on the hand press now in use; operating dies almost impossible to wipe and stamp by hand, at a speed only limited by ability of boy or girl to feed, and

AT THE COST OF ORDINARY PRINTING OR LESS,

opening an almost unlimited field.

ENGRAVED STEEL DIE EMBOSSING for Letter-Heads, Envelopes, Cards, Announcements, Folders, Catalogue and other Covers, Fine Labels, the better class of Advertising Novelties, and all kinds of Commercial Stationery. Is equal to and in many cases more striking and effective than expensive Steel Plate Engraving. With the Johnston Steel Die Embossing Press, Steel Die Engraved Letter-Heads, Envelopes, Cards, etc., etc., can be furnished to compete with lowest Lithographing prices, and one machine at small outly earns more than several cylinder presses oning thousands of dollars.



Any Stationer or Printer without previous knowledge or experience in the Art, can, by putting in one or more Johnston Embossing Presses at small outlay, have

A Complete Steel Die Embossing and Engraving Plant,

furnishing the finest work and the latest designs, also submitting to his customers sketches showing the latest and most original designs, without going to the expense of employing Engravers, Designers or experienced workmen.

ENGRAVING DEPARTMENT,

In which only the best Steel Die Engravers in the country are employed, will furnish Steel Dies at the lowest possible cost.

DESIGNING DEPARTMENT.

In charge of one of the best Sketch Artists in this country, will furnish original pencil or pen-and-ink sketches, to be submitted to customers at nominal cost.

SUPPLY DEPARTMENT

Will furnish Wiping Paper in various width rolls, different color Inks already mixed, Varnish specially prepared, etc., etc., in fact everything pertaining to Engraved Steel Die Embossing.

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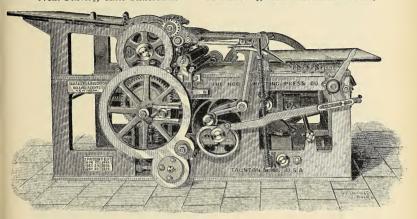
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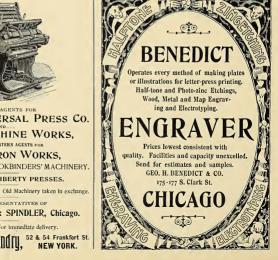
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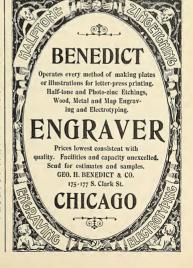
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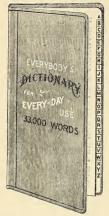
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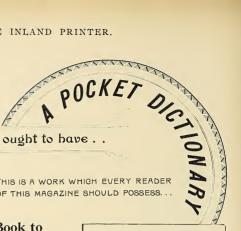
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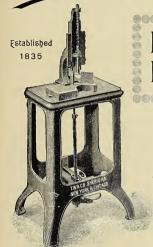
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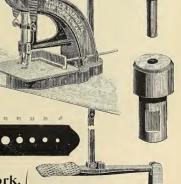
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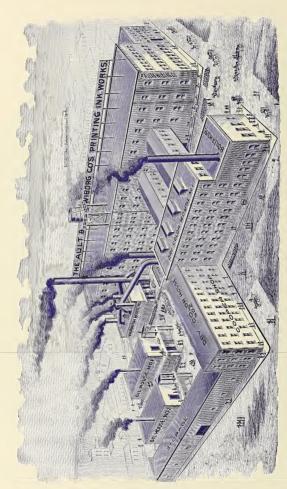
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THE INLAND PRINTER ATÉCHNICAL JOURNAL DEVOTED TO THE ART OF PRINTING 3235

VOL. XIV - No. 2.

CHICAGO, NOVEMBER, 1894. TERMS Single copies, 20 cents.

TERMS, \$220 a pet year, in advance Single copies, 20 cents.

LINING AND SET OF TYPE.

NO. I .- BY R. COUPLAND HARDING



FIXED standard of type is an essential preliminary to any further systematic arrangement, either of combination designs, or of the lining and set of regular faces. It is now a common practice for new series of letter to line at head and foot; when there is a lower-

case alphabet, this is impossible in the case, say, of 12-point and 36-point in the same series. To make these line by the addition of a systematic justifier to the smaller size, it is necessary that the beard (or blank portion of the type at the foot of the bodyletters) should in all sizes be capable of equal division by points. In such a case, not only the body, but the face of the type, and the space above and below, are all accurately adjusted to the point scale. From this advance to the adjustment of the width or set to the same standard, is but a step; vet this is the step that all the founders have hesitated to take. In the case of standard book-fonts there is certainly a grave difficulty, to which I will more particularly refer; but why so obvious and necessary a reform has not long since been adopted in job letter, it is not easy to understand. Long usage has established (approximately) a kind of proportion of width in the ordinary roman though anyone who compares the circular O and the contracted S of the first Caslon with the present accepted forms will see that the proportion is anything but a fixed one. In fancy job letter, however, no such arbitrary scale exists; the designer is free to widen or contract as he pleases, and there is no possible excuse for him when he makes his letter to a nondescript width. Yet he persists in so doing. Even today, after some seven or eight years of agitation by leading printers in the trade press, and the strongest private representations to the foundries, the number of series of job type cast on a rational principle can almost be

counted on the fingers. This is the more extraordinary in the case of letters like the Brunswick Black (adapted to the "I'yy" combination); the Relievo and Arboret series, which, working with combination ornaments of standard sizes, should obviously correspond in set. My own experience, and that of the master printers and intelligent workmen who have had to do with these designs is, that the annoyance and loss of time they occasion is so great that after the first novelty is gone, they are regarded with a feeling approaching disgust—their practical disadvantages outweigh all their artistic merits.

One thing I would here impress upon founders who would gain the good will of printers: that in the case of all ordinary job type the defect can be remedied without altering the design - it is a simple case of adjusting the set in casting. Let us suppose that a 36-point cap S equals 172858-points in set, or some equally barbarous nondescript measure, as it probably does, and that the cap W of the same font is usually cast to 48 x 2 x 2. I am sure that if the molds were adjusted to 18-point and 48-point set, respectively, the letters would look quite as well in actual use, and if the reform were carried throughout the font, the spaces being to point multiples, no trouble need ever arise in justification. In the case of small sizes, the set might vary by single points; in large, it should be twos or threes; and in bold and wide faces on the large bodies, by nonpareils. The advantage of this suggestion is that it would disturb no existing arrangements; for the "set" is necessarily adjustable - and it would be as great an advantage to the founder as to the printer. Every caster would know that each character must equal a given number of points in set - that each letter in pica, for example (to use the old names), must be in set equal to a minikin, gem, pearl, nonpareil, minion, or other regular body - and must not come in between. At present there is no certainty that extra sorts will correspond in width with the original fonts; it is scarcely possible that they should. My dealings have been with the

best houses, and I find the difficulty of obtaining extras to match the original set is very great. The simple adoption of point-set in job type would bring order out of chaos in every foundry and in every printing office. In the case of body-fonts this may not be quite practicable, though it certainly would be in the case of the larger romans, italies and antiques. In such instances as the Relievo and Arboret, it could not be done, as the letters have to join up—contraction is impossible, and any widening of set would cause a white streak across the design.

One of the great English founders once told me that systematic set was a mere fad—of no practical value. This was after Benton's "self-spacing" type came into the field. The remark showed how difficult it is for the founder—unless he be a compositor, which is not often the case—to understand the requirements of the printer. Fournier's reforms contained the germ of every systematic improvement that has since been made, and in a century and a half they have not been carried out. But reforms advance rapidly now, and systematic set must soon be universal. The question merely is: What system will meet with acceptance?

I know just where the opposition will chiefly come—
It is so nice and easy to jot down a design in frechand
fashion, with sprawling limbs and curly tails; and it
certainly takes more trouble to do as the great master
of type design did—make every part conform to some
regular scale. But, after all, type is made for use, and
it is obviously better that the designer should take a
little extra trouble at the outset—once for all—than
that every compositor who uses the type, every time
he uses it, should waste precious time in making up the
designer's and founder's deficiencies. My own experience is that in jobwork the actual composition of
fancy lines does not, as a rule, take half as much time
as is afterward consumed in their adjustment.

The principle, once accepted, should be extended to the face of rule - metal or brass, which should always be an even fraction or multiple of a point. Similarly, the line should leave the design at a point which will join the corresponding rule without special justification. I know an excellent series of corners, with corresponding rule to pica measure, which is detested by all compositors, and used as little as possible. The rule is 6-to-pica, and justification could have been effected with a pica blank, the rule and two 6-to-pica leads. Not so, however - this would throw the rule out of line. On one side a pica, plus a thin card; on the other side a 3-point lead, plus a sheet or two of paper. No wonder the compositors lost patience. Imagine justifying corners and rules around four quarto pages in this fashion! "Why in the world," I have heard the compositor ask, "did not the founder make them fit?" I can tell him. The design was German, accurately adjusted to the Didot point. The American house purchased the design, cast it to pica standard, and did not take the very slight trouble necessary to readjust the lining. For seven years past, I have written much about lining. I would have gone over the ground here, but it is unnecessary. Since I began these articles, a new American foundry, the Inland, has started, and its types are all to systematic line. The long-suffering printer may cry Eureka! I do not know that, in this detail, their system can be improved. Will the other foundries also fall into line?

Of course, a new house has a great advantage in introducing such a reform. It was a big fire that gave Marder, Luse & Co. the long wished-for opportunity of introducing Mr. Hawks' system of the point standard—a reinvention of the identical scheme of Fournier, one hundred and fifty years old. It would, no doubt, be a costly change for the other foundries; but I think it can be done. I have read, and I presume it is true, that the great foundry of Schelter & Giesecke, Leipsic, a few years ago rejustified their whole stock of matrices to bring their type into systematic line. What Germans can do, Americans should be able to dalso, especially when the ultimate gain is so great.

Systematic set must come; it must become universal, and nondescript set, like nondescript bodies, must pass away. Two rival schemes are now before the craft—the geometric proportion or so-called "self-spacing," and the "point-set" or arithmetical. Each has great advantages, and each has great practical objections; and it is impossible to harmonize them. The point-set system is the one I have always advocated, even while cordially welcoming Benton, Waldo & Co's reform seven years ago.

Written for The Inland Printer.

THREE-COLOR HALF-TONES.

NO. II.-BY W. H. HYSLOP.

TOWEVER good the results obtained by the methods described in our former contribution. they can only be obtained by the most constant care at every step, and the wide room for error in the twelve operations withdraws the process - except in the hands of a few - from the realm of practical and commercial photography. Any method reducing the number of operations, say from twelve to six, is certainly worthy of consideration. The twelve operations are three original negatives, three transparencies, three half-tone negatives, and three process blocks. If the operator is a man of considerable ability, he might develop his original negatives so well that he could copy them all at once, and have his three transparencies on one plate, and, of course, one half-tone negative would suffice, but we are much afraid the rank and file of operators would never "get there," as the development of a gelatine negative in its highest sense is not a mechanical operation.

If it were possible to make half-tone negatives with gelatine dry plates, the difficulties and number of operations would be reduced to reasonable limits, but the gelatine plate capable of being made into a halftone negative has yet to be invented. It is necessary, therefore, if we desire to keep as near the original as possible, and to do away with the numberless operations, and their attendant worries, that we must use collodion in some form or other, and it is fortunate that collodion can be relied upon to do what we want.

We were somewhat amused lately when we were told by an experimenter that he had exposed a wet collodion plate through a red screen, and got nothing, but he firmly believed that if he could have kept his plate in a moist state for an hour or so, he would have got it all right. It is needless to remark that though a very fair half-tone operator, that experimentalist had not read much.

We stated in our former communication that a gelatine dry plate, if not specially treated for color photography, would never—no matter how long the exposure, and no matter what color screens were used—give a true result. And if this is correct—and we defy anybody on this earth to prove to the contrary—then how utterly useless it is to attempt anything with a wet collodion plate. We are fortunate, however, in being able to get collodion into such a state as to be quite as sensitive as the ordinary gelatine dry plate, and from ten to twenty times more sensitive than the ordinary wet plate, and at the same time to combine all the advantages of the two methods.

Collodion emulsion in itself is very, very slow, but if the following method is carried out the results will both astonish and delight the experimenter and incidentally his customer. To make up the following emulsion requires two or three wide-mouthed brown bottles and one white one. In the first place make up a plain collodion, equal parts ether and alcohol, and a strength of seven grains of cotton to each ounce of solvent; keep this as stock for use as required. Now take one of your brown bottles, say a sixteen-ounce one, for the following quantities:

I.		
Bromide of ammonium	6.	4 grammes
Distilled water	16	c. c. m.
Absolute alcohol	So	64
Plain collodion	150	44

Dissolve these in order. In your white bottle put :

Dissolve with as little heat as possible, then add liquid ammonia, to just redissolve the precipitate first formed, then add 80 c. c. m. alcohol, and if there should be any precipitate from the alcohol being too cold dissolve again by heat.

The operations thus far may be carried out in daylight. Now, however, take your two bottles with their contents into the darkroom and pour gently in small quantities No. II into No. I, shaking thoroughly after each addition. When all of No. II is in, keep up a constant shaking for fifteen minutes and then let it stand for an hour. At the end of that time have a bottle, containing six or seven times as much distilled water as you have emulsion, and into it pour your emulsion, taking care to get it all in; the result will be that the cotton together with the insoluble bromide of silver in suspension will precipitate, leaving the alcohol and ether to be poured off with the water.

You can at this juncture leave it for a time or you can at once pour the whole into a clean linen bag or cloth, squeezing well to eliminate as much of the moisture as possible; having done so, put the precipitated emulsion back in the bottle and pour on to it a quantity of distilled water, leaving it, with occasional shaking, for a couple of hours. Again pour off and squeeze thoroughly as before, and this time put the emulsion into the bottle in which it is intended to be kept, and pour over it a small quantity of alcohol, which will after standing for an hour or two remove all the water left after squeezing. At the end of the two hours drain off the alcohol; it is unnecessary to squeeze this time.

Now dissolve the residue in

Let this stand for a couple of days to ripen, when it is ready for use, and will keep for months if kept in a moderately cool place.

At this time and in this condition the emulsion is comparatively insensitive, and it is quite safe to use it in the ordinary wet-plate darkroom, but it is not in a fit state to use for our purpose and requires to be sensitized for color, so the following solutions may be made up in quantity for future use, as they will keep well in the dark:

Eosin (yellow)	1	gramme
Water	I 2	c. c. m.
Alcohol	122	4.4
II.		
Nitrate of silver	I	gramme

Water...... 12 c. c. m.

Redissolve the precipitate with ammonia and make up with alcohol to 50 c. c. m.

Neutralize with ammonia and make up with alcohol to 150 c, c, m.

When you are ready to make your three plates, make your yellow plate as instructed in last month, and for the red plate take as follows:

and of this add 20 c. c. m. to every 100 c. c. m. of your emulsion. Coat your plate with this and immediately when set put in the holder and, having your green screen in place, photograph through your line screen in the ordinary way.

Exposure can only be learned by experience, as it depends upon whether daylight or electric light is used, but it will average about ten minutes. Develson, of London, "because they have succeeded in
opment is carried out as follows:

getting a vein of gold intermixed with the colors.

Glycin	5 grammes
Sulphite of soda	25 "
Carbonate of potass	25 "
Water	300 с. с. т.

Take sufficient quantity of this, and in a dry-plate developing tray place your plate and develop until you see all the detail you require; then stop development, wash well, fix in cyanide and then take into the light and intensify as you would an ordinary wet plate. It takes some little time before you get the experience to stop the development at the right point, as you have to work under much less light than when working with the wet plate.

For the blue plate the instructions are the same as far as development is concerned, but the sensitizing is a little different and the exposure must be made through the red screen.

For sensitizing take -

Solution	No.	Π	 		 		 30	c.	c.	m.
Solution	No.	III.	 	٠.	 	 ٠.	 30		"	
Alachal							4=		66	

Add 20 c. c. m. of this to 100 c. c. m. emulsion as before, then flow your plate, and, as soon as well set, flow over with a solution of cyanine in alcohol, one grain to four ounces, and then expose as before.

It is quite to be expected that fog and various other little troubles will attend you until you get into thorough working order, but the results are well worth all the trouble, and in the end you will find it just as easy to make three half-tone color plates as you now find it to make three ordinary half-tone plates.

It only remains to print and etch on copper, and your work is done. The printer's work comes next.

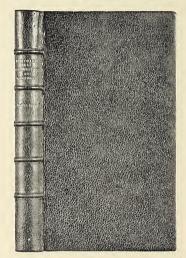
Written for The Inland Printer.

NOTES ON THE BINDING OF BOOKS.

NO. V .- BY W. IRVING WAY.

T F the book is inclosed in cloth cases it is customary. on edition work, to use end papers of the same quality as the paper used in the body of the book, though it is not unusual in these later days for some publishers to use Japan paper for the ends. Messrs. Houghton, Mifflin & Co. did this on the large-paper copies of their edition of Mr. F. Hopkinson Smith's "Day at Laguerre's," one of the handsomest and bestmade books bearing the Messrs. Houghtons' imprint. Mr. Cobden-Sanderson occasionally uses a hand-made paper on finely bound books: but this is objectionable in the eyes of such skilled craftsmen as Mr. William Matthews, for the reason that the turned-in leather borders stain the ends and leave a greasy margin, unless single sheets of paper are laid between to receive the oil in the leather. For the same reason, silk and vellum ends, which are sometimes used in fine binding, are also objectionable. Mr. Zaehnsdorf recommends a marbled paper made by Messrs. Eadie &

Son, of London, "because they have succeeded in getting a vein of gold intermixed with the colors, which has a most curious but excellent effect." Some qualities of this paper may be all that Mr. Zaehnsdorf claims for it, but we have seen books bound by Mr. Zaehnsdorf, in which he has used end papers that appear to have a "vein of gold intermixed," and these are as successful in absorbing the oil of the



CRIMSON LEVANT MOROCCO, JANSEN STYLE.

Bound by Trautz-Bauzonnet.

turned-in leather borders as any. There is "a difference of taste" in end papers, as in jests, which is "a great strain of the affections," and what is deemed best by the binder does not always meet the approval of the collector. It is well to know, therefore, what is best, and on this point there is not much room for argument. If there be any good marbled paper made in America we have not heard of it. And in England there is much complaint at the quality of the marbled papers made there. Perhaps this explains the much experimenting, and the great variety of papers used - some of which imitate cloth fabrics, and many of which are pleasing to the eve, but none of which seem to be successful in resisting the oil in the leather. If mere beauty were the only thing sought, then we have seen nothing to compare with the papers prepared by Mr. E. W. Morris, of Oxford, England. These papers are very costly and are little known, having but recently come into use in England. They

are especially adapted to half-bound work - that is for books bound in half leather and requiring paper sides to harmonize with the ends. Mr. Morris' paper is produced in small quantities, and each sheet has the appearance of being treated individually by the application of water colors, which give it a delicate, clouded effect. A number of specimens in our possession show a great variety of colors, adapted to all complexions of leather and literature, and suggesting, as Mr. Horne says, "certain effects of sky or sunset." While only the best qualities of linen paper are used by Mr. Morris, we are constrained to believe that, because of their delicacy and costliness, their use must be limited to the finer grades of work. Mr. Horne tells us, in his treatise, of some papers made in the last century, "bearing designs of scroll work interspersed with figures, beasts and birds, printed in gold upon a green background . . . probably of German origin." In late years patterned end papers printed from wood and zinc blocks have been much in vogue, and where designs have been made by artists, as was done by Dante Gabriel Rossetti for the editions of his poems published in 1881, the effect has been novel and harmonious. But it has been reserved for a firm of American publishers to make an entirely original and ingenious departure in respect of end papers-at least if the idea is not new with this firm we are unaware of it.

A little copartmership volume of verse issued by a Boston firm, bound in paper boards with a design on the outside showing profiles of the artist and two versifiers, presents a striking appearance as we turn the covers. Here we find a group of pictures —a dock scene with shipping on the inside of front cover, with what appears to be an offset on the fly leaf opposite, and a panel let in for four lines of verse running half way across each page; the treatment of the back inside cover is similar, but with a different picture and verse. The designs are by Mr. Tom B. Meteyard.

So much for the novelties. The best qualities of marbled paper for the ends on extra work, in which the doublure is not of leather, are still used by most binders, and have been since their introduction by the Dutch, or French, depending on your authority. In his little treatise entitled: "The Art of Marbling, as Applied to Book Edges and Paper," Mr. C. W. Woolnough claims the honor for the Dutch, in the beginning of the seventeenth century; while Le Caille, a French authority, claims the honor for his country. After considerable research, Mr. Horne discovered nine leaves of marbled paper in a book preserved in the British Museum, and bearing date 1599 with a German imprint. So there you are; the question is as mixed as that of the discovery of printing, but not as important. For the benefit of the laity it may be well to give Mr. Zaehnsdorf's recipe for marbled paper, which he says "is produced by sprinkling properly prepared colors upon the surface of a size, made either of a vegetable emulsion or of a solution of resinous gum." Mr. William Matthews favors the best qualities of marbled paper and his long and varied experience counts for much. It is almost impossible to induce the best French binders to use anything else, and they employ it lavishly, sometimes introducing several extra leaves, which is not a bad plan, even though there be as many extra blank leaves. But with these binders, as with the better English and American craftsmen, you will always find the prevailing color selected either in harmony or agreeable contrast with the color of the morocco. The noted French binder, Trautz-Bauzonnet, never used anything else for the ends, except under protest, and one does not care to dictate to such artists what materials they shall use.

Written for THE INLAND PRINTER.

MANAGING AN ELECTROTYPE FOUNDRY.

BY W. L. BARR.

CORRESPONDENT writes: "I am alone in A business. Am not a practical electrotyper, but have been connected with office work in such business for several years, and by observation have gathered very set ideas of my own as to how I want my foundry run. At present it is managed by my foreman, who is an excellent workman, but positively objectionable to me as a foreman. I want all work done well and quick. I want the whole shop kept clean as possible in such a business. I want system. To accomplish this I believe that every duty and operation should be portioned out to stated help. My plant consists of two hand presses, four battery tanks that will carry fortyeight cases, and the other usual machinery for all operations. Our work is job forms, wood cuts and newspaper advertisements. We have no publication plates or process cuts to speak of. I employ fifteen men in all, and they do an average of \$1,500 a month. With three molders (each one does his own building and pours his own wax), one boy to attend the blackleader, and one man to attend the battery, we get an average of forty cases per day, all told. Work drags, promises seldom kept, shop littered with dirt, and imperfect work gets out. I want to insist on a change if all this can be bettered. With different management I believe my foreman can get out more and better work and not have to fret and stew so much. With our force of help, how many cases ought we to get out per day? Is it right for the molders to pour their own pans and build their own work? Would it be practical to start one of our batteries every hour, carrying whatever cases were in it, and taking all out at the end of three hours? On whom should fall the work of making out orders, locking up forms that are sent to us from out of town, packing work for shipment and delivery, and keeping benches and machines clean? Would it be objectionable to have each man take time every morning to brush off his bench and machine, the office boy to sweep the whole floor? Any suggestions or points relating to the management of men in the

shop will be appreciated. Should our battery run in series or parallel?"

Fellow workmen, what do you think of a shop being run in this condition? I want to say emphatically that I differ from the writer in regard to his foreman. He is not a good workman: he is, in the shop phrase, a "slob": he is no more capable of working in any well-regulated shop than a ditch digger is of managing a full-dress ball. This is another case of a donkey dressed in silk. Considering the fact that there are hundreds of good electrotypers all over this country perfectly competent to fill this position, and fill it satisfactorily, and who can be had for a fair salary, it is a curious coincidence that such a blacksmith should be left in control when the place should be filled by a first-class man — one that is not only a good workman. and with pride enough to keep the place clean, but who is also a manager, and can lay out the work and see that it is performed properly. But strange to say, it is no uncommon thing to find just such cases as that instanced by our correspondent. He asks me to suggest what to do. My advice is to clean out your shop, your men along with the rest of the trash, hire a first-class man for foreman, pay him first-class wages, and he will get you out first-class work, and you can in a short time point with pride to yours as one of the first-class shops of the country, and you will find that he will save you \$1,500 a year, or enough to make his salary.

In regard to the general management of your shop I will offer the following suggestions as to how it should be managed:

One first-class molder at a good salary. One helper, who may be an apprentice but not a small boy. One boy to pour cases; he ought to be able to pour all the cases needed. One first-class swift builder at a good salary, and one second builder or helper who will not be needed except during a rush; the second molder and builder should do the casting. One battery boy or young man who should also tend the blackleader. Three finishers, three machine men, one boy for cleaning shop, etc.

In regard to the men keeping their benches clean: If they had any pride whatever, they would certainly take a few minutes each day to brush them off; if not, put in some men that have, and let the boy keep the balance of the shop clean. Men who have not pride enough about them to keep their benches clean are of no use to you, as they will not have sufficient pride and interest in their work to get out good work.

This number of men should get out from sixty to eighty cases a day and do first-class work and have it out on time, if you will pick out good men and pay them a good salary. Take none but the best; you will soon find that they are the cheapest. You should pay your foreman from \$1,200 to \$1,500 a year, and you will find that if you get a good all-around man he is worth it. In regard to locking up forms, you have plenty of men left in the foundry to do this, and, as

the boy would say, have "men to throw at the birds," Molders, have no business doing building or pouring wax. Your battery can be run at any and all times, putting in and taking out at any time after allowing from two and one-half to three hours for depositing the shell; this will be sufficient time, provided your dynamo and bath are working properly. The parallel rods we find do the best and quickest work.

Your shop will never be a success unless you put a competent man in charge, give him full power to hire or discharge any and all men in his department, allow no man under him to come to you with complaints, and on the other hand go only to him with any complaints you have to make in regard to unsatisfactory work; and if you find that he is not competent let him go, and keep on changing until you get a man that is capable of filling the position. There are plenty of men to be had that would suit you in all particulars. but no man can manage a shop where every man in the office goes into the shop and gives orders. There can be but one "boss" over men in order to obtain the best results, and your time can be more profitably invested than by trying to discover who is responsible for the last mistake made; but look only to your foreman for information and hold him personally responsible.

By carefully noting the contents of the foregoing you will be able to see the difference between the management of your shop and that of the modern wellregulated electrotype foundry.

Written for The Inland Printer.

THE PROOFROOM LIBRARY.

BY F. HORACE TEALL.

H OW many proofrooms are as well equipped with books of reference as they should be? The proprietors of some large establishments have always recognized their need and endeavored to supply it, but it is not far from the truth to say that very few employers, if any, have done all that would be profitable in this matter. A good selection of the latest reference books is seldom found in a proofroom, notwithstanding the fact that their intelligent use is one of the most important adjuncts of good proofreading.

Reasons could easily be found for the common lack of books other than a general dictionary, or that and one or two special technical glossaries; but it will be more advantageous to give reasons why proofreaders should have and use more books than most of them do use.

Professional men have to read continually to keep up with progress in scientific knowledge. It is absolutely necessary to their success. Each of them, however, has a special demand for some particular branch of knowledge. The books these men consult are written by specialists, who choose their own subjects, and of course know the special words that must be used. A proofreader, on the contrary, cannot choose his subjects. He must undertake what is ready for

him, whether it be some ordinary work, using common words only, or a scientific book filled with unfamiliar words. Authors of scientific works often make aboutinable copy. They do not realize that the terminology so well known by them is not equally well known to the workers in printing-offices, and the most particular words are frequently written more carelessly than the common words in their manuscript. course these authors read their own proofs, and most of them think they are very careful in doing it; but they are not trained proofreaders, and they see the words in full rather than the individual letters, so that a wrong letter easily evades their notice. When the trained proofreader does not know the particular words. and has no means at hand for their verification, the result is bad.

A pamphlet on ichthyological terminology, recently printed, will afford a good illustration. Its author wrote what was intended for "the shorter termination -pidæ is adopted rather than -podidæ." This was printed with dashes instead of the hyphens, "termination-pidæ rather than-podidæ." The pamphlet has Opisthrarthri and Tenthidoidea instead of Opistharthri and Teuthidoidea, and many other typographical errors in such words. Probably the proofreaders did their best to follow copy, and thought the author would be sure to correct such errors as they failed to find. If in each doubtful instance they had consulted a reasonably full list of ichthyological names, as they should have done, most of the errors might have been corrected. Proofreaders should certainly have some means of handling work intelligently, and the only way this can be done is by verification through the use of reference books.

Our general dictionaries have never attempted to give full scientific vocabularies. In fact, the two most used - the old Webster and Worcester - are nearly useless in this respect, giving only the few purely scientific terms that had become familiar when they were made. Even technological terms were not freely inserted in their making. Later dictionaries, however, have increased their vocabularies very largely by adding the special terms of science. The Imperial. which is very much like a larger Webster Unabridged, contains many names of families and genera in natural history, also many special words of other science; Webster's International has more of all kinds than the Imperial; the Century Dictionary has more than the International; but they all come far short of the full vocabulary of any science.

Forty years ago Mr. G. P. Marsh, in his "Lectures on the English Language," quoted from a scientific journal a sentence containing thirteen botanical words that have not even yet found their way into the dictionaries above mentioned, one of these words being the adjective cissoid, meaning "like ivy." He also said, in the same lecture: "Indeed, it is surprising how slowly the commonest mechanical terms find their way into dictionaries professedly complete." Mechanical terms, however, as well as botanical and others, have found their way into dictionaries since Mr. Marsh's time freely, but by no means exhaustively.

The Standard Dictionary, published by the Funk & Wagnalls Company, gives place to almost innumerable scientific and mechanical words, and good definitions of them. No other work has yet been published that so nearly approaches a full provision for the needs of a proofreader in this respect. The Century is not far behind it. Either of these works will almost take the place of a large library for reference in verification of word-forms, but the Standard certainly has more words than the Century has.

Chemists and medical men string together words and word-elements almost ad nauseam, so that common dictionaries simply cannot attempt to record all their combinations. Unless the proofreader is thoroughly versed in the Greek words used by the doctors, and in the names of elements, etc., as used by the chemists, his only hope rests upon special medical and chemical works. As an amusing instance of what he may have to decipher - doctors and chemists are commonly able to write illegibly, and often do so - a few words not in the general dictionaries may be cited. Chemists use words like aldehydodimethylprotocatechuic - a combination of aldehyde, dimethyl, and protocatechuic. A little thought will suffice to perceive these elements in the ugly-looking word, and in others like it; but that is not equally true in the case of such a term as auroterchloride, androgynoarion, meningarthrocace, or engastrimythismus. Of these only meningarthrocace is in any general dictionary, and that is not in any but the Standard, Antigalactogogue (a medicine to check the secretion of milk) is found only in medical works. The Standard Dictionary gives many mineralogical terms not in the other dictionaries, one of them being icosidodecahedron. Why the others omitted this and gave icositetrahedron is not evident.

Examination of any special scientific work would disclose easily the fact that the proofreader may be called upon at any moment to read proofs of language he does not know, and cannot verify without special reference books. He should not be expected to do good work without such aids.



"A GOOD TOKE,"

AN AUTHORITATIVE INDORSEMENT .- "I have carefully read Kelly's 'Handbook on Presswork.' I consider it the best in this line. It shows at once that it is written by a practical man, and besides, the language is so plain that anybody with common sense is able to understand it,"-Henry Barth, Manager Cincinnati Typefoundry, Cincinnati, Ohio.

THE SURGE OF OLD MICHIGAN. FROM OIL PAINTING BY G. A. COFFIN.



A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING. (Entered at the Chicago postoffice as second-class matter,)

Published Monthly by

THE INLAND PRINTER COMPANY.

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A. H. MCOUILKIN, EDITOR.

NEW YORK OFFICE: Clark Building, Ann Street and Park Row J. C. OSWALD, Manager.

CHICAGO, NOVEMBER, 1804.

The Seasop Pairs as is seased promptly on the first of each month and will appear no endeavor to furthis vialuable news and information to those interested professionally or incidentally in printing, engraving electrotyping, bookbinding, and is the paper and sationery sending news from their section of the country sertiainers a favor by sending news from their section of the country sertiainers are sending news from their section of the country sertiainers.

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FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make foreign money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers throughout

the United States and Canada.

Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, 54 Farringdon Road, London, England,
ALEX. COWAN & SONS (LIMITED), General Agents, Melbourne, Sydney
and Adelaide, Australia, and Dunedin, New Zealand.
G. HEDELER, Grimmascher Steinweg 3, Leipsic, Germany, Ma benfelben jaha and jad Braingan und Majtrage Jahlerton betriffind ja ridgen.

ABUSE OF MATERIAL IN THE PRESSROOM.

NE of the most trying experiences of the pressroom foreman is the abuse of material by careless and indifferent workmen. Slugs, leads or quads working up in the form are viciously hammered and smashed back to their places by many workmen whose bump of destructiveness would seem to have been carefully developed at the expense of almost every other trait. This recklessness of the employer's interests is all the more exasperating on account of the immunity of the culprits from detection. Material is ruined by some lusty son of toil, and all inquirers receive the same satisfaction that the sportive Mr. Punch received when his shirt was stolen - the fault is laid upon "Mr. Nobody." A workman wantonly entailing expense upon an employer by rank carelessness and laziness is deserving of the severest condemnation. He may laugh his offense off as a good joke and consider his actions devil-may-care and manly, but his conduct is not only a financial loss to his employer but he embitters that employer's mind against the workers generally and powerfully retards that community of interest between employer and employe which every liberal mind sedulously cultivates.

THE INTERNATIONAL TYPOGRAPHICAL UNION.

OTWITHSTANDING the vigorous opposition among certain elements to the reëlection of Mr. William B. Prescott to the presidency of the International Typographical Union, that gentleman proved an easy victor at the convention just closed in Louisville. Mr. Wines was also reëlected to the office of secretarytreasurer, being without a competitor. The result proved that the opposition to the present administration had a strength in assertiveness beyond all proportion to the number of votes it was able to muster when the final test came. It is safe to say that could noise and bluster be materialized into votes, Mr. Prescott would no longer be the chief executive of the International Union. Happily, this could not be. We say happily, because an unprejudiced review of his administration leads us to conclude that he has discharged his duties with fearlessness, ability, and at times with brilliancy.

Assuming the presidency at Boston three years ago. young in years and in experience, almost immediately confronted with the gravest complications which have ever beset the printing industry, Mr. Prescott bravely faced the issue, with the result that he has earned the respect and esteem of men high in the labor movement, who look upon him as a man of undoubted ability and sterling qualities - one in whose counsel they place every reliance. This being the case, there is no doubt but that the affairs of the International Typographical Union will continue safe in Mr. Prescott's hands. They would probably be equally safe in the hands of either of the two gentlemen who competed for the office at Louisville, but they lacked the experience now possessed by Mr. Prescott, and experience and good judgment are essentially necessary at this time. That the present incumbent possesses these qualities is admitted by all, and is proved by the fact that the International Typographical Union shows a larger membership now than ever before, and at a time when nearly every other important labor organization shows a decided shrinkage in this particular.

It is to be regretted that the Louisville convention did not handle the pressmen's difficulty with more vigor and directness. While the work of the delegates was very good as a whole, it is feared that their disposal of this question will lead to endless bickerings between the rival factions of pressmen, and consequent annoyance to employers. There is but one safe course for the International Typographical Union to follow in cases of this kind. When the members of an allied craft show a disposition to cut loose and do for themselves, there should be nothing but kindly encouragement for their efforts. This they are entitled to and should receive. When a majority of the unions and membership of such a craft actually succeed in organizing a separate central body, then the International Typographical Union should no longer claim jurisdiction over that craft or any portion of it. The two organizations should and could then continue in harmony, each leaving the other free to an unrestricted discharge of its chosen work.

ROLLER MANUFACTURERS AND CRITICS.

TO the October issue of this journal Mr. William I. Kelly contributed an article on composition rollers and their treatment, giving vent to his opinions and ideas with his usual frankness. The management of this journal has no desire to discredit the published statements of any manufacturers, but it appears that Mr. Kelly's contribution is calculated to have that effect, judging from vigorous protests received from a few roller manufacturers. In this controversy regarding methods of manufacture individual judgment has its right of selection, and so far as THE INLAND Printer is concerned, no purchaser's ideas are sought to be influenced. We assume that Mr. Kelly does not claim infallibility, despite his high reputation as an authority on pressroom matters, and, in view of this fact, and to settle the matter beyond cavil, elsewhere in this issue we publish the statements of a number of pressmen who have used machine-made rollers as well as hand-made rollers. Meantime, we presume Mr. Kelly will extend his remarks on the subject, and there is no doubt that those who consider themselves assailed will have reason to modify their opinions.

THE COPYRIGHT LAW AND ITS PROPOSED AMENDMENTS.

UST before the close of the last congress a bill to amend the copyright law of 1891 was favorably reported by the committee having it in charge. Its necessity is made apparent by the storm of protest which has come from certain publishers who have been profiting by the lax conditions which have heretofore existed and it is to be hoped that the author of the amendment, Congressman Hicks, of Pennsylvania, will be successful in securing its passage.

Whatever effect the making of the law of three years ago may have had upon the publishing business in general, it has been very unjust to that part of it which relates to etching and engraving. By its provisions, reproductions of any work of art may be executed abroad and brought to this country and be permitted to enjoy equal protection with work produced here by American skill and labor. The injustice of

transactions of this kind may be made more apparent by a statement of the fact that there are being published at the present time in the United States periodicals the illustrations for which are almost wholly the productions of foreign labor. Not only are the drawings made in other countries, but the reproductions in wood and half-tone and by etching and the electrotypes are made there and shipped to America to be produced under the protection of our copyright law.

Another of the defects of the law as applied to newspapers and periodicals is that if a reproduction of an illustration in a foreign publication is made by two papers in this country, the first one to do so has a claim for violation of its copyright against the second, even though the latter may have made the reproduction from the original paper containing it in utter ignorance of a similar action on the part of a contemporary. Then again it is possible for an unscrupulous person to copyright a picture of a prominent man, or building, or race horse, or anything of public interest, and place it where it may afterward be used in the columns of a daily paper, and then bring suit for violation of the copyright law, an action which in the past several months has been by no means an uncommon occurrence. A still further example of the queer workings of the law is that if but one photograph of a prominent personage or object exists, the newspaper first publishing it has the right, or at least the might, to prevent its reproduction in any other publication for a period of twenty-one years, even though it were possible for another paper to get a similar one from the same source.

The bill introduced by Mr. Hicks seeks to do away with these unjust discriminations, and it is to be hoped that in endeavoring to place it upon the nation's statute books he will receive the support his efforts deserve.

JOSEPH WETTER & CO'S ADVERTISEMENT COMPETITION.

ON page 116 of this issue of The Inland Printer, the advertisement of Joseph Wetter & Co. appears. For the best displayed advertisements made up from the copy printed in typewriter type in the advertisement mentioned, three prizes will be given, namely:

First Prize, One 5-wheel Wetter Typographic Machine. \$25,00 Second Prize, Cash. 15.00 Third Prize, Cash 10.00

Each contestant will receive a complete set of the designs submitted. Decision will be made by three judges, who will be selected by The Inland Printer Company. Contributors must adhere closely to the following rules:

- 1.—Twenty-five proofs of each specimen, printed on paper trimmed to the exact size of 5 by 8 inches, will be required.
- An electrotype of each specimen will also be required to accompany the proofs.
- 3.—Each contributor must send his name and address in a separate scaled envelope, with a number, letter or motto, or

some other distinguishing mark, written on the outside of the envelope. This mark is to be printed at the foot of the competition sheet, and also placed close to the bottom of the electrotype. The envelope will not be opened until the award is made, when the result of the competition will be published.

4.—The matter must be set not larger than 31/4 inches wide by 41/4 inches deep, the intent being to print it as a 1/4-page

advertisement in THE INLAND PRINTER.

5.—Full latitude is allowed as to the style of work — ormation times, rules and borders are admitted — the idea being to leave to the discretion of the compositor what constitutes good composition for an INLAND PRINTER advertisement of this character. No foot work will be considered.

6.— Electrotypes must be mounted on blocks trimmed to a

width of 31/4 inches exactly.

7.—Award will be announced in The Inland Printer for January. No specimens will be considered which arrive later than December 15.

Simultaneously with the publication of the January issue of The Inland Printer, Joseph Wetter & Co. will forward prizes to the successful competitors.

Written for THE INLAND PRINTER.

THE PLANER AND ITS USE.

BY LOUIS L. PRICE.

THIS essential tool of the printing business has been left severely alone by writers, for the reason, perhaps, that it has not been deemed of sufficient importance to incite any remarks. It has frequently been called the "typefounders' friend," and when in the hands of careless or incompetent workmen we must all acknowledge that term has been truthfully applied.

During an experience of fifteen years in various offices throughout the country, the writer has used many different kinds of so-called planers, running from a small piece of wooden furniture to a large piece of an old-fashioned bedpost, highly varnished. Different sizes are made by manufacturers of printing material, but the size in general use is about seven inches long, four inches wide and two to three inches in height. As a fit companion for this size planer, a mallet weighing from one and a half to three pounds, is generally found. This size is well adapted for newspaper, poster and other large forms, but for other work it is altogether too large. Equally as good results, with less damage and wear to the type, can be obtained with a planer four and one-half inches long, two and one-half inches wide and one and one-half inches high. Printers will find this size extremely useful in planing forms with cuts, open work, etc. A number of printers advocate the use of a small hammer instead of a mallet. For some reasons a hammer is good, but a small mallet weighing from six to twelve ounces is preferable.

The wear of type is generally conceded to come from long runs and too much impression, but it is certainly a fact that no small amount of wear is brought about before the form ever goes into the pressroom, and a large percentage of that is done with a planer and mallet in the hands of an incompetent or careless workman. How often do we find the printer planing a possible. He not only does so with large forms, but also does so with small forms of one or two lines. Let that kind of a printer stand a form on one of its edges and then, with a piece of wood and mallet, try and drive out a few of the letters, and if he does not "pi" the whole form in the attempt he will readily discover, if the lines be properly justified, how hard it will be to even stir the letters. Forms for cylinder presses are often planed four and five times before they reach the pressroom. Is there any need of this? Does not every cylinder pressman unloosen the quoins and plane the form before he takes his first impression?

"Bottled" type is frequently found, but, as a rule, the printers do not know just how it became so. Some claim that it is the fault of the typefounder, others that the fault lies in the pressroom, while a few say the cause is too hard planing. The last is certainly a logical reason, for it is a well-known fact that one or two lines can be "upset" by planing too hard, and if you can "upset" one line by hard planing at one time, why will not a larger number of lines become

"upset" by constant hard planing?

Very little care is taken of a planer, and it is constantly being thrown around, nearly always lying on the stone face down, and it is seldom that a workman looks at or wipes off the face before placing it upon the type. This should always be done, for a wet lead, small letter or a lead shaving will sometimes adhere to the face of the planer, and if not discovered before the first blow of the mallet no little damage will result.

In planing a form, the workman should commence at the outer edge and work toward his body, raising the planer from the type each time—not dragging it over the type—so that he can see before he delivers the blow of the mallet whether there is anything lying on the form. At the edges he should be very careful that the planer does not extend over the form, so that when the blow is delivered the planer will not turn.

Before planing, the quoins should always be tightened and then loosened. Great care should be exercised on forms of script, and a good way, before placing the planer on that kind of a form, is to go over it carefully with the hands, pressing the letters down. The overhanging letters in many styles of script are very delicate, and a slight blow, even if it does not break the letter, will render it useless or cause the pressman a great amount of labor. In planing a form containing cuts do not place the planer over the cuts and the type. for if the cut is high the type around it receives no benefit of a planer whatever, and it is here that a small planer can be used to a better advantage. Of course, it takes longer to go over a form with a small planer, but if one takes into account the damage done by a large planer and a large mallet on a small form, he can readily see that the smaller is by far the most economical.

Planers wear out like everything else, and when they are worn rough and uneven, do not hesitate to purchase new ones, for they are certainly not expensive, and a new one may be the means of saving in wear and tear of type many times its cost. Written for THE INLAND PRINTER.

GRADATION IN HALF-TONE.

BY W. H. HYSLOP.

In the "Notes and Queries" department of this magazine an artist correspondent writes: "I am much distressed about the quality of some half-tones made from wash drawings. The drawings show fine gradations from light to heavy shades, but in the half-tone plates the gradations are lost." He but voices the thoughts of a very large number of artists who certainly have had in time past great reason for complaint in that their work has not received justice at the hands of the photo-engraver.

It would be very hard to guess at the number of half-tone plates turned out in this country in a single day, and yet how few of them have that fine shading of tone, from a pure black up to the highest light, passing from the one tone to the other in an almost imperceptible way.

The general way is to have the whitest of skies, and a jump from black to light gray. Photography is consequently blamed and held to be incompetent to give the finest shadings, but this is not so. Photography is not at fault, but the photographer is. Perhaps it is because of their education that the general run of half-tone photographers imagine the highest point of excellence to be a clean, white sky, and to this end will devote all their energies.

A picture having a gray sky is given one of this class to copy. What does he do with it? He exposes for the shadows with one stop and closes up his high lights with another, but he closes them up so much that in nine cases out of ten the effect is too chalky, and quite unlike the original; the difference between the dark and the light is too sudden, it is too glaring.

A great number of persons seem to imagine that there is great latitude in photography, that you can do anything with a wet-plate negative, but this is true to only a very limited extent, and wherever it is tried by means of various stops to get the best results, that means must necessarily fall far short of the artistic requirements.

To get the finest results we must have one stop and its correspondingly correct separation between screen and sensitive plate, as this is the only means whereby we can get in a negative the true gradation. The action in this case is gradual, and it is only necessary to give correct exposure to get a perfect negative giving any gradation of tone, and it only remains to print and etch it properly to get something good to look upon.

Unfortunately there is only one process, or perhaps two, of printing on copper which will give perfect results, and there are so few firms using this best process that there is little wonder that the results are not of the best.

The trouble is that the shadows get so much overprinted that the detail in them cannot be etched. This can be seen any day by anyone who has the curiosity to pick up a copper half-tone block and examine it; it will be found to have many indications of detail in the shadows, but they have no effect on the printing surface, and it is just at this point between the black and the gray where that detail is most needed; its strongest point is its point of greatest weakness, and it should be the endeavor of photoengravers, masters and men, to overcome that point, and they would hear fewer complaints from artists, and have the satisfaction of turning out work the high-class character of which nobody can deny.

Written for THE INLAND PRINTER

TEXTS FROM "PRESSWORK."

BY WILLIAM I. KELLY.*

"Raise the bearers on the bed of the press a thick tissue sheet more than type height. Adjust the impression screws on each end so that the bearers on the cylinder and those on the bed shall press together gently when on the impression."—Presswork, chap. xiv, p. 66.

THIS simple method of adjusting or regulating an ability of any ordinary pressman. The language employed and its meaning is undoubtedly as clear as noonday light, so that it cannot be misunderstood. But why is such nicety and precision necessary in setting a printing bed and cylinder before the makerady of a form is proceeded with? Simply that uniformity of touch and contact may be secured when the latter detail has been completed and the machine is considered ready for work.

It may be asked, "Why set the bearers on the bed of the press a thick tissue sheet of paper more than type height? If set below type height, what would be the consequence?" The sheet of thick tissue paper is intended to allow for the usual extra circumference a newly built-up tympan creates and which only pressure on the form of type, when printing has begun, can force, in a gentle manner, to the true circumference or periphery of the cylinder. The periphery of a correctly packed cylinder should always conform to the area of the form on the bed, and its printed impressions tally, in truthfulness, with the size of the matter in the form. If a moderately thick sheet of paper is added to the already packed cylinder its circumference is increased just that much at the taking end of the printed sheet and is gradually augmented at the leaving end, dependent to a large degree on the width and character of the form from its taking and leaving ends. In other words, if the form is wide from the two ends spoken of, the register surface of the printed sheet has been extended to at least twice the thickness of the one added to the cylinder.

The method laid down in our text is suitable for nearly all the different kinds of work sent to the pressroom. It has been found safe and economical. Safe, because the most exacting requirements have been

^{*}Note.—On another page of this issue Mr. Kelly conducts a department of questions and answers, experience and practical detail. Pressmen and others interested in presswork will find in this department a congenial corner for the ventilation of theories and exchange of helpful advice.

satisfied by its smoothness and precision; and economical by reason of the small percentage of wear entailed on long runs on forms.

Setting bearers below type height is not a wise course for pressroom procedure, and should never be resorted to when it can be avoided. Cases have occurred, and doubtless will occur at times again, where it has been found expedient to set them from one to three thin sheets of paper lower - say an eighth of a pica lower - and to drop the cylinder to a corresponding difference; but this occurs in the case of small and very light forms, and is done mainly to secure register on colorwork where preceding forms of color have been printed off on cylinders of smaller circumference. Other than the exceptions quoted, there is no more reason for lowering the bearers on the bed below type height than there is for altering the impression screws for every job put to press. The damage attendant on running low bearers begins with the first impression and ends with the last one - the total damage to the form being dependent entirely on the length of the run.

We have somewhere read that cuts and type in the form should be higher than the bearers! This is a serious mistake. The bearers on the bed of the press should never be lower than type height, except in such cases as we have noted, and a skillful pressman can overcome most of these without lowering the bearers. If a change of height of bearers is imperative for light forms we prefer the method of the workman who will raise them a few sheets higher up than type height and prepare his tympan accordingly. If the bearers on bed and cylinder are trued up and down to each other, whether of standard height or higher, there should be unison in action of both bed and cylinder: provided the make-ready is in consonance with mechanical methods. When a pressman finds that this rule is inoperative he should look elsewhere than to the position of the bearers for a remedy. From an experience of many years on all kinds of presswork and presses it has not been found necessary to vary from the rule laid down in the text to this article. Indeed, so fully convinced of the correctness of this theory have the builders of printing presses become that they have adopted this standard and also placed immovable bearers on their perfecting and fast-running machines.

A DALIX newspaper says that Miss Margaret Armstrong, daughter of D. Maitland Armstrong, the architect, and Miss Alice Morse, a graduate of Cooper Union, are two women who have won distinction in designing book covers. Both of these women have worked for such well-known publishers as Harpers and Scribners. In this field, as in all others for women, the most successful are those who make themselves proficient in every detail, their design, when finished, showing the whole color scheme, the texture of Colth and the exact measurements. Though a ready designer can complete a cover in a few hours, having first read the book, which she is expected to do, and, though the best-paid workers receive from \$45\$ to \$25\$ for a sinhelic cover, it is claimed, and is probably true, that women cannot yet make a living in this line. But they can make some money if they can do the work excellently.

Written for THE INLAND PRINTER

BOOKS, AUTHORS AND KINDRED SUBJECTS.

BY IRVING

STR WALTER RALEIGH had a fine saying that "Death puts into a man all the wisdom of the world without saying a word." The rare old English worthy himself had no fear of the Grim Destroyer. The day before his execution he was in high spirits, and remarked to a friend that he hoped he would secure "a good place at the show next morning. He himself, he said, was sure of one." And when his wife came to tell him that she had obtained permission to dispose of his body, "It is well, Bess," he said, "that thou mayst dispose of that dead, which thou hadst not always the dispose of that dead, which thou hadst not always the dispose of the man of the dead which thou hadst not always the dispose of the man of the dead which thou hadst not always the dispose of the man of the dead which thou hadst not always the dispose of the man of the dead which thou hadst not always the dispose of the dead which thou hadst not always the dispose of the dead which thou hadst not always the dispose of the dead which thou hadst not always the dispose of the dead which thou hadst not always the dispose of the dead which thou hadst not always the dispose of the dead which thou hadst not always the dispose of the dead which thou hadst not always the dispose of the dead which thou hadst not always the dispose of the dead which the had the dead which the had the had the same had the had

Oh cruel Time, which takes in trust, Our youth, our joys, and all we have, And pays us but with age and dust; Who in the dark and silent grave, When we have wander'd all our ways, Shuts up the story of our days.

Next morning he examined the headsman's ax, carefully passing the finger along the edge, and remarked with a smile: "'Tis a sharp medicine, but one that will cure me of all my diseases."

Wit do not know if Raleigh had any morbid curiosity about death, and tombs, and monuments, but he had abundant humor, and the remark of Lord Holland about Selwyn was not unworthy of him, "The next time Mr. Selwyn calls," said Lord Holland on his deathbed, "show him up; if I am alive I shall be delighted to see him, and if I am dead he will be glad to see me."

PERIARS Dr. Franklin's epitaph has been already printed in these columns, but it is more familiar than that of another early American printer, John Foster, who died in 1681, and being much respected, his memory was honored by two poems, one of which (by Jacob Capen, afterward a minister of Topsfield, Massachusetts, as we learn from Horne's "Study of Bibliography") concluded with the following lines:

Thy body, which no activeness did lack; Now's haid solic like an old almanack; lant for the present only's out of date, Twill have a tength a far more active state. Yea, though with dust thy body solicle be. Yet at the resurrection we shall see A fair RDITION, and of matchless worth, Free from ERRATAS, were in heaven set forth; Tis but a word from God, the great Creator, It shall be done when he saith Imprimatus.

Franklin certainly improved on this, but perhaps we have had enough "talk of graves, of worms and epitaphs."

AND yet we are moved to inquire, "What has become of Mr. Aubrey Beardsley?" We have actually taken up two foreign and three domestic periodicals of recent date, in none of which have we found that artist's name even mentioned. Perhaps editors generally have about reached the conclusion that much of Mr. Beardsley's later work bears the same relation to the best done in his earlier manner that perspiration does to inspiration.

MR. WILLIAM LORING ANDREWS has brought forth his yearly booklet, and a most exquisitely beautiful and modest production it is. "A Stray Leaf from the Correspondence of Washington Irving and Charles Dickens," he calls it. He might have pluralized the title, as there are actually forty pages, exclusive of fly leaves, but these are all of heavy, rich Japanese vellum, "embellished with engravings on copper and zine" by Mr. Edwin Davis Prench, and printed at the De Vinne Press, in a type very restful to the eyes. Irving and Dickens, who were not insensible to beauty, had never such compliment paid to them by publisher who worked for gain

as has been done by this one, who works for love. We say this with the full knowledge that everyone of the copies of Mr. Andrews's book offered for sale (there are only seventy-five printed, of which seventy are for sale) cost the publisher and author more than the price asked for it—95. This modest, painstaking effort is a very valuable contribution to the "ana" of two men who are ever deserving of what is best and choicest at the hands of their countrymen. One wishes they might be conscious of the tribute paid to their memories by a book-loving enthusiast.

While on the subject of taste in printing we should like to mention another modest effort, in a different line to be sure. but commendable alike for its brevity, and its extreme simplicity and tastefulness. We allude to a diminutive pamphlet entitled "Books and Their Public," just fresh from the Dial Press, Chicago. This pamphlet is a short summary of potent reasons why readers and advertisers should patronize "the best critical journal in America," Enjoying, as it does, the distinction of great dignity and elegance as a "journal of literary criticism, discussion and information," we are surprised, nav, shooked, to find it making use of the colloquialism "pat opinion," as if it were making a "stand" in a little game. The use of the expression in this instance can only be condoned on the hypothesis that the pamphlet is addressed to the advertiser rather than to the reader; and because the opinion referred to happens to be that of another journal of less dignity, and less discrimination in the use of English than

And there is still another delicate brochure which, in its form, in the quality of its paper and presswork, as well as in its beautiful typography and decorations, claims our admiration. This Portfolio Club programme shows how a very simple matter, if treated artistically, may appeal to the eye and command our attention even when we are in no way concerned

Constitution

Article J. The name of this Elub Bhall be The (Portfolio. Article 33. The object of the Club shall be to bring the various art interests of the community together, and promote a spirit of art interest and appreciation. Article JJJ. the membership of the Club Bhall be limited to seventp five, and Bhall be recruited from those interested in the various Branches of art. Article IV. Section J. Application for membership shall be in writing signed by three members of the Club. These names shall be posted in the Elub room during at least two meetings Be: fore balloting. Section II. The election of members shall be by secret ballot, and one Black Ball in each seven cast shall be pufficient to prevent an election, provided that no candidate shall be rejected unless be receives at least three black balls. Section 7.7. Before faking his seat, each member

with its contents. The Caxton type, of which we give a specimen page of the smaller font, is very "fetching" in its brilliancy of color against the rich tone of the Japan paper, and this effect is heightened by the abundance of margin. We wish that our reproduction could give a better idea of the charm of the original, and of the credit due to the printers, Messrs. Carlon & Hollenbeck, Indianapolis, who also print Modern Art, the excellent quarterly published by Mr. J. M. Bowles, of the same place.

WE reproduce a title-page by Mr. E. S. Holloway, from a new book of poems which, in itself, needs no other comment than that the design within the circle is, in the original, printed in two colors, terra cotta and black. There is a frontispiece by F. V. Du Mond, but the cover design and "thirty headpieces in a new and charming manner," to quote from the prospectus, are all by Mr. Holloway. The color of the buckram cover on the covp before us is bright yellow, and

MADONNA and Other Poems WRITTEN BY HARRISON S MORRIS



PHILADELPHIA & LONDON J.B.LIPPINCOTT COMPANY M.D.CCCXCIV

the cover stamp is in gold, a combination unusual if not quite new. Many of Mr. Holloway's little headpieces are really vignette landscapes drawn from pictures or sketches made direct from nature. The poet and the artist, who are personal friends, have worked in harmony and have tried to keep the American note throughout—where the themes are classic they are native, "racy of the soil" as it were. Mr. Holloway is a successful water-colorist whose work deserves to be, as in time it surely must be, better known in the West. The little landscape vignettes in the "Madonna" will go far to strengthen his position in the East, as they must also gain him recognition



HEADPIECE BY E. S. HOLLOWAY.

in the West. The Messrs, Lippincott have lately issued two other books, "Sorrow and Song," by Coulson Kernahan, and "The Old, Old Story," by Rosa Nonchette Carey, both of which contain decorations by Mr. Holloway worthy of careful study. We find so much that is fresh and charming in Mr. Morris's Poems that we are tempted to close this note with two snatches, taken at random, of which the first shall be from "A Winged Oracle":

Bird in the mid-bough! Making the wind a lyric, and the leaves, Making to listen like a little throng Tiptoe about a harper—Tell me, O robin of the wood, if thon Hast ever dreamed of life, of larger life? Hast ever dreamed of death?



The second selection must be the sonnet entitled AT WALDEN POND.

The wind was like a trumpet in the pines,

The waves made sylhables against the shore,
And every wilding bad about me bore
News at its lips and made me modeled signs
News at its lips and made me modeled signs
Treading the turf the feet of Thorean wore.
Had hand upon the latch of Nature's door,
Where came the Seer to learn her whispered lines

In leaf, in blade, in pebble, in the air,
And in the steel-blue waters of the pond,
Even in the sandy clod, they hovered there;
For he who brought her radiance from beyond,
And he who grasped her great hands brown and boat,
Have found the earth a mourner lone and fond.

"Let us prose," as Lamb used to say after delivering histories of a poetical effusion. The Kipling family seem to be pretty generally embarked in literature. The father and the son between them have done much in the noble cause of letters, and now comes a "Miss Kipling," otherwise a Mrs.



HEADPIECE BY E. S. HOLLOWAY

Fleming, sister to Rudyard, with a polite bow in the periodicals, to claim our attention and patronage. Miss Kipling is said to be a well-known figure in the smart set at St. Andrews University, Scotland. Mrs. Kipling, the wife of the poet, is heard no more in the land, but some fine day she will "bob up serencly" again, when the

> Rudyards cease from Kipling. And the Haggards ride no more.

The family, as such, is not likely to sink into a state of innocuous desuctude.

WILL someone tell us who wrote the beautiful lyric entitled "The Chemisette"? The three stanzas following make us wish to possess the poem in its entirety:

O Chemisette! the fairest yet
That deer hid bosom purer, whiter!
Thom dost not know what envious woe
Thy veiling snow hath given the writerso trimly frilled—so plumply filled!
And then the eyes that shine above it!
1 burn - 1 long—nor is it wrong.
(At least in song), dear girl to love it.

sweet Chemisette! the coral set
To chain thy folds in gentle duty
Filings round a glow upon the snow
To heighten so thy blushing beamty;
And ne'eb before, on sea or shore.
Did coral feel a softer billiow—
Nor confid the gold around it rolled,
Though ten times told, deserve the oillow!

O Chemisette' below thee met A rosy ribbon binds her bodice; And in her mien is clearly seen One-half the queen, and one the goddess-, Her voice is low—how sweet its flow! Her voice is low—how sweet its flow! Her unis are like dark waves that strike A marble cliff—then rash as mider.

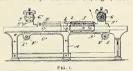
Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN W. HORCH

DURING the year the number of patents has fallen off considerably, and, of course, the number relating to printing has been proportionately small. In September there were only some half dozen or so relating to this branch of the industry. The patents granted were of considerable interest, and they will be described with somewhat more than ordinary minuteness.

The first patent illustrated was taken out by Alfred Brookman, of New York city. The main cut, Fig. I, shows a side



elevation of the apparatus, which is intended to print designs on glass, etc., and Fig. 2 shows a detail view of the transfer pad. At the ends of a rigid frame are mounted rollers beneath which, at appropriate intervals, is passed either the design bed or the printing platen, both of which reciprocate along the top of the frame. Between the bed and the platen is a block carrying a pivoted yoke, which itself carries a centrally pivoted transfer pad, as shown in Fig. 2. The design carried by the

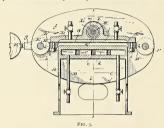
bed B is inked, and the transfer pad thrown over on top of the same. The bed is then passed under the roller at the right, and the ink is transferred from the design form to the pad. The bed is then withdrawn from beneath the roller, and the pad thrown over until it rests with the same side down upon the plate of glass to be printed. The bed is now moved still further to the left,

FIG. 2.

until the pad and glass plate are passed beneath the roller, at the opposite end of the frame, and the design is transferred from the pad to the plate of glass, and this without liability to injure the same.

In Fig. 3 is illustrated a hydraulic stereotyping press, invented by William J. Egan, of Milwaukee, Wisconsin. The

lower part of the press, which contains a bed plate capable of being heated by steam, and the upper part, which contains a water tank, are hinged together by a rod, F, passing through holes in heavy strengthening ribs cast at short intervals upon the two parts. The upper part carries a diaphragm of soft rubber or other fluidproof material, and the space above this is in communication with a cylindrical water chamber. Within the chamber is mounted a piston which is advanced to expel the water by a serven, having at its end a large hand wheel. In operation, the type form is placed upon the bed, and the moist papier-maché matrix is placed upon the same and blanketed in



the usual manner. After clamping the two parts together, the piston or plunger is advanced to drive the water from the cylinder into the space above the rubber diaphragm. This being yielding, the papier-maché is forced down into the spaces



between the type, and a perfect matrix is formed. Steam is now let into the hollow bed, and the matrix is thoroughly dried before being removed therefrom.

Fig. 4 illustrates a type invented by George W. Weaver, of Rochester, New York, and Fig. 5 a small stereotyped plate constructed therefrom. The object of the invention is to afford a form of type with which it is possible to produce an absolute facsimile of work done by the typewriter. This is an end long sought for by printers in order that cir-

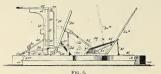
cular letters may appear as though specially intended for each individual to whom they are sent. To secure this result, the face of the type, instead of being smooth, is formed with a series of lines at right angles with each other in order to imitate the effect of the typewriter ribbon which is interposed between the type arm and the paper written upon.

Daniel Maurer, of Middle Village, New York, invented the printing press shown in Fig. 6. The type bed B is pivoted to a rigid base so that it can be turned backward while the types



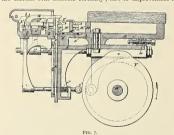
are being placed in position, and then moved in to the vertical position and locked for printing. The platen is hinged in front of the type bed and is pressed against the type by strong springs, 29, when said springs are put under tension. This is done by drawing forward the hand lever a proper distance. The lever is then released and the springs 29 cause the platen to approach the type with a quick movement, while the springs 36 restore the hand lever to its normal

Mr. Louis K. Johnson, of Brooklyn, New York, took out a patent covering a number of additional improvements in type distributing machines of the nature of those formerly patented



by C. W. Dickinson, and improved upon from time to time by William A. Sorinz and himself. The patent has been assigned to the Empire Typesetting Machine Company, of West Virginia. No single view can illustrate all of the novel features covered by the patent, but Fig. 7, which is a vertical crosssection view of the entire machine, shows the adjustment of the raceways, the device for positively throwing down the feeder hooks, and the adjustment of the channeled grooves.

In addition to the above features, the invention aims at improvement in construction of the plunger which moves the row of carriers forward from one raceway to another; improvement in the spring devices for more positively holding the feeder hooks down and causing them to engage the ejectors of the carriers with absolute certainty; and to improvement in



the construction of the type driver, whereby it is possible to easily replace that portion which gradually becomes worn by the operation of the machine.

Mr. Henry F. Herkner, of Brooklyn, New York, has registered the trade-mark "CELLU-TYPE" for use in the business of manufacturing and selling printers' type and advertising cuts.

KNEW GEORGE SAND WELL.

Colonel James Russell Lowell tells the story that one of the gentlemen he met in Chicago had a great deal to say of his travels in Europe. Colonel Lowell remarked that he greatly enjoyed the French literature, and that George Sand (the pen name of Madame Dudevant) was one of his favorite authors.

"Oh, yes," exclaimed the Chicago gentleman, "I have had many a happy hour with Sand."

"You knew George Sand, then?" asked Colonel Lowell, with an expression of surprise.

"Knew him? Well, I should rather say I did!" cried the Chicago man; and then he added as a clincher: "I roomed with him when I was in Paris."—Chicago Record.

ROTARY PRESSES.*

The rotary press is without question the press of the future. When the reciprocating motion of any machine can be substituted by the rotary motion, it is superior in its wearing and money-carning capacities. A simple review of different presses will show the correctness of this proposi-

The hand press of the last century, on which balls were used for inking, produced about 100 impressions per hour. The hand press of later date, by using rollers instead of balls, 250 impressions per hour. The press invented by Kcenig in 1814 (our present so-called stop-cylinder press) produces about 1,000 impressions per hour. The Napier press, invented about 1823, called in our country "drum cylinder," averages 1,500 impressions. The two-revolution presses, about 2,000.

The speed of the rotary press cannot be stated, as it depends altogether on the quality of the work required; it is, of course, greater on inferior than on superior work. A newspaper press will give up to 20,000 impressions (about 1,000 feet of paper per minute), while a press working four colors at once, for playing cards, will give only about 200 feet per minute. This is about the average speed we will be able to reach for job and book work of the better class.

Now, let us see why it is that the speeds of the various presses differ. The Kœnig, or stop-cylinder, press only occupies one-fourth of its time at actual work. The drum, if geared three to one like the older Hoe, does work one-third of its time, the latter, if geared five to one, two-fifths of its time. The two-revolutions work one-half of their whole time. The rotary works continually without interruption—prints and inks, so that there is no time lost.

It would be impossible to give all details of the construction of the different machines, and give rules how to successfully run them, in so short an article; so I will give only a few points which have to be observed in the use of all machines.

To do good work, it is positively necessary that all surface speeds be alike. In all well-designed machines the various parts work harmoniously when they leave the factory; the errors are generally created by the operator. We will take, for example, a drum cylinder —say, with a cylinder 30 inches in diameter. The circumference of cylinder is 30 by 3.146, which makes 94.248 inches. The bed moves, driven by the rack, at exactly the same speed. Now, if the pressman is careful to make his tympan and the sheet that is to be printed exactly the height of the bearer on the outside of the tympan, the surface speed of the type on the bed and cylinder is alike, and the result satisfactory.

Unfortunately we find said tympan is often either too high or too low, and then the machine cannot turn out satisfactory work. Let us prove this by figures. A sheet of good printing paper is about .006 inch in thickness. Now, say the pressman has three sheets more backing: the diameter of the cylinder would be 30.018 times 3.1416, equals 94.3045 less 94.2480 - the proper diameter - equals .0565, which is the difference in size. This divided by 3, on account of only one-third actual printing surface, equals .0565, divided by 3, which equals .0188, or eighteen one-thousandths. But to illustrate it let us make it two one-hundredths. This is the amount the tympan will slip on the type. This slipping motion is repeated 1,500 times in one hour. If any one of you will take a pile of paper and a bone folder, and move over the pile with the same pressure that the press gives, you will succeed in moving the top sheet thirty inches in one hour. It is easy to see the consequences: first, the traveling of overlays, the stretching of tympan, and a tremendous wear on type or plates, because, instead of a straight pressure, all of these surfaces have to resist that sliding motion.

Of course, the machine itself being constantly strained, requires a great deal more power to run it, and finally gives way in the weakest part. The many mysterious breaks on such parts as the driving-wheels and racks are caused simply by this small but irresistible strain. I think this is sufficient to show the importance of the size of the tympan. Attention to this part will reduce repairing bills considerably, and will go a long distance in the saving and wearing of type and plates. It will produce better work, and prevent the breaking and wearing of the exposed corners of type; also the slur so often seen on the last line.

The rule above mentioned, "have all surface speeds alike," is the stop of the state of the rollers. Most rollers in the better machines are driven by the friction of the ink cylinder. In all well-constructed machines, the size of the said cylinder is correctly calculated, so that the surface travels as fast as the bed and cylinders; and, if the rollers are set lightly against this surface, they will travel at the same rate of speed. But this is outle different when the rollers are set too tight.

Rollers are generally 3 inches in diameter; 3 times 3.416 equals 9.4248 inches in circumference. Now, suppose the roller is crowded one-tenth of an inch against the ink cylinder. The surface will travel at the rate of 10.531 inches — a difference of .6283 inch in one revolution; the consequence of which is a slipping on the form. This will cause a filling up of the crevices in the form, cause muddy printing, continual washing of the form and great loss of power in the operation of the machine.

The only exception to the above rule, "have all the surface speeds alike," is in the tapes or strings which carry the paper from the delivery pulles over the fly. I have found it beneficial to increase the speed of said delivery means somewhat of course very little—because the increased speed insures better results in keeping the sheets straight.

The above mentioned points are such as can be applied to all machines where cylinders are used. The platen presses, of course, are of an entirely different construction, so we will devote another time to the discussion of them and their merits and faults.

KEERFUL FEEDIN'.

"Speakin' about keerful feedin'," remarked Half-Medium Bill, as he thoughtfully tuned up his lyre, "the best job of feedin' I ever saw, was when I was foreman of an office in San Francisco. We had a job of 35,000 half-tone calendars, and the man who was gettin' 'em was awful perticular and ordered 'em inked twice. The pressman remarked to himself that he didn't have no time fer such foolishness as that, and told the feeder to go ahead and roll 'em once. The customer got onto it and returned the whole lot, sayin' 'He'd have 'em inked twice or not at all.' The pressman was just reachin' fer his coat to take French leave when the feeder says to him, 'Sposin' you put that job back and try a few sheets.' The pressman didn't have much hopes, but as a last resort he tried it." Here Half-Medium Bill paused, and a solemn silence fell on the assembly. "How did it do?" asked a young man who wasn't very well acquainted as yet with Bill's propensities. "Do? Well, I should say so; she feed the whole job through the second time, and the customer was so pleased that he come down and told the boss that the last job was the best he ever had and he was sorry that we spoiled the stock the first time." "Had to run 'em slow, I reckon," ventured the new man. "Slow, nuthin'. She run 'em so fast that I had to stop the press four times to plane down the quads that had worked up in an electrotype."-Arthur K. Taylor.

It is said that a man who won't take a paper because he can borrow one, has invented a machine by which he can cook his dinner by the smoke from his neighbor's chimney.—*Telfair* Enterprise.

This same fellow sits in the back pew in church to save interest on his contributions.—Atlanta Journal.

^{*}Paper read before Cincinnati Typothetæ by Mr. Henry Barth, of the Cincinnati Typefoundry.



"KEEP YOUR EYE ON ME!"



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,00 words will be subject to revision,

COMPETITIVE ESTIMATING AGAIN.

To the Editor: ORANGE, Cal., September 26, 1894.
On Monday, 24th inst., the board of supervisors of Orange county opened bids for printing the Great Register. The register contains about 3,500 names and bids were for printing and

binding four hundred copies. Following	are th	e bids	:	
Shaw & Wallace, Santa Ana	17	cents	per	name
Post, Orange	112/3	**		44
Livengood & Rowan, Santa Ana	11	66		**
Manue Onessee	01/	- 66		61

Why in the world cannot master printers get their heads together on a job like this, and bid it in for 14 cents, pay ro cents for printing and have a bonus of a cent a name to divide among themselves?

John Eastwood.

WANTED—A METHOD OF ARRANGING SAMPLES OF PRINTING.

To the Editor: HARRISBURG, Pa., October 3, 1894.

I would like to solicit suggestions, either through the columns of your magazine or otherwise, as to some method of arranging samples of work done in a large printing office.

The keeping in order and of ready access of the samples is part of my work, and I do not feel satisfied with my present arrangement.

I have a set of large, deep drawers, and these I try to keep labeled so I can at once lay my hand on a desired sample, but I find myself "at sea" many times. For example: I have two drawers labeled miscellaneous, A-Q, R-Z; they are becoming so very miscellaneous that I cannot find anything I want to, and I have no more drawers that I can again divide them. Other drawers I have devoted to stationery samples, but I find my system there is not perfect enough to aid me to lay my hand quickly on a letter-head, bill-head or statement of any certain party.

Any aids or suggestions will be very welcome.

F. R. Marsh, 108 Balm street.

[A series of large envelopes or portfolios made to fit the drawers, and labeled A, B, C, etc., each drawer being devoted to a particular kind of work, while the portfolios or envelopes would subdivide the work according to the names of customers, might supply the requirements of Mr. Marsh.—ED.]

TRANSFERRING.

To the Editor: INDIANAPOLIS, Ind., October 9, 1894. In the September unmber of THE INLAND PENTERS appeared an article from the pen of Mr. J. F. Earhart, of Cincinnati, treating on tint blocks and a process of transferring upon the same, which the writer has tried a number of times, but without any striking evidences of success. The system is one open to criticism, as to its real practicability in procuring a perfect register, so essential in colorwork. After years of practice in chromotypography, and experimentation with nearly every known process and wrinkle for the execution of perfect register colorwork, the writer struck upon a system for

transferring that fairly overtops the process as offered by Mr. Earhart, and gladly gives the secret of its workings for the advancement and profit of the craft generally. With this system metal, boxwood, cardboard (Evelyn), patent leather or glass can be transferred upon with ease and accuracy, making tint blocks both durable and effective. Mr. Earhart's plan of placing an impression upon a block, face down, held in position with drawing tacks and rubbed with a burnisher or ivory stick may work all right in the hands of an expert (even then it is liable to move), but for the ordinary printer who wants good results quickly it is impotent in its effectiveness. As to material for tint blocks the writer has found patent leather as satisfactory as anything yet brought out for the major run of work. being cheap and easily handled. Leather should be mounted over a 6 or 8 ply cardboard, first glued to the block, and with a sharp penknife cut through to block, thereby avoiding high shoulders, which are liable to take the impression.

To transfer any form, ornament or cut to a block, take six or eight impressions on hard paper, carry plenty of ink (not too much). Have block locked in chase for any press, remove rollers, moisten the finger with ink and place on four corners of block, put on solid tympan and take an impression on same, after which rub block off with a rag; now place one printed sheet, face up, over where the ink marks appear on tympan, and, with possibly a little more packing take an impression, letting press stand on center one-fourth or one-half a minute; take out form (block) and dust on gold or other bronze, brushing away the particles, and you will have a block that cannot deviate a hair when cut to lines, the transfer being absolutely correct. Proceed in the same way for as many blocks and colors as is desired.

It is not difficult to comprehend the superiority of this system for transferring over that offered by Mr. Earhart; who would use tissue paper pasted to block and dusting same with Chinese-white flake, and, more impracticable still, to tack an off-set impression to block and essay to bring out the lines by rubbing on top to get the transfer, the least displacement of which would ruin the entire work? With the bronze process, if the transfer is not sharp enough, rub block off dry and put extra cardboard under tympan or back of form (block), take another transfer from a printed sheet, the extra supply of ink still retaining its moisture and sufficient to hold bronze to block when reapplied.

It is we'll to print thirty or forty sheets or cards, as the case may be (on inferior stock), to be used as tests, and scatter them through the work to be printed so one will be fed in occasionally, detecting any defects as may occur in register. The mention of glass for a tint block, as stated above, may appear to the craft as catachrestical; but, paradoxical as it may seem, that substance is strictly up-to-date for the delicate blending of colors and the exquisite finish it leaves when properly handled. The writer will expatiate upon the merits of glass tint blocks in these columns at a later date. W. B. VAIL

FROM FRANCE.

To the Editor: Paris, France, October 2, 1894.

In the capital the condition of the printing trade is sound. The offices, whether for typography or lithography, are in a state of brisk activity. The old establishments have had no occasion to reduce hands; indeed, in one instance, a firm has augmented its staff during the last six months from one hundred to four hundred. In the matter of bookbinding work is less active. In the provinces business experiences very little of the Paris "boom." Thus at Beauvais many hands are out of employment and attribute the cause to the invasion of the offices by compositrices. At Rheims, the complaint is, that contracts having been taken so low, masters have been compelled to employ female operatives and apprentices; result, a reduction of fifty per cent in wages. Elsewhere the growlings converge to the great wrong done adult workers by the

recourse to apprentices. By working two hours a day less the printers of Marseilles are able to keep offices open. Typefoundries are well occupied, and that has been their history since the commencement of the year. Unfortunately there is no evidence of any new spirit or enterprise in the employment of varied type. The attachment to what is old is quite of the Chinese obstinacy. This is the more strange, as the French claim to have a weakness for what is original and artistic. In the daily journals the sole novelty to record is the growing

tendency to employ poster type across the whole page, to announce some incident that only owes its sensationalism to the bigness of the headlines. Perhaps this eminently fat type is meant to meet the drawback that newsboys labor under from not being allowed to cry the contents of the journals. Permission to brawl out the name of the sheet only is tolerated. One newspaper dresses its boys in costumes composed of unsold sheets and prints contents on the pantaloons, the jackets and the vests in large letters and red ink. Ordinarily the lads make the headings of the journals into a turban so that they can say, "all round my hat I have the latest news." The practical joke has been given up of announcing sixth and eighth editions-and which also did duty for the first. A copy of every "edition" of a journal must be deposited at the press section of the home office, under a smart penalty for not doing so. The threat to enforce the law had the effect of reducing the number of editions of a few evening papers.

The paper trade does not appear to be very brisk in France.

The importation of wood pulp, which was 127,000 tons in 1891, has been only 100,000 tons in 1892. The larger import is due to dealers having laid in stocks before the new duty came into operation, and that is next to prohibitive. It is Austria, and in time Russis, that will feel the exclusion of wood pulp most. But there is another explanation for this paucity: very little demand has existed for the pulp. The exportation of French paper fell from 1,002 tons in 1891 to 631 tons in 1892. The difference may be attributed to reprisals. The Germans flood the French market with cheap papers, and in the case of stationery they display pirated English marks. I believe there is only one house in Paris that handles American-made paper, and I am told their clients are chiefly American bankers. That the krach in the book trade was not understated by me in your columns is now attested by the import and export returns, which show a total diminution, under these united heads, of 1,259 tons for the year 1892. Books in foreign languages, on the other hand, augmented in importations by 214

tons: the diminution under the same head for engravings and chromo-lithographs was 78 tons; photos represent seventeen. instead of, as in 1801. twenty-three tons. It is strange that America, which excels in photos by the superior manner of their execution, clearness, freshness, softness of tone and beauty of finish, does not try the French market. Picturesque scenery, copies of masterpieces from the art galleries of the world at reasonable prices would succeed. Firstclass work will find first-class purchasers. Without further overloading with figures I will remark that there has been a falling off in the importation of labels and designs, while the out-turn of chromotypography, as the machinery becomes more mathematically precise, is killing, by its greater cheapness, chromo - lithography. The exportation of works printed in France, in dead or foreign languages, is seriously on the decline. In 1891 the drop was 158 tons; in 1802, 94 tons - difference between 466 and 372 tons. It is in the export of books published in French

that the krach has



Photo by Geo. Legge, Montreal, Canada.

AMATEUR PHOTOGRAPHY - A "LIVING PICTURE."

been sorely felt. As compared with 1891, the total shrinkage in 1892 was 1,042 tons; with Belgium, Germany and Switzerland the drop was 653 tons, and of this latter total the moiety was from Switzerland. But then, the new French tariff locks out Swiss products, so tif for tat is to be expected. The exports of photos fell from 49 to 38 tons, but playing cards rose in value by \$36,260 on a total shipped value, for 1894, of \$254,521. Excepting scientific and religious works, all other kinds of literature suffer in sale. There is a fair demand, however, for memoirs

bearing on contemporary events. Publishers have produced more volumes of a work than there was any demand for, hence the glut, and that will require a long time ere the trade can be

freed from that heavy weight.

Madame Grascour is the oldest female printer in France, or perhaps, in any other country. She was born in April, 1826, and at the age of ten years she entered as apprentice - in 1836 - in the printing office of M. Crété, at Corbeil, in the vicinity of Paris. And since - fifty-eight years - she has worked in the same office and at the same case; she was uniformly treated with the most marked respect by her employers, and enjoyed the general esteem of all the hands. She was the "mother of the chapel." She was never ill till five years ago, when she asked for a few weeks holiday to undergo an operation for cataract, and then returned smiling to her case, with eye-sight as good as if only thirty years of age. She applied to be admitted to the asylum, founded by the Brothers Galignani, at Corbeil, when she was at once provided with the snuggest room in that beautiful retreat. And when she took possession of her room - her little kingdom - she found a handsome bookcase, filled with choice volumes, provided by her ancient and modern fellow-workers. More, the female printers of France are preparing an address, to be presented to her, which will be set up in her old office, and it is so arranged that several compositrices throughout France may be able to contribute a few sticks to the form.

Professor Margot, of the University of Geneva, has not yet sent to France his promised specimens of engraving on glass

by means of an aluminium point.

The congress of master printers just held at Lyons was very successful, and carried out its programue of "shop" reforms nem con. There was one — will we say, "mistress" printer — Madame de Challier, of Amiens, who proposed, discussed and carried a resolution relating to, but denouncing, the tax master and "mistress" printers are subjected to in the matter of posters, and of their being held responsible for the contents of the bills.

The two groups of Parisian printers were till a few weeks ago divided into hostile camps. After long, difficult and deli-cate negotiations they sunk their differences and became reconciled. They now form a united, solid phalanx of 2,500 adherents. The syndic is M. Chabot, a gentleman who has borne the heat and burden of the day in bringing to a happy conclusion the reconciliation of the dissident groups. Authorized, and in the name of the army of 2,500, he has made an appeal to the master printers that any cloudiness about the relations between them and the men might now be dissipated for the betterment of their common interests, while securing harmony in their intercourse and relations. M. Chabot would like to prove to the masters that they have no grounds to view with suspicion the syndicating of the men; the masters, in knowing the hands better, will discover them to be auxiliaries, not adversaries. In their recent past, the Parisian printers' strike inflicted heavy wounds on both sides, but which are cicatrized now, and there is no use of regarding the scar marks. Besides, as Mrs. Malaprop says, for a lasting liking it is best to commence with a little aversion. Olive branches secure more victories than shillelahs. EDWARD CONNER.

COPY SHORT.

BY NIXON WATERMAN

It very often happens that
In making ready for the press
There is a corner to be filled —
An inch or two, say, more or less.
In such a case, with copy short,
It's handy just to have about
Some fellow who can write a verse,
Like this, to fill the column out.

Written for THE INLAND PRINTER

THAT BAD BOY BENNETT.

BY HERBERT BROWNE.

HERE is the title page of a little book picked from the literary rubbish piled outside a secondhand bookstore on Ann street, New York. What a story it tells. It was the property of a boy favored by birth as no American youth has sever been. His father was indeed a giant among newspaper men, ambitious to not only found the greatest newspaper in the world, but leave it so well endowed with funds



A LEAF FROM JAMES GORDON BENNETT'S LATIN GRAMMAR.

that its rivals could never compete with it in the gathering of news. His name and newspaper were to be perpetuated by his pet son, to whom he gave everything in the way of education and newspaper training that money could buy, and to whom he left the most valuable newspaper property then known, and a colosal fortune besides.

How the present proprietor of the New York Herald has managed the great property entrusted to him, can partially be seen from the New York office of THE INLAND PRINTER. The Herald building, immediately opposite, formerly one of the sights of New York, is deserted, and for sale. The Bennett building, occupying the entire end of the same block, has been sold, and this year the property adjoining the Bennett building, where this little book was found, had to go. So also the valuable properties on Fifth avenue, Jerome Park and other places in New York and Newport, have been disposed of. It would appear as if the real estate, worth millions, left by the elder Bennett, would soon be entirely in other hands, and the paper itself be at the mercy of a landlord, for the new Herald building is no leasted ground. Mr. Bennett has recorded on the

page reproduced here the date and place where his extravagant tastes were acquired. His fond father foolishly sent him to Paris for his education, and there he has spent most of his life and fortune. Had he been trained in an American college he might have had better business methods, and his native land would have been good enough for him to live in.

His childish drawings on his Latin grammar show how the passion for pictures was inherent with him, and yet he opposed their introduction into his paper. A St. Louis newspaper man purchased a moribund paper in New York, began in 1884 to make illustrations a leading feature, and soon surpassed the Herald so far in circulation that in 1889 he was compelled reluctantly to adopt them in order to keep in the procession.

It was but forty years ago since he wrote his name as here shown, and today the tremor of his hand makes his signature scarcely legible. The last time the writer shook his hand he could not help but note the expression of intense disastisfaction with everything in life that was fixed in his face. And how could it be otherwise? His name is removed from the paper he was once so proud of, and he an exile. It is a said atte this little pare tells, after all, but the moral to it is plain.

SHOULD WE FOLLOW COPY?

In the August number of The Inland Printer, Mr. F. Horace Teall makes what he describes as a bold proposition. His proposal is that employing printers combine in the determination to charge for all deviations from copy, even to the insertion or taking out of a comma. How can compositors be expected to know better than the author does how his copy should be set? asks Mr. Teall, and with the feeling which underlies this query we heartily agree.

The trouble that some authors give with their carelessly written copy is well known to all printers. Again and again has the subject been discussed in trade journals, and apparently without finding any way to remedy the grievance. Could the reading public only see the rough material which the printer has to lick into shape in the printing of books, it would, so to speak, open its eyes in astonishment. Many writers of eminence, we are sorry to say, send to the printers copy to which only one adjective can be applied—disgracful. The hand-writing is illegible; punctuation, if it is used at all, is absurdly misplaced; dialogue matter is all run in; the names of books, and plays, which the writers expect to be italicised, are all left to be found out by the compositor. It is surprising, indeed, how careless some authors are regarding punctuation. A Scottish divine quite recently told the writer that he never used marks of punctuation at all in any of his compositions. Very fortunately that is the only drawback his copy has, for his handwriting is faultless.

It is, of course, true that some authors do provide copy which, from a printer's point of view, is nearly perfect, and gives hardly any trouble. In this category, we are glad to say, is the writer who has made the Isle of Man peculiarly his own - Hall Caine. His somewhat small, but beautiful caligraphy. is a pleasure to set and to read. On the other hand, a gentleman of the highest rank in the critical profession, and who writes charming essays and reviews, provides the most heartbreaking copy. His handwriting is of the vilest, and he uses a typewriter which, judging by results, must have been the first and worst device of the kind that ever was made. It has the faults of every machine, and the good qualities of none. The copy it produces is fearful and wonderful: a fearful sight to the compositor, and a wonderful example of typewriting under difficulties. Out of a word of seven letters, the machine is sure to be wrong in three; indeed, the only letters the machine seems able to control are x and p. The result is something like this: "It ip lipx Haplxp wixp the Pripxp lpft opt." This is no exaggeration, as many poor compositors who have set this writer's copy can testify. And when he makes a few corrections on a page of his copy with the pen -it need hardly be said that he doesn't trouble at all about the misspelt words the ingenious Mr. Ignatius Donnelly might get from it cryptograms to any extent - aye, even to prove that Adam was the engineer of the Suez Canal, or that Cardinal Richelieu introduced the Home Rule Bill into the General Assembly of the Church of Scotland under the moderatorship of Jacob Primmer. Many other examples could be given, were it necessary, of



Plate by Smifolk Engraving Company, Beston, Mass.
ANN HATHAWAY'S COTTAGE, SHOTTERY, STRATFORD-ON-AVON.

writers who give to the compositor an amount of trouble which is not at all paid for by ordinary scale prices. In fact, the compositor has to do what should be done by the author. To leave punctuation out of sight altogether, the making or the running in of a paragraph involves to the compositor in many cases considerable loss of time. And when this is done in first proof, as it sometimes is, it is a serious grievance, and the workman is robbed to the extent of this loss by the writer. We have been assuming that the compositor is a pieceworker, because troublesome copy, by the operation of a peculiar law well known in printing offices, usually gravitates to him. And though, even in piecework, the employer loses to a certain extent as well, yet when bad copy comes to be set by "stab" men the loss falls on him more directly. And in each case he has to bear additional expense in proofreading.

Could something not be done to remedy this wrong? Employers tell us that competition is keen, and profits, especially in casework, are low. But are the profits not lower than they might be were the copy properly prepared before being put into the hands of the compositor? We quite understand that it is desirable to produce a book that is creditable to its printer. But this should not be done at the expense of either the employer or the workman. If authors don't choose to make their copy as they wish it printed, it is only fair that they should be charged for others doing so. To expect their to put a burden on the printer that he cannot be expected willingly to bear.—Soutlish Typographical Circular.

PROOFROOM NOTES AND OUERIES.

CONDUCTED BY F. HORACE TEALL.

THE PROOFREADER'S DAY .- J. H. B., New York, asks: "How many hours should a proofreader work as an average day." Answer.-This is at present peculiarly a matter of personal opinion, but the question is one that should be answered by a strong expression of opinion. No brain-worker should average more than eight hours a day. A man at case can stand a ten-hour day, and piece-workers may well enough be allowed the privilege of working ten hours when there is work to do : but the person now expressing his opinion thinks eight hours about right for a day's work all around. It is not uncommon to think that proofreaders ought to work as long as any one else, and in many offices they are required to work ten hours. A good, conscientious proofreader can do as much work in eight hours as the ordinary reader does in ten. Probably the ten-hour day, which is required in a certain large office where the best work is a special desideratum, is responsible for much of the difficulty in securing competent proofreaders.

FOLLOWING COPY .- The order to "follow copy" has often been supplemented by the remark, made by some facetious printer, "even if it goes out of the window," meaning that it is to be followed literally. Literal reproduction is always contemplated in giving the order; but writers whose manuscript can be followed absolutely are scarce. A reader on the New York Tribune many years ago made some change in an article written by Charles A. Dana, and was instructed never to do it again. The next day he found in Mr. Dana's copy something that could not go as it was written. It was shown to Mr. Dana, who thereupon retracted his order of the day before. Such an order should be obeyed closely as to all matters admitting difference of opinion, even when the proofreader thinks there can be no doubt that some other way is the only right one. When it is clearly evident, however, that something not intended has been written, or that some necessary word has been omitted, the error should be corrected. Many such accidental errors are corrected, even by intelligent compositors; but frequently compositors and proofreaders are both at fault in following copy too closely, even when they are told that it must be followed. No reasonable writer will ever complain if, having written about something that happened in 1776 and accidentally made his date 1876, he finds that the proofreader has corrected 1876 to 1776. It is the intention of the copy that is to be followed, not the actual letters if these are plainly accidental.

A PIECE OF BAD ADVICE .- A little book, entitled "Stops, or How to Punctuate," by Paul Allardyce, contains the following: "There is no rule to distinguish the compound words that take a hyphen from those that do not. If one be in doubt about a particular word, the best thing to do is to refer to a dictionary." Referring to the dictionary is well enough if the work referred to settles the doubt, but there are very many terms in the English language in regard to which no dictionary affords a decision. What satisfaction does the proofreader get when, on looking for mind-reader or mind reader in the Webster's International, he finds that the term is not given in any form? The International says that "Paper is used adjectively or in combination, as paper knife, paper-knife or paperknife." When a person wants a decision as to form, is this satisfactory? Worcester's dictionary gives Old-Testament as a compound and New Testament as two words, and many other similar inconsistencies. Webster's Unabridged is much better in this respect than the International, notwithstanding its numerous absurdities, one of which is Black-Forest as a compound word. There are rules intended for distinguishing between compounds that take a hyphen and those that do not, but the common old rules are inadequate. Goold Brown's rules are that permanent compounds do not take a hyphen, and that temporary compounds do take a hyphen. He gives glass-house as a temporary compound, but it is (and was) as permanent as any word in the language, and is (and was) properly written with a hyphen. Principle is the only sure guide, and there is a dictionary nearly finished that is made on this basis. It is Funk & Wagnalls' Standard. There is also a book, sold by the Inland Printer Company, that contains all the terms of the Standard that come within our range, and many other such terms not in any dictionary, but in every-day use. The International has thirtynine terms beginning with air, like air bladder, each given as two words, though they are all compounds in the Unabridged and in Worcester. The Century dictionary has 101 of them, all in their proper compound form. The Standard gives 105. The Standard gives all two-syllable names of fishes, such as bluefish, hogfish, etc., in the single-word form, and longer fish names with the hyphen, while the International has such confusion as band fish, hogfish, balloon fish, needlefish and paddlefish. Of the many other differences between the two works, two will suffice. Dressing room, drawing-room and counting room are the forms of these words in the International; the three words have the same form (hyphened) in the Standard. In the International are hare's-tail and fifty other hyphened names of plants like it, and lion's tail and seventy others, each two words; they all have the same form (hyphened) in the Standard. Evidently, if the dictionary is to decide, the Standard is the one to refer to; but the special book mentioned is better for this particular use.

IT BRINGS HUNDREDFOLD RETURNS.

It will be of interest to those who are not at present upon the subscription list of The Inland Printer to know that hardly anyone who subscribes for the magazine orders it discontinued. Many take it year after year, and say that they would rather do without a great many other things than the magazine. The A. J. Showalter Company, publishers of music and music books, Dalton, Georgia, in renewing their subscription, say: "The Inland Printer is a necessity with us, and the \$x\$ invested in a year's subscription to it brings us an hundredfold returns, and our experience for the several years that we have been taking it, is that we would gladly pay \$to per annum for it rather than be without it."

Written for THE INLAND PRINTER.

SKETCHES FROM AN EXPLORING TRIP IN DEATH VALLEY.

BY FREDERICK I. MONSEN.

THE Colorado and Mojave Deserts in California extend over an area of nearly thirty thousand square miles, embracing all of Inyo and great portions of San Bernardio, San Diego, Riverside and Los Angeles counties. Death Valley, 430 feet below sea level, is situated in the southeastern part of Inyo country, cut off in an air line of about two hundred and



FREDERICK I. MONSEN.

fifty miles from the ocean by the Coast Range and the Sierra Nevada Mountains. The valley is bounded on the east by the vari-colored peaks of the Funeral Mountains, some of which attain an elevation of 8,000 feet; while on the west the mighty Panamint Mountains, immediately to the east of the Sierra Nevada range, reaches an altitude of 10,000 feet.

Between these two mountain ranges the valley extends fifty miles in length and from eight to sixteen miles wide, sloping precipitately toward the Funeral Range, at the base of which, and near the southern end of the valley, the greatest depression is found. Running parallel with the Panamint Mountains a white artery of saft stretches away toward the south, looking

*Note.—Mr. Monsen is the only person who has ever made photographs of the weird scenery of Death Valley. The full-page plate in connection with this article is now published for the first time.—Rotror.



in the dazzling sunlight like a great river, while here and there immense beds of borax or soda break the monotony of the desert sands.

Death Valley has the unenviable reputation of being the hottest spot on the globe, the heat of the sun being greatly



THE DRIVER'S GRAVE.

being greatly increased by the physical characteristics of the walley. In our settled communities 100 degrees in the shade is considered an excessive maximum, What then must we think of a

region where

the thermometer frequently registers 127 degrees, and has been known to reach 137 degrees in the shade. It is mostly during this intense heat that sandstorms of terrific fury sweep over the valley, projecting the sand and gravel high into the air, and woe betide the man or animal overtaken by them: they could not exist unsheltered for an hour. A desert saudstorm is indeed a curiosity to the uninitiated. The wind reaches a velocity of from forty to eighty miles per hour, and everything that is loose is carried before it. The sand dunes are shifted from place to place, and the rolling billows of white glittering sand, as they travel over the desert, suggest the restlessness and fury of a storm at sea. Rain rarely falls in Death Valley, or in fact on any of the lowlands of the desert, but cloudbursts - concentrated storms of terrific force - are frequent. These phenomena are peculiar to the desert, and the evidence of their enormous power can be seen on every hand.

The only fresh water flowing into the valley comes from a small spring in the Funeral Mountains, from which source a borax company has reclaimed about twenty acres of the desert, sowing it in affalfa. This little oasis is the home of lames Davton, the watch.

man of the abandoned borax works located here. and were it not for this alfalfa ranch - the result of the energy and enterprise of the intrepid borax people-a protracted stay in the valley would be impossible. It is one hundred and sixty miles from Daggett, on the Atlantic & Pacific Railway, to Death Valley, and over this distance there are only three springs, two of which are sixty miles apart.

In outfitting for a desert journey the greatest



A GHASTLY FIND

care must be exercised in the selection of good horses and a strong wagon, as a breakdown on the desert, many miles from the settlements, has more than once caused the death of the venturesome spirits who have attempted the invasion of these desolate wastes, and whose nameless and forgotten graves mark the trail across the desert.

The Mojave Desert in the vicinity of Death Valley is rich in strange mineral deposits. There are mountains of kaolin, gypsum, extensive sulphur banks, immense beds of nitrate of soda, and vast deposits of borax. There is also a mountain of



FREIGHTING BORAX IN THE DESERT

salt as clear as crystal. The developments of mineral resources so far have been chiefly in the way of silver, but the mines are not being worked owing to their remoteness from railroad facilities, the scarcity of fuel, as well as the low price of silver. There is a great area of gold-bearing drift throughout this desert, capable of yielding good returns if water could be secured. In fact, at the present time new camps are springing up on the Mojave Desert like mushrooms, and many men are making good wages and some laying up money. Without the invention of the dry-washer, however, nothing could be done in any of these diggings, but even with this admirable machine some water is necessary, and this confines operations to the

immediate vicinity of what few springs or water holes there are. A railroad through this wilderness would open up a wonderful country, and many an abandoned mill and extensive mineral deposit would take on new life, and the desert would boom.

Among the natural wonders of this strange land, and they are without number, is the sunken Amargosa river. This river, like nearly all the rivers flowing through the desert regions of the southwest, flows "bottom up," and not within the memory of man has water been known to flow through its surface channel which is more strongly marked than that of any of the dry rivers of this region. In the Amargosa

valley it has cut a channel over seven miles wide, with perpendicular banks of from fifty to two hundred feet highRising in Nevada it flows around the base of the Funcal
Mountains and enters Death Valley at its southern end, where
it forms an immense salt marsh. The origin and disappearance of this mighty stream is a matter of conjecture. In the
Funeral Mountains are located the most wonderful hills in
the world. This locality is called by the borax people "The
Monte Blauco District," and in point of beauty of color and
form, wierdness and utter desolation, they are indeed unparalelled. These curious hills are covered by a deposit of crude
borax, several feet deep and of a dazzling whiteness, surface
stained by the proximity to other minerals. The most startling
effects of color and form are to be seen, and should this country

ever be opened up as a winter resort, the Monte Blanco district would alone pay the tourist for the longest journey.

The active population of this attractive valley are rattlesnakes, tarantulas, scorpions, centipedes and gila monsters. The silence, desolation and heat causes a depression and melancholy that is something awful. Wherever you go you see things that remind you of despair and death. It may be a broken-down wagon, the skeletion of a horse or man, all tell the same pitful story death from thirst. My own

trip was made during the months of September, October and November, and the extensive collection of photographs were the result of great care and labor, the transportation of plates and supplies, the terrible heat and bad water, and the fact of being alone during the greater part of the journey, added to my anxiety that the plates would be hopelessly ruined before reaching civilization. Fortunately my work was successful, and the pictures I secured have at least the merit of originality, as they are the only photographs ever made of this desert wonderland.

Death Valley owes its striking name to the circumstances attending a large party of emigrants who tried to cross this



MONTE BLANCO BORAX HILLS IN THE FUNERAL MOUNTAINS

alkali pit in 1850, but who perished in their unfortunate attempt. The place from which they originally started, or the exact number in the party, has never been ascertained, though we know the party left Salt Lake City and traveled across Nevada over the well-known emigrant trail leading to Los Angeles.

ANNONNEMENT has been made of a new British paper devoted to printing and lithography, to be called the British Art Printer and Lithographer, conducted by Robert Hilton, former editor of the British Printer, the first issue to be ready November 1. The price of the magazine is 25 cents per number, and the publishing offices are at 37 Essex street, Strand, London.

DR. OLIVER WENDELL HOLMES.

BY W. I. W.

"THE Last Leaf" has fallen from the tree. The frosts of many autumus had but added to the brilliancy of its hues until it attained perfection of color. Then the vital fluid neglected to rise from its fount.

On "beloved physician" nearly outlived the century, and had seen "the names he loved to hear carved for many a year on the tomb." But he himself never grew old — "Seventy-five years young," he would say jocosely. And so it was with him. No "melancholy crack in his voice" has been recorded.

An old copy of "The Autocrat," printed in rude type on dingy paper, and more rudely half-dressed in black Turkey morocco by a far western amateur—an early example of the art and of the uncultivated taste of a young collector, is before me. The external appearance of this volume has put its owner to the blush many a time, but one still has that tender regard for its outside which is born of "inexperience and young desire." It was from this book that one carried away his first refreshing draught of American humor. But one has never profited by the advice to "carry a tablet, and, when you find yourself felicitous, take notes of your own conversation." Felicity comes to the few, so one would rather listen while another says "Boo"! And one need say but little now while others are ready and waiting to speak.

A friend of Doctor Holmes's of many years standing, himself a cross between Dr. Johnsou and the "Autocrat," and a frequent visitor to Boston, with a modesty characteristic of him, has long made it a practice to drive up to the "Autocrat," and door just before leaving the city, ring the bell, and hand the attendant a box of flowers, or game, or some delicacy of which he knew the doctor to be fond, and when a message as invariably came back, "Show Mr. ——in," Mr. Blank was always found to have departed.

The mossy marble, lest on the ups that he has prost on the ups that he has prost on the them of the names he bred to head when below the timb.

Third Wendell Homes

Buth May 27 th 1879.

MADE FIFTEEN THOUSAND DOLLARS A DAY.

The composing room contained several men who could have written autobiographies if they hadn't learned years before that there was more money in "sticking type." There was the usual number of union soldiers, although these boys were too young to be classed as veterans. Some of the "slugs" had traveled over many states and through experiences ranging from a hard pull on a Washington hand press to an easy thing in a metropolitan office. Some could show titles to real estate and command bank accounts. Others were waiting for the next pay envelope. Like every composing room, it had its "cub" and its old man, representing the extremes, but in such a democratic community age does not count for much, I'm "cub" idli not he istate to address the old man of the

office by his first name. And the latter mildly enjoyed any joke at his expense. He had been a man of varied experience and the other "boys" took a delight in pointing him out to visitors as one of the curiosities. This is the story as it was told to visitors until even the old man began to weary of it:

"Do you see him over there?" the man who called himself "slug 14" would say. "I mean the old fellow. It has been all over the world, sailed around the Horn and set type in South Africa. He knows all about the diamond fields and can tell great stories about the savages. He's not very well off now, but there was a time when he could turn out \$15,000 a day right along."

"In the diamond fields?"

"No."

"How did he do it?"

"He used to run a bank-note printing press in the treasury department at Washington. He made 15,000 dollars every day,"—From "Stories of the Streets and of the Town," Chicago Reard.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY A. L. BARR.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

METAL. FOR TYPE-MATRIX MACHINES.—"Apprentice," New York, wants to know "if the metal used for casting the slugs in Mergenthaler machines will not in time become too hard for use, and if it is then thrown away." Amseer.—The metal will in time lose its life and run hard, and should be renewed by adding new metal to it; generally the addition of tin will make it all right, but after long usage it should have a

little antimony. It never gets so that it has to be thrown away, as there is always enough loss to the metal to necessitate enough new metal to keep life in it, but metal for linotype machines should be kept clean. I will in the near future contribute an article on linotype metal.

FACE PASTE FOR MOLDING MACHINE,—A subscriber asks: "In making the face paste for the molding machine, do you add the whiting with the other ingredients and boil all together, or do you add the whiting after, as we do, in the old way?" *Inxwer.— Add the whiting to paste after it is cold, and when you are ready to use it. Get the best whiting, as there are two grades. The whiting has a tendency to make the paste sour quicker than it would without it.

STEREOTYPERS' ORGANIZATIONS.—M. J., Chicago, asks: "Are the stereotypers regularly organized trades-unionists? What is their estimated number and what is their average wages?" Answer.—

The stereotypers have a union which is a branch of the International Typographical Union and are very strong in some parts of the United States. Each city regulates its own scale of wages, but no union man can take another's position for less money than the man whose place he took received. New York pays \$4,50 a day on newspaper work for all journeymen stereotypers and have no apprentices. They have men to put the old plates in metal pot and keep up fires, but they are not apprentices. Boston pays \$4 or \$4,25 a day on newspapers. I do not know how many stereotypers there are, but would say about twenty-five hundred. Nearly all good workmen belong to the union as it is their interest to do so.

How Long Does it Take to Dry a Mold.—T. M. C., Buffalo, New York, writes: "Do you think that the climate has anything to do with the length of time it takes to dry a mold?

A friend of mine in Colorado claims that he can dry a form in two and a half minutes with eighty pounds of steam, while I am not able to do so in less than five minutes with same amount of steam. Do you think my friend is telling the trath? Is it possible to dry a form in that time?" "Answer—This is not the first time this subject has been called to my attention, and I have made inquiries of Mr. Charles Neander, who has been stereotyping in Denver for several years, and he tells me that he has no trouble to dry a form in three minutes, although I know it formerly took him five to eight minutes to dry a form when he was in the East. Whether it is in the climate or the past I cannot say, but Mr. Neander promised to send me some paste, and I will try it and report the result through the columns of TRIS_INAND PRINTER.

TEMPERATURE OF METAL FOR CASTING IN DIFFERENT LOCALITIES .- L. B., Toronto, Canada, writes: "I have a controversy with a brother workman about the best and simplest method of testing the proper temperature of stereotype metal for casting. He contends that a different test is required in different localities, asserting that if the test usual in this city was tried, say, in Colorado Springs or some high altitude it would be no good. I would be pleased to hear from you on this point." Answer .- The temperature of metal is the same as the temperature of the weather whether in winter or summer, When metal is 500° Fahr., it is 500° either in winter or summer or in Canada or Florida. It may not take as much fuel to make it 500° in Florida, but the temperature is the same. Your friend probably means that the metal has to be kept hotter in cold weather or cold climates than it does in warm weather or warm climates, and he is right, for the reason that the casting box cools off quicker and the metal also cools more while pouring, but unless you go to extremes this will hardly be perceptible.

Matrices Blistering and Peeling,- T. G. W., Ouincy, Illinois, writes: I am very much interested in stereotyping and I read the article on the "Molding Machine and the Past," with much pleasure. Now I want to ask for a little information in regard to paste. I have tried a dozen different ways of making paste, and am very careful in molding my forms and in making matrices, but I cannot keep them (the matrices) from peeling. When I take the matrix from the form, if it is a very open page, the tissue will be blistered, and when the cast is made of course the blisters will break and peel. How can I avoid this trouble? Answer .-- You probably make your paste either too thick or too thin, either of which will cause the matrix to blister. Another cause for such complaint is where you get too much oil on the type, or if you take the matrix off of the type before it is thoroughly dry. Any one or all of the above may be the cause of your trouble. If after having experimented on the different causes laid down in the above for such cases you still have trouble, send us one of your matrices and we will give you a more definite answer.

QUALIFICATIONS OF JOB STEREOTYPERS AND NEWSPAPER STEREOTYPERS .- D. T. M., Cincinnati, Ohio, writes: "I have worked at electrotyping and stereotyping in a job office for nine years, but have had no experience on newspapers. I have been offered a position as stereotyper on a daily paper by a friend of mine, but I have been told by newspaper stereotypers that I cannot do the work. I would like to get your opinion. I have made paste, molded, cast and finished flat plates and bookwork, but never did any curved plate work. I think I can do the work, but would not like to make a failure of it as it would embarrass my friend and also lose me the position I now have and leave me in bad shape. I think I ought to be able to hold the place as I have always been considered a swift workman." Answer .- I would like to be able to reassure you to take the position, but I learned several years ago to my sorrow that a job stereotyper was not a newspaper stereotyper any more than a newspaper stereotyper was a job stereotyper. You had better hold the position you now have, and if you want to be a newspaper stereotyper go to work under some good man for a short time, and you will then make a good newspaper man as your experience in a job office will make you a neat workman, and all you need is to learn the knack of doing work quickly. No, do not try to take charge of a newpaper stereotyping plant; you will surely make a failure of it.

LEAKING METAL POTS .- F. S. B., Detroit, Michigan, writes: "A few weeks ago I discovered that my metal pot was leaking, and found upon investigation that there was a very small hole in the bottom of it. I called in a machinist and he put in an iron plug and it did not leak again for two or three weeks, when it began to leak worse than ever. I then called in another machinist to fix it: he looked at it and shook his head and said I had better order a new pot, as it could never be fixed so that it could be depended upon. I write to get your opinion. The pot is all right every other way and had only a small hole in it before the machinist bored it out and put in the plug." Answer .- "The bottle was all right except that it had a little hole in the bottom and the wine was all lost." The second machinist had evidently been through the mill and knew exactly what to expect when a metal not begins to leak in the bottom. The best thing to do is to get a new one. You can sometimes stop the leak for a long time, but some day when you need to use the pot the most it will spring a leak, and you can better afford to buy a new one than to run this risk. You seem to be at a loss for a reason why you should throw a good pot away with only a small hole in the bottom, and you may evidently reason that if the pot is iron and you have a good iron plug put in on a taper or screwed in tight it ought not to leak. It would not if it was not for the expansion and contraction of the two metals. The metal and pot will get hot and the pot or the plug, or both, will expand; it will then cool off, but your plug while expanding has lengthened out as it could not expand except on each end, and while the pot keeps expanding and contracting it crowds the plug and makes it smaller and longer, thus causing the not to leak. No two metals will expand and contract alike when one piece is so much larger than the other. Your first machinist may say: "This is not right, as I have put plugs in steam boilers that carry 100 pounds pressure." This may be true, but the steam causes the iron to rust and makes of it what is called a rust joint. Stereotype metal he will find to be the worst thing he ever saw to find its way into or out of the smallest hole: if it were not so, stereotyping would be a failure.

PROCESS ENGRAVING NOTES AND OUERIES.

RV W. H. HVSLOP

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

THERE-COLOR HALF-TONE PROCESS.—J. C., New York city, New York, writes: "I have seen a number of proofs of a so-called three-color printing from half-tone plates. Where can such work be obtained and what advantage has it over lithography?" Answer.—The Coloritype Company, New York. It is not a question of advantage over lithography, as the two adapt themselves admirably to each other.

WHAT ASSISTANCE ARE TEXT-BOOKS ON PROCESS ENCRAY-ING ?—B. C., TOTORIO, CABIADA, asks: "What assistance may I hope to obtain from text-books on process engraving as a preliminary to learning the process. What text-books are published, of what merit are they? Who are the publishers and what is the price of the books?" **Answer,**—None at all; go into some photo-engraving establishment and learn.

LACK OF GRADATION IN HALF-TONE PLATES FROM WASH DRAWINGS.—"Artist," Chicago, writes: "I am much distressed about the quality of some half-tones made from wash drawings. The drawings show fine gradations from light to heavy shades; but in the half-tone plates the gradations are lost. What is the reason of this and can it be remedied?" Answer.—See contributed article on this subject on another page of this issue.

FORMULAS FOR COLLODION STRIPPING FILM.—A. H. Wilson, Montrose, Pennsylvania, writes: "If you can give me any instruction how to make a collodion or stripping plate for halftone work, I would be glad to see it in the pages of your paper." Answer.—

Gun cotton															
Alcohol															
Ether	 													 3/2	ounce
Cartor oil													,	fam	drone

PRACTICAL FORMULA FOR PRINTING ON COPPER.—R. S., Chicago, asks: "What is the best and most practical formula for printing on copper, and one giving the least trouble with the best results?" Answer.—

I.—Le Page's Clarified Fish Glue	2	ounce
Water	2	4.6
2.— Albumen (dried)	1/4	4.6
Water	4	**
3. — Bichromate Ammonia	20	44
Water	2	4.6

UNEQUAL DENSITY OF ZINC PLATES.—C. V. Weed, New Haven, Connecticut, writes: "Can you inform me through your department in The INLAND PRINTER how I can handle a zinc plate, that when it is put in the etching tub immediately scums over faster than you can brush it off, and the plate turns dark in place of remaining bright, the fine lines are lost and it is impossible to etch the plate to any depth. Fresh acid, strong or weak, it makes no difference, the results are the same. I have tried several makes of acid and that don't help it, the zinc is from the ————— Zinc Co. If you can show me a way out of the trouble you will greatly oblige." Answer.— Your trouble arises from the zinc you are suig being of unequal density, and you had better try another brand.

WASHING ZINC PLATES AFTER EXPOSURE. - E. S., Philadelphia, writes: "I would like to get some information in regard to the washing off of the zinc plate after the transfer by exposure from light has been effected for embossing plates. After making the transfer and rolling the plate with lithographic black ink, we experience great difficulty in washing the ink from the part to be etched. What I wish to find out is, what is put into the water that effects the removal of the ink from the design, and at the same time will leave undisturbed the ink on the plate as protection from the acid. I do not know that the above would be asking information of a trade secret, or that it is a question involving remuneration, of which you will kindly advise me." Answer .- This is a case either of too long an exposure, or too great a heat used in drying the plate before exposure. If you let us know how you work we will be better able to advise you.

WHAT was perhaps the queerest attempt ever made to inaugurate a strike took place in the composing room of the New York Tribune, on Monday evening, October 8. The move was made out of sympathy with the stereotypers' union, it being the intention to supplant the men employed in the stereotyping department of the Tribune with members of Stereotypers' Union No. I, which is subordinate to the International Typographical Union. The men were called out at 6 P.M. and returned to work at midnight, no result having been achieved further than that of having considerably inconvenienced the Tribune management. The stereotypers employed there are union men, but they do not affiliate with the International Typographical Union and the publishers declined to discriminate between rival trade organizations.

A VETERAN IN THE PAPER TRADE—GEORGE F. BARDEN.

AMONG the well-known veterans in the paper trade of the United States and Canada, no one is better known or better liked than Mr. George F. Barden, of the L. L. Brown Paper Company. Mr. Barden was born at "Cranesville," Dalton, Massachusetts, in 1834, his father at that time being employed in the "Old Red Mill" of Zenas Crane, founder of the well-known firm of Crane & Co. It will thus be seen that paper making and paper selling run in the blood



GEORGE F. BARDEN.

of the Barden family. At an early age Mr. Barden commenced his education as a papermaker in the mills of E. & S. May, at Lee, Massachusetts, then the headquarters of paper manufacturing in this country. To Lee came the English and Scotch papermakers who strayed from the old country to better their fortunes, bringing with them the practical experience of long apprenticeship and service in

the trade. Young men who were associated with them as apprentices were quick to learn the points of value. At the age of twenty Mr. Barden engaged with the L. L. Brown Paper Company, and for fifteen years was in their employ in various departments of the mill. During this long apprenticeship he acquired that mastery of practical details to which he attributes his success as a representative of Ledger papers, which has always been his special line. There are few, if any, who are engaged in the manufacture and sale of Ledger paper for blank books and county records, that have as extended an acquaintance with the consuming trade, the makers of blank books, from Maine to California, and in the principal cities of Canada, as Mr. Barden. For twenty years he has traveled over the United States and Canada, his mission being to demonstrate the merits of the papers he represents and make sales of them. In this he has been eminently successful, not only with the mills and brand he has been connected with for the last ten years - the L. L. Brown Paper Company - but with other well-known brands that in years past he aided in introducing to the trade. Mr. Barden has from time to time contributed articles to the journals of the paper and stationery trade on paper making, the practical value of which was such that they were widely copied in foreign trade papers. A recent visit of Mr. Barden to the office of THE INLAND PRINTER shows him to be as active and enthusiastic as the younger men in the field.

A NEW TYPEFOUNDING MACHINE.

The Scientific American says that Auguste Foucher, 71 Boulevard Voltare, Paris, France, has invented a machine to cast two types simultaneously, having two models and two finishing mechanisms, the molts and their sprue-breaking, body-dressing and finishing mechanisms being arranged in sequence, but echeloned in different vertical planes, while the corresponding moving parts are rigidly coupled together to be moved simultaneously in the same directions. All parts of the machine may be overlooked by the operator, and two finished types are made at each cast instead of one. The invention is an improvement upon an invention patented in 1887.

ITS VIEWS ARE BROAD.

THE INLAND PRINTER is the best publication for the benefit of the craft that has come under my observation. Its views are broad and its pages seem to be open for discussion.—A. H. Cobb, with the Tuttle Company, Rutland, Yermont.



PRESSROOM OUERIES AND ANSWERS.

CONDUCTED BY WILLIAM I. KELLY

TO CORRESPONDENTS.—Letters of inquiries for reply in this department should be mailed direct to Mr. William J. Kelly, 762a. (Green avenue, Brooklyn, New York. The names and addresses of the correspondents push be given, not necessarily for publication, but correspondent with the property to identify them if occasion should arise. No letters will be answered by mall which properly belong to this department.

DRY OF DAMPENED PAPER FOR NEWSPAPER WORK .- F. C. R., Seattle, Washington, asks this question: "Can better results be obtained in newspaper presswork by using paper that has been dampened?" Answer.-That depends on conditions of type, stereotypes, blankets, ink, rollers and the kind of paper in use, and often on the ability of the pressman, even if all the conditions are favorable. If the paper in general use is inferior by reason of badly incorporated wood pulp stock, so that it splits and breaks from the web, it will show better results in presswork and run longer before breaking while printing, if properly dampened. Should the surface of the paper be rough and lack calendar finish it should be dampened for better results than if run off dry. When newspaper stock is well calendered, smooth and of good color, excellent results can be secured by being printed dry; provided, a fairly good quality of ink is used and the rollers, plates and press are in an equally advantageous condition. It is true economy to print dry and to have the other necessary accompaniments therefor.

BRONZING OVER TINTED PRINTING .- S. R. W., South River, New Jersey, has this to say: "In running bronze over tint work, is there anything that can be used to prevent the bronze from adhering to the tint? I have experienced some difficulty in this matter." Answer .- You must wait a reasonable time for the tint to dry before applying the bronze. If you know anything about bronze work and printing inks, and have done this, then there may be fault to find with the kind of white ink used to produce the tint. Heavy dull-white ink should not be used on neat printing, especially in making tints, as it is a slow drier and fades whatever it is mixed with. Magnesia white or zinc white are best. Tints made from magnesia dry quickest, provided the strong color incorporated with it has not been made up in too strong a varnish. Zinc white tints and tints made from suitable varnish also dry reasonably fast. Where tints fail to dry, so that bronze powder adheres to them, we suggest that our correspondent procure dry Irish magnesia (to be found in most dry color and paint supply houses) and use it with cotton batting, by carefully dusting over the tint and cleaning off - as in the case of bronze work - when the work can be proceeded with safely. If the stock used is enameled or clay-coated, which is always best for bronze, the tinted ink may be improved for drying by adding a few drops of turpentine and less of boiled linseed oil.

CYLINDER PRESS PARTS .- S. G. P., London, Ontario, writes: "I would like to find out a little about the buffers or plungers of a cylinder press, and about setting them. Is there anything said about them in your treatise on presswork?" Answer.-The buffer, or buffer boxes, which are attached to the top of the spring levers on the front and back of the press and which help to regulate the momentum of the bed in its motions, may be set strong or weak or nonacting by means of the two set-screws found at the bottom, and which control the pressure of the spiral springs under the press. By pressing the iron butt or frame on the bottom of the spring lever, the tension of the springs is increased, because they are forced closer together by this operation, and necessarily more rigid in action. When the springs are taken up by the two setscrews, the nuts on the rods which run through the springs should also be tightened up to the spring stands. The plungers on a cylinder press are somewhat different in construction and action, but are regulated by means of the screw and check-nut at the back of plunger-head. By letting the plunger-head backward to the frame ends of the press, their tension becomes less, and by shortening it toward the bed of the press the action is made stronger. "Presswork" does not deal with the general mechanism of presses, because there are too many makes of them to be treated in a work devoted principally to make-ready, etc.

ABOUT TINTS .- J. H. C., Cleveland, has forwarded several samples of business cards and other commercial printing in which a number of colors of tints appear, and asks our opinion on their combination and appearance: also what is best to use in making smooth running tints. Answer .- The variety of tinted colors used is large enough indeed; but scarcely any one of them is pretty or well defined. We can see that you are not familiar with the mixing of colors or tints, and we would advise you to give this branch of the pressroom business more attention and study before doing any more delicate tint work. For a small outlay of money (compared with the fund of practical information at command), you can secure Earhart's "Color Printer," from the color samples of which, and the information therein contained as to how to make them, you cannot fail to become somewhat of a color artist, if your ability lies in that direction. Magnesia white and zinc white are the best whites for mixing with strong colors to form tints. The magnesia ink makes what is termed "transparent tints": and may be printed first or last where full or dark colors are used in the job. In the case of map printing or jobs in which it is difficult to follow register, the deep colors may be worked off first and the tint registered in afterward. Zinc white is opaque and covers densely in whatever color it is mixed with. It prints sharper than magnesia because it is more firm in body and is of great purity and whiteness.

Underlays for Photo-Engravings.— The Fort Pitt Engraving Company, of Pittsburgh, Pennsylvania, says: "We notice that Mr. Horgan, in his letter in the October number, speaks very favorably of photo-engravers placing underlays cut from rough proofs between the metal and the block." Another correspondent, writing about the same thing, asks: "What is your opinion of the idea?" Answer.- We are a thorough believer in the underlaying of cuts, whether they be half-tones, line or from wood engraving. If our correspondents will refer to pages 14, 15 and 16 of "Presswork," they can inform themselves more fully regarding this matter, as the method is there fully explained. We recognize the fact that good pressmen prefer to make their own underlays instead of using the photo-engraver's, reasoning that an underlay prepared for and attached to a cut to be worked off on a hand or platen press would not be so well adapted for printing on a cylinder press. There are few photo-engravers who realize that there is a difference in the manipulation of underlays for the kind of machines mentioned, as there certainly is. Then, again, the artistic taste of the engraver and pressman may be at variance, and it may be wise to let the latter have his way of preparing the underlay, as he is best able to judge of its workable conditions. The photo-engraver's experience at handpress underlaying will certainly outweigh in merit that of the skill of the cylinder pressman on similar presses. Mr. W. H. Bartholomew, the photo-engraver whom Mr. Horgan refers to as placing underlays between the metal and block, is universally known for the unexceptionably high order of his productions; he is also a practical printer of considerable distinction, and may be relied upon as a man of keen judgment and rare execution.

LIKE THE DEPARTMENT PLAN.

We wish to congratulate you on the improved appearance of that valuable exponent of the "Art Preservative"—THE INLAND PRINTER. The department system that you have inaugurated must be one that will redound greatly to the benefit of all subscribers, and we are hoping to "run against a snag" so that we may have a chance to put some of them to the test.—Proven Thurston Company, Portland, Maine.

THE INTERNATIONAL TYPOGRAPHICAL UNION CONVENTION.

RESUMÉ OF THE WORK DONE AT THE FORTY-SECOND ANNUAL CONVENTION AT LOUISVILLE - COMMITTEES AND OFFICERS.

OUTHERN hospitality never shone to better advantage than on the occasion of the recent convention of the International Typographical Union - genial, wholesouled, unostentatious hospitality, of that brand which makes the recipient feel entirely at home and entitled to everything in sight, without price and without ceremony. The people of Louisville have well sustained their reputation, and it will be long before their kindness and generosity will be effaced from the memory of those who were fortunate enough to be among the visitors.

The convention met in Odd Fellows' Hall, and was called to order at 10 o'clock on the morning of Monday, October 8,



then read by Secretary Wines, contested elections going to a committee on credentials. The convention contained 137 delegates, or about 85 less than the Chicago convention of 1803.

The president made the following appointments: Reading clerk -- William P. Heck, of Philadelphia; messenger -- A. A. Hoffman, of Louisville; sergeant-at-arms - C. E. Shepard, of Louisville; assistant secretary - Frank A. Kidd, of Chicago; committee on credentials - Messrs. Duguid (Cincinnati),

McHale (Albany), Darney (Milwaukee), Stephan, German-American (New York), and Roberts (New York), stereotypers.

The president then announced the following committees: Committee on Laws: Messrs, McCraith (Boston), Lynch

(Syracuse), Riordan (San Francisco), Lawler (Washington), Von Buettner (New Orleans), pressmen's.

Committee on Appeals: Messrs, Perkins (New York), Marnell (St. Louis), Ziebold (Columbus, Ohio), Alford (Raleigh), Dorsey (Dallas), pressmen's.

Committee on Returns and Finances : Messrs. Hastie (Chicago), Woodrow (Camden), Bramwood (Denver), Daley (Newark), Boyle (St. Paul), press-

Committee on Childs - Drexel Home : Messrs. Shepard (Grand Rapids), Perry (Nashville), Stevens (Minneapolis),



A. G. WINES

McCaffery (Colorado Springs), Flanagan (Washington), press-

Committee on Subordinate Unions: Messrs. Klinger (Pittsburgh), Tatem (Philadelphia), Calhoon (Springfield, Ohio), Curran (Baltimore), Hamilton (Akron), pressmen's.

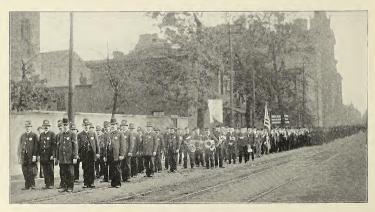
Committee on Miscellaneous Business: Messrs. Greenfield (Washington), Kramer (Lafayette), Hall (Lexington), Mangan (Cincinnati), stereotypers'; Brewer (Springfield, Illinois), pressmen's.

Special Committee on Officers' Report: Messrs. Alexander (New Orleans), Cook (Trenton), Lowe (Peoria), Barnes (Galveston), Lahan (Chicago), stereotypers'.

Special Committee on Report of Committee on Governmental Control of the Telegraph: Toner (Washington), Heafey (Newark), Soulliere (Worcester), Bradbury (Kansas City). Lane (Knoxville).

The officers' reports were then presented and referred to a committee, the Report of the Committee on Governmental Control of the Telegraph going to a special committee for examination and consideration.

This completed the organization of the convention, but it was not before the following day (Tuesday) that the body settled down to work in earnest. A brief summary of the



most important measures passed by the convention is given below:

Increasing the death benefit from \$50 to \$60.

Defeat of the proposition to create an out-of-work benefit.

Favoring the collection of dues and assessments on the percentage

Favoring the collection of dues and assessments on the percentage plan.

Favoring annual instead of biennial sessions.

For the better regulation of apprentices.

Adoption of the political platform of the American Federation of the Labor, with the exception of plank to (the socialistic measure), for which was substituted: "The abolition of the monopoly system of landholding, and and substituting therefor a title of occupancy and use only." And the addition of a plank providing for "the State and National Destruction of the liquor traffic.

Permitting local unions to take political action when their interests were to be promoted thereby.

Providing that honorary members who are proprietors, must employ at least one journeyman to entitle them to the use of the union label.

Favoring a time scale on typesetting machines.

That an assessment of one per cent be levied on the wages of all members for such time as is deemed necessary by the Executive Council to accumulate a fund, to be known as the "Shorter Workday Fund," to be used for the purpose of iuaugurating a shorter workday in the book and job

trade.

Adoption of a measure creating a separate branch of the International
Typographical Uulou, to be composed exclusively of pressmen, and providing for an armistice to continue until the measure has been approved or
rejected by the International Printing Pressmen's Union.

The election of officers was attended by much interest, as quite an animated opposition was maintained to the policy of the administration throughout the past year. Below will be found the result of the balloting, the number of votes being given as a matter of record.

For president: W. B. Prescott, 79; John W. Hastie, 45; Robert W. Tilney, 13.

For first vice-president: Theodore Perry, 73; William E.



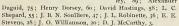
president: Frank J. Boyle, 126. For third vice-president: Charles B. La-

han, 125. For secretary-

treasurer: A. G. Wines, 123.

For delegates to Federation of Labor; William M. Higgins, 76; August McCraith, 49; John' M. Bramwood, 47; William Perkins, 44; Charles L. Draumond, 49; C. E. Clark, 33; H. G. Martin, 27; Theo. Yarnall, 24; Bernard Nolan, 19; C. S. Roberts, 17; Harry K. Stephan, ro.

Trustees Childs-Drexel: James J. Dailey, 89; Alexander



MEMORIES

Place of meeting: Colorado Springs, 65; Syracuse, 30; Galveston, 17; Indianapolis, 11; St. Paul, 3; Washington, 1; Chicago, 1; total, 128.

Accordingly, the following were declared elected; W. B. Prescott, president; Theo. Perry, first vice-president; Frank J. Boyle, second vice-president; Charles B. Lahan, third vice-president; A. G. Wines, secretary-treasurer; William M. Higgins, August McCraith and John W. Bramwood, delegates to American Federation of Labor; James J. Dailey and Alexander

Duguid, trustees of Childs-Drexel Home; Colorado Springs, place of holding next convention. Subsequently L. C. Shepard and Henry Dorsey were added to the trustees of the Home, they having failed to secure the necessary number of votes on the first ballot.

The convention brought its work to a close late on Saturday afternoon, the impression being general that the delegates put in a very faithful week's work, disposing of the many complicated measures brought before them with ability. The week was fairly studded with entertainments.

Monday afternoon was the time set for a grand parade of the delegates, ex-delegates, and visitors, and the gaily deco-

rated convention hall presented a busy scene until the order was given to "fall in." At 3 o'clock the start was made, in the following order: First came Lieutenant Hendricks at the head of a platoon of police. Morbach's band followed the blue coats, and next marched the Reception Committee bearing the bunner of Louisville Union, No. to. After these came in order the delegates; the juvenile draum and bugle corps of the Knights of Pythias, whose twenty little members were clad in a Zonave



CAPTAIN I. H. HAAGER

uniform of red, yellow and blue; Louisville Union, No. 1o. The officers of the International Union, and the oldest members of the local body who could not stand the fatigue of the long walk, were in carriages. The wives of several of the delegates were also in carriages. Riding in the procession was Mr. James Watson, of Louisville, claimed to be the oldest member of the International Union in this country.

The procession moved from First and Jefferson streets to Main, thence down to Eighth, out to Market, up to Fourth, out to Jefferson, down to Eighth, out to Chestnut, up to Fourth, in to Green, up to Third, in to Market, thence to Music Hall. There were about 700 men in line, and the parade was one of the handsomest that has ever been seen in Louisville. All were very tired when they reached Music Hall, but there was something there to refresh and strengthen them. As they entered the big hall the band played "My Old Kentucky Home" and "Dixie," which airs awoke a loud series of cheers.

On the second floor a fine collation had been spread, Everybody made himself entirely at home, and set to work having a good time. The lunch was eaten with great relish, and the liquid refreshments that were thrown in much appreciated. The affair was of that informal character which greatly added to its enjoyment. Hands were shaken, and visitors and Louisville men became acquainted. Cigars were passed around. The entire second floor of the building was given up to the entertainment, and while the lunch was being dispatched the band played. Captain Haager helped to dispense the refreshments, and looked after the very few bashful delegates. The reception was "for men only." To members of the Ways and Means and the Reception Committees is due the credit for arranging the pleasant affair. Among those most active were : Messrs. Charles E. Shepard, W. J. Corbett, W. W. Daniel, John Hunt, W. M. Higgins, Walter D. Binford, James Lewis, James Caldwell, O. N. Jacques, James H. Watson, John Reese, Charles Bent, Charles Loomis, Walter Young, Ed Owen and Louis Heitz

This reception continued until away after dark and until late into the night. It was a general and genial "open-house," which was attended by nearly every printer in town. During the evening the visitors and their Louisville hosts went to the theaters, were shown the town, or talked together in the hotel lobbies.

On Tuesday at 12 o'clock the convention adjourned for an afternoon visit to the Kentucky Institute for the Blind, on invitation of Prof. B. B. Huntoon. The institution is beautifully situated, and the inspection of it was an education to many of the visitors. The procession of delegates filed up to the entrance of the institution, where they were hospitably met by Professor Huntoon. The visitors were led upstairs to the concert hall of the school, where a most interesting exhibition of calisthenics was given by a class of fifty blind boys and girls. The drill lasted for thirty minutes and excited the wonder of the visitors, repeatedly calling forth rounds of applause. At its conclusion a marching song was sung by the class in perfect time and rhythm, which was again applauded by the visitors.

After the children had marched to their dormitories, Professor Hantoon, in a few happy remarks, welcomed the International Union to the institution. Alluding to the printers' great assistance in the education of the blind, and to the improvements in the printing of their literature, Professor Huntoon claimed the printers as "fellow-craftsmen." In civiling them to pay this visit he said he desired to show them the only national printing office for the blind in America—"a printing office where no ink is used, no composition rollers, and where the office towel hangs limp and spotless. He further amountced pleasantly that, not to be outdone by the "greatest show on earth," he had provided for their entertainment "a show in three rings," consisting of music by the school's own band, a game of baseball by the blind boys and the wonders of their printing office.

The printing office was first inspected, and that it was a revelation to the visitors was evident from the interest manifested by all as they were escorted through the building. They were shown the improved process of printing in New York "point" from flexible stereotype plates. The plates are a novelty, invented and used exclusively in this institution. They were also shown the making of cuts of geometrical designs, maps cut from pressed wood with a scroll saw, the bookbinding department and the half-completed second edition of the Bible printed in the "Point" alphabet for the American Bible Society. The first book printed for the blind in America, the work being done in Philadelphia, in 1833, by Jacob Snider, was displayed as one of the cherished relies of the institution.

After the visit to the printing office, the school band entertained the visitors with "America" and a number of popular airs, played with the feeling and precision characteristic of the sightless musicians.

The game of baseball by chosen nines of the school children was one of the greatest treats of the day. The lads struck "fouls" and "flies," made base hits and home runs very much like professional players, and certainly no national game ever was played before a more interested or sympathetic audience.

At 5:30 o'clock, after what was voted by all the delegates as one of the most enjoyable half-days of their stay in Louisville, they took leave of Professor Huntoon and his interesting little colony, and returned by their special cars to the city.

On Thursday, at the convention hall, after the election of officers, Mr. H. C. McFarland made a complimentary address to President Prescott, and on behalf of his associates in Indianapolis and of the Toronto delegation and visitors, presented to him a handsome chair. The rules were suspended while the convention declared Mr. Prescott president by acclamation, amid cheers. Mr. Prescott made a manly and feeling reply.

The chief entertainment of the week was a ball on Thursday evening at Phenix Hill. Japanese lanterns hung in the gardens, and red, white and blue draperies made pretty the interior of the dancing hall. There were fully a thousand persons present during the evening. The Louisville men took care of their guests and introduced them, seeing that they had a good time.

Most of the afternoon session on Saturday was in the nature of a love feast. Mr. Montgomery, of Denver, was master of ceremonies, and was exceedingly happy in his genial "roasting" of persons who were to receive honors at the hands of the convention.

The first to be called up before the bar of arraignment was popular Captain Jake Haager, of the Louisville Police Department, and Mr. Montgomery, in a way that was understood and appreciated, attacked him viciously for inoculating members with Kentucky tastes and habits. He wound up with a full pardon, and a presentation on behalf of the convention of a handsome silver tea service set, fully inscribed, as a token of the appreciation of Captain Haager's service in securing the convention for Louisville and in making the stay of delegates a period to be enjoyed. This was followed by a motion, carried with cheers, to recommend Captain Haager to Louisville citizens as a man worthy of further promotion.

In his pleasing reply of thanks Captain Haager told that he had worked for seven years at the printers' trade, and that about eight years ago, when a strike came, he left one office to go to another as a union man. The latter place he gave up to a union man for the purpose of going on the police force, though the pay was \$t less a day. He had been promoted to a captaincy, and had ever tried to perform his duty. Then he modestly told of his efforts to get the International Typographical Union convention for Louisville, and of his efforts to make the delegates feel at home. He was loudly therefor when he concluded, not only for the clear, unhesitating manner in which he spoke, but for the manly sentiments he expressed.

Of those to be honored, some were not present. Mr. Higgins was next on the list to be called before the president's desk, and Mr. Montgomery "raked him fore and aft" before presenting a really handsome mantel clock. Mr. Higgins made a reply that received applause which was doubled when he crossed the hall and placed the present in the hands of his wife.

In similar style, Messrs. C. E. Shepard and A. A. Hoffman, of Louisville, were called up, and each was presented with a card basket of silver and ornamented china. In their speeches of acknowledgment they were loudly applauded.

Mr. J. W. Owens, a Louisville delegate, was presented with a gold-headed cane that bore appropriate inscriptions.

Mr. W. J. Corbett, chairman of the Reception Committee, was not present to receive a present in the nature of a silver water set, and this had to be left in the hands of a committee to present to him.

This wound up the pleasures of the convention, aside from receiving congratulations for good work and hopes of future success.

GANAWEYITTAMUK.

A curious piece of typographical work has been sent us from the office of the Edmonton Bulletin, of Edmonton, Alberta. We are told that it is called the Ganaweyittamuk of the Cree Nation. It is the Indian calendar for 1895, and is circulated among the Indians between here and the Arctic circle. The days of the month are represented by strokes and the Sundays by a cross, while the month is printed in Cree characters and is illustrated by signs. For instance, the month of January is the month of the big moon, February is the month of the eagle, March is known as the month of the wild goose, April is represented by a frog, and so on. Each month has its own illustration. On the opposite side of the dates are scriptural illustrations beginning with our Lord as a child, and illustrating the principal events of His life, such as the temptation, the crucifixion and the ascension, in the months that they took place. The almanac also serves as a means of recording fast days, Lent, and serves as a calendar and religious aid. It will be January, 1895, at least before this Ganaweyittamuk reaches some of its dusky readers. It is published by Rev. Father Lacombe for circulation among the missions of the Roman Catholic church in the Northwest.



THE SWORD DANCE-H. SIEMIRADSKY.

OPINIONS ON ROLLER MANUFACTURING.

As amounced in our editorial in this issue, our purpose was to set forth the opinions of a number of practical men on the best methods of roller manufacture. Delay in collating this material has made it imperative, much to our regret, to hold the ventilation of the subject over until our next issue, when full and adeounce treatment will be given the matter.

ROMANCE IN THE PRINTING OFFICE.

A PLEASURABLE excitement agitated the workers in the Telegraph Publishing Company's offices, Vinton, Iowa, up to the evening of September 23, when it reached



W. P. KEAGLE.

its greatest height, that time being set for the wedding of Miss Ivy V. Holloway to Mr. W. P. Keagle, both of whom were employés of the company. The many friends of the bride and groom made a large concourse, and the high estimation in which the contracting parties are held in the community in which they live was testified by the unanimous and hearty congratulations appearing in the local press. Mr. Keagle

is the financial secretary of the Vinton Typographical Union, and is a member of a number of influential benevolent and social organizations.

'TWAS ALL IN THE DIAGRAM.

"I know," said Judge Brentano, "there is a prejudice against a joke which demands a diagram to explain, but when the joke lies in the diagram it may be pardoned." Then he told this story.

The judge is the president of the Germania Club, and has been organizing a series of entertainments for the winter. He was anxious to have printed a small pamplelt, giving, among other things, the programme, and also anxious it should be a creditable piece of work. So he asked an artist, who is a member of the club, to design him a frontispiece.

"Use your own taste," said the judge, "but see to it that you get the title of the club well displayed; something like this," and he wrote in large letters the words.

LA GERMANIA.

But the artist had more ideas than he had room to express them in on that frontispiece, and so he thought he would economize space by crowding the title into a bracket in one corner, the result being after this fashion:



"How will that do?" he asked, exultingly, showing his drawing.

"It won't do at all!" responded the judge, with emphasis.

-Chicago Tribune.

HAS READ EVERY ISSUE.

Mr. Daniel Baker, of Philadelphia, Pennsylvania, in forwarding check for a year's subscription to The Inland Printer, to begin with the October, 1894, number, says: "I was not aware that I had run out until I did not get the October issue. Another case of 'you never miss the water until the well runs dry.' Having read every issue, from Volume I, No. 1, I could not get along without The Inland Printer, even if it cost ten times as much."

TRADE NOTES.

JOHN B. KNEPPER has established a new office for fine printing, embossed work, etc., at Carnegie, Pennsylvania.

THE book publishing firm of Dodd, Mead & Co. has moved into new and commodious quarters, at Fifth avenue and Twentyfirst street, New York.

Wiesel, Meter & White is the name of a new firm of job printers at 104 Nassau street, New York. They are old-time printers, and are well known to the trade.

WILLIAM KOEHL, of Erie, Pennsylvania, has recently taken a partner, Edward Streuber, in his paper box business, and will open up a job printing department in connection with it, the firm hereafter to be known as William Koehl & Co. Their place of business is now at 1017 Peach street.

A CIRCULAR recently sent out by the Gill Engraving Company, of New York, shows that they are doing a very considerable part of the magazine engraving that is being done in that city. Their success has been well carned and is the result of a strict adherence to that old rule that what is worth doing at all is worth doing well.

PAUL SHNIEDEWEND & Co., 195 South Canal street, Chicago, again call attention to their "Reliance" paper cutter, through their advertisement. This machine is a new and practically constructed cutter, and seems to be meeting with success wherever introduced. It is sold through the typefounders and dealers in printers' supplies everywhere.

Time October issue of the Electrotypie Journal, published by the Franklin Engraving & Electrotyping Company, of Chicago, has made its appearance. The number is printed in the highest style of the art, and contains new initial letter designs, half-tones, and calendar plates for 1895, and is embellished with a half-tone frontispiece printed in colors, which is an excellent piece of work.

A. Zhesh & Sons, engravers and electrotypers, 300-306 Dearborn street, Chicago, have gotten out a line of calendar plates for 1895 that are not surpassed. They make a specialty of this particular class of work, and use the greatest care upon composition and electrotyping. Their half-tone engraving and zinc etching department is equipped for doing the very highest grade of work, and their business is constantly increasing.

GEORGE H. BENEDICT & Co., engravers, 175 Clark street, Chicago, have just gotten out a thirty-two-page pamphlet showing engravings by the different processes which they employ. Their methods include half-tone, photo-engraving and wax process. The price list given and the matter in connection therewith makes it easy for anyone to tell what cuts of almost any description would cost. "One price to all" is their motto.

THE copartnership heretofore existing between Frank L. Montague and Egbert C. Fuller, under the firm name of Montague & Fuller, dealers in bookbinders' machinery, New York and Chicago, has been dissolved by mutual consent. All obligations of the old firm have been assumed by Mr. Fuller, to whom all moneys due the firm should be paid. Mr. Fuller will continue the business at both offices, the firm name being E. C. Fuller & C.

This effect of good ink and good bronzes upon fine enameled paper is shown in the catalogue of bronzing and dusting machines recently issued by Fuchs & Lang Manufacturing Company, 29 Warren street, New York. In addition to telling all about the machines and showing pictures of them in an attractive way, the catalogue is also a good example of how the bronzes work which are sold by this firm. The cover is handsomely embossed, and the whole work is a credit to the printers and to the firm issuing it.

THE Daily Press, of Plainfield, New Jersey, stated in a recent issue that the Scott Printing Machine Works in that city shipped during the month of September over two hundred tons of printing machinery, and that the works had been running up to to o'clock at uight, with orders on hand to keep them going for at least six months. This is certainly very encouraging, and if all the different lines connected with press building would pick up in the same way, those in the printing business and kindred industries would all be happy.

THE Globe, of Toronto, Canada, announces that the position of secretary-treasurer of the Brough Printing Company, rendered vacant by the retirement of Mr. W. Pemberton Page, has been filled by the appointment of Mr. J. F. Lawson. Mr. Lawson is well qualified for this position, having occupied the position of cashier of the Globe Printing Company for many years and other responsible appointments in commercial and financial institutions, and will be an acquisition to the present active staff of the company. Mr. H. B. Brough, of the late firm of Brough & Caswell, is manager.

WR acknowledge receipt of a copy of La Revisla Tipografica, the first and only paper devoted to printing in the Mexican Republic. It circulates among all the printing offices in Mexico and throughout South America. It is a neatly printed sheet and coutains specimens of a number of faces of type and borders made by manufacturers in the United States, as well as the advertisements of quite a number of dealers in printers' materials and supplies in this country. It is published monthly by E. M. Vargas & Co., Irapuato, Gto., Mexico, and the subscription price is \$\psi\$ per year.

MR. E. C. FULLER has purchased the interest of Mr. Montague, of the firm of Montague & Puller, at New York and Chicago, and Mr. Montague has retired from the firm. E. C. Fuller & Co. will continue the business as heretofore, as successors to Montague & Fuller, with offices at 28 Reade street, New York, and 345 Dearborn street, Chicago, and will act as sole agents for the Snyth Manufacturing Co., of Hartford, Counceticut, manufacturers of book-sewing machinery; Chambers Bros. Co., Philadelphia, mamifacturers of folding machines, and other companies that have been represented by Montague & Fuller. They will carry an extensive line of machinery, and continue to be dealers also in a full line of bookbinders' and printers' machinery.

CHICAGO NOTES.

THE Marder, Luse & Company Foundry, Chicago, have issued their Specimen No. 9 for September. Type faces shown include "Caxton Bold," "Boston Script," "Victoria Italic" and "Polo."

The Proofsheet is the title of a neat little monthly recently issued by the Beu Franklin Company, 232 Irving avenue, Chicago. It is the unofficial organ of the Chicago Society of Proofreaders (the only association of proofreaders in America), and bids fair to extend the organization of proofreaders by its aggressive missiouary quality.

The western office of another eastern printing ink firm will soon be added to the long list of branch houses in Chicago. The newcomer is that of the Eagle Printing Ink & Color Works, of New York and Jersey City. W. S. Parker, well known in Chicago through his connection with Lord & Thomas, will be the manager.

THE Chicago Times has passed into the hands of Mr. Adolf Kraus, a well-known lawyer, corporation counsel under the late Carter Harrison's administration. A new dress of headletter having been ordered for the Times gave occasion for a rumor that the paper would continue to use type. Mr. Kraus states, however, that machines will be introduced in the composing room about the end of November.

THE Binner Engraving Company, of Chicago, have issued a catalogue showing their work devoted entirely to "College Annuals," giving plates of various kinds which are used in books of this nature. It is getting to be quite a fad to get out annuals in connection with colleges and universities, and the Biuner Company are taking advantage of this and have worked up a big trade in this particular line.

The Ben Pranklin Company, 23 Irving avenue, offer a valuable convenience to advertisers who desire to place circulars, etc., before the printing, bookbinding and lithographing establishments of Chicago. It is in the form of up-to-date mailing lists, revised as changes and additions are made, and is in itself a complete monthly directory. The lists are furnished at very low rates, considering their convenience and accuracy.

CHICAGO newspapers have a deserved reputation for superior typographical appearance. A pride in the paper on which they are engaged was one of the characteristics of the old-time compositor, and indeed its traces remain with many of the typos of the present day. This pride bids fair to be quenched in the leaden delage of the typosetting machine by the influence of which a typographical sameness is expected to prevail. This may be redeemed in the eyes of the average reader by the superb illustrations which have characterized the great dailies of Chicago of recent mouths. With Denslow, Heaton, Schmedtgen, McCutcheon, Coffin, Batchelder, Richardson and a few others, the artistic side of newspaperdom in Chicago can suffer no eclipse.

Is this city there are at least four printing offices and barber shops combined —occupying the same room. There are also two printing firms sharing the same quarters with carpenters. One office is located in a butcher shop, another in a show window and one in a bakery. A printing office on the West Side is in the same room where "Philadelphia scrapple" is being boiled, and the proprietor of another office increases his income by raising pups, nailing boards on the frames of his imposing stones for doglonaes. On Halsted street is a printing office in a church, the presses standing not twenty feet from the pulpit. Another is being carried on in the office of a livery stable, and another among marblecutters. One office is in the fourteenth story of a sky-scraper and another is under a sidewalk.

THE Record says that H. H. Kohlsaat wishes to buy the Tribune and that for several days he has been negotiating with the principal stockholders, and on October 23 he made them a definite offer. While they are considering it he will shoot ducks at F. W. Peck's game preserve at Koshkonong, Wisconsin. Lee Agnew, his adopted son, in an interview, is reported to have said: "Mr. Kohlsaat wants to buy a paper, and he has been negotiating for some time with the Tribune. He has planned, in case the deal falls through, to go to New York to see what can be done there. It is highly probable that as soon as he returns to Chicago he will set out for the East. Fox_several years Mr. Kohlsaat has had his eyes on the Tribune, and if it can be bought for any reasonable sum he will take it."

Mr. Tromas D. Parkerr, well known to the Chicago printing trade, is now connected with the Joliet News Printing Company, of Joliet, Illinois. The News, of that city, amounness under date of October 4: "An important change takes place in the News job office this week, O. E. Selzer, who has been the manager now for about six years, giving way to Thomas D. Parker. We regret the loss very much, for Mr. Selzer is one of the most industrious men we ever had in the office, active, energetic and thorough. Mr. Parker comes from the old firm of Brown, Petithone & Kelly, of Chicago, where he was super-intendent for many years. In the consolidation of offices he was left in a condition to take a place with the News. He is thorough master of the situation, and we know will be very acceptable to those who do business with our job office."

ANNOUNCEMENT is made in another part of this issue of the dissolution of the copartnership of Montague & Fuller, dealers in bookbinders' machinery, New York and Chicago. Notice has been received from Mr. Montague that he has opened offices at 17 Astor place, and 140 East Eighth street, New York, and at Room Grj. Manhattau building, Chicago, under the firm name of F. L. Montague & Co., and will continue the business of selling bookbinders' machinery. Attention is called to the advertisement of the firm on another page. The machines represented by them include the Dexter folder, the "Economic" paper feeder, the New wire stitcher, the Elliott threastitcher, the Acme paper cutters, Ellis backer, Ellis trimmer, Spooner's malling machine, and a number of others. They will shortly bring to the notice of the trade several other new devices in the machinery line.

THE Newspaper Club of Chicago and the Press Club of Chicago early in October were united into a single organization, forming probably the largest newspaper club in point of membership in the United States. The consolidated organization is known as the Press Club of Chicago, that being the older organization of the two, it having been in existence fifteen years. The active membership of the club is in the neighborhood of 400. The action was brought about by an effort on the part of both clubs to create a harmonious organization of the active newspaper men of Chicago. The membership list embraces the names of those who have made some of the most successful newspapers of the country as well as those who as writers have attained international fame. Meetings were held in the rooms of each organization preliminary to amalgamation, and at each the directors were given authority to effect a consolidation. At a joint meeting of the members of the two boards held in the rooms of the Newspaper Club arrangements were harmoniously arrived at concluding the details of the union, which went into effect on October 1. The officers of the combined clubs are as follows: President, F. A. Vanderlip; first vice-president, Montgomery B. Gibbs; second vice-president, I. A. Fleming; third vice-president, Fred C. Rae; financial secretary, Frank E. Johnson; recording secretary, W. H. Freeman; librarian, Leroy Armstrong; directors, Charles L. Rhodes, A. S. Leckie, E. M. Lahiff, H. H. Kohlsaat, W. G. Nicholas and A. L. Clarke.

A WELL-KNOWN typefoundry sends us the accompanying as a specimen of *some* orders sent them:

DEAR GENTELMEN

Pleas send me a price list of ä ö A and all other kiuds of types and presses

About the press I wish to get a good selfinker for my handinker my handinker size 5 x 7 is chase price \$8.00 very thing to it except ink tabel.

Pleas offer me as much as you cau for my press. Allso pleas be cheap on your press and sell them to me for \$50 or \$50.00 less than retail prices becous I am not well and strong my both arms are (hurt) and printing is the only thing I cau mack my liveing bye.

Therefor I ask you kindly to sell me the press very cheap

And be sure that you will never regrit it! becouse God will bless you! I am sure he will do so! auswer soon and let me know if you wish togive me a press cheap

Your truly,

card and job printer,

Norway Mich

It will be of interest to many of our readers to learn that, since the close of the World's Columbian Exposition, there has been connected with the Imperial German Consulate in Chicago a commercial department, the purpose of which is to stimulate the commercial exchange between the United States and Germany; to facilitate the intercourse between buyers and sellers of merchandise of all kinds — raw material, victuals, machinery, apparatuses and instruments, objects of art, etc.—of America and Germany; to keep both sides posted on the subject of duties, currency, rules for importation and exportation, etc., and to give information about new inventions, patents and new processes of manufacture, and how they can be utilized. Thus, this department is not an agency for a certain number of private firms, but a bureau of general commercial and technical information which is given free of charge to any

American or German firm interested in importation to, or exportation from, Germany. Its work is limited to collecting and distributing information, and it does not undertake to close business transactions of any kind, nor will it interfere with any business relations already existing between firms of both countries. It is a special department of the Imperial German Consulate in Chicago, and had its origin with the World's Columbian Exposition, after the close of which the establishment of such a bureau proved to be a necessity in order that the consulate might be able to attend, in a proper manner, to the many inquiries which poured into it from all sides. All communications intended for the department should be addressed to "The Imperial German Consulate, Commercial Department, 120–122 E. Randolph street, Chicago, Illinois."

BOOKS, BROCHURES AND PERIODICALS.

"Lourdes," Zola's new book, is said to have had a sale in France alone of over 300,000 copies. F. Tennyson Neely, the Chicago publisher, has just issued a handsomely printed and bound translation of the work.

AFTER five years of labor, with the help of 247 editors, and the enormous expenditure of nearly one million dollars, the Funk & Wagnalls Company announce that the last page of the second, the concluding, volume of the new Standard Dictionary is now in type. This volume will be ready for delivery in November.

"THE Special Correspondent," by Jules Verne, has just been issued in very attractive form by Lovell, Coryell & Co., New York. Just at the present time public attention is strongly directed to the Russian cmpire, and to matters on the Asiatic continent. It is in these fields that the "special correspondent" disports himself, and the book is at once instructive and interesting. It is copiously illustrated.

CORRECT FORM IN THE ETIQUETTE OF CARDS AND STATION-ERY; To which is appended the Sentiments of Flowers and Jewels, Nitect-five pages, 4/½ by 6/½ inches. Silver embossed cloth cover. Price, 50 cents. The Inlaud Printer Company, 212-214 Monroe street, Chicavo.

Busy men and women are prone to forget the forms that usage demands should be observed in visiting cards, invitation cards, wedding announcements, death notices, etc. Appeals for information on matters of this nature are often made to the printer, and it is a source of embarrassment to him if he cannot answer the questions satisfactorily. To be able to place in the hands of inquirers a neat code of rules answering all questions, saves much time, and secures orders for work. "The Eftiquette of Cards" fills all requirements of this nature. No printer doing society printing should neglect securing this convenient and handsome work.

PRESSWORK. By William J. Kelly, Superintendent of the Web Color Printing Department of the New York World. Eighty-five pages, with frontispiece and reference index. Neatly bound in cloth; 5% by 7% inches; \$1,50. Chicago: The Inland Printer Company.

Mr. William J. Kelly is an unquestioned authority on presswork, and the publication of his work on the subject is particularly timely. No reliable text-book on presswork dealing with modern methods is on the market, and the simplicity and directness of the instruction contained in "Presswork" will commend it to everyone seeking such instruction. The work was printed in the columns of The INAND PRINTER in a series of articles, and created so much interest and favorable comment that its issue in book form was determined upon. The matter was carefully revised and rearranged by the author for this purpose, and the result is the only authoritative work in the English language dealing with present-day methods of presswork.

THE INLAND PRINTER is such a worthy exemplar of everything which constitutes excellence in printing, that I hope to be on your list for many years to come.—J. H. Silsbury, "Providence," Shanklin, Isle of Wight.



"PLEASANT MEMORIES."



A HEAVY LOAD.

REVIEW OF SPECIMENS RECEIVED.

Owing to a press of other matter this department will be held over until the December issue, when an unusually large and interesting assortment of specimens will be reviewed and criticised.

NEWSPAPER GOSSIP.

The $News\ Bulletin$ is the name of a new paper at Washington, D. C.

THE New York Commercial recently celebrated its ninetyeighth birthday.

JOHN C. RANDALL has succeeded Gen. H. H. Boyce in the management of the Boston Traveler.

A NEW YORK evening paper is authority for the statement that the mayor of that city has recently purchased a printing office.

The American Nation will hereafter be issued from Waterville, Maine, the move there from Boston having been recently effected.

THE New Jersey Mosquito is the title of a new weekly newspaper at Hoboken, New Jersey. It will no doubt make its presence felt.

Texas Siftings will hereafter be issued in colors, the three-color process being used. It is a departure that will be watched with interest.

CHARLES F. WATERMAN, for many years with the Detroit Free Press, is now connected with the New York Shipping List and Price Current.

Will Carleton, the poet, has established a monthly magazine at Brooklyn, and calls it Everywhere. It is bright editorially and typographically.

E. I. Adams, publisher of the Marathon (N. Y.) Independent, has been nominated for the New York State Assembly by the democrats of his district,

SAM SMALL, the one-time evangelist, and until recently publisher of a daily paper in Oklahoma, is the editor of a paper recently started at Norfolk, Virginia.

THE Sunday Courier, of Poughkeepsie, New York, is the owner of a complete new dress. Mr. A. G. Tobey is the editor and proprietor, and he publishes a paper to be proud of.

A NEW German trade paper, published in the interest of printers, lithographers and kindred trades, has been started at Berlin, Germany, called *Deutscher Buch und Steindrucker*. It is to be issued monthly.

JOHN A. MURRAY, for several years advertising manager of the Brooklyn Cilizen, is now a student at the New York Law School. Walter J. Lee, formerly with the Mail and Express in the same capacity, is his successor.

THE Spatula, with "Keep Sweet" for a motto, is a new monthly publication for druggists which recently appeared in Boston. It is bright and entertaining, and will no doubt find favor with the trade to which it caters.

THE Post, of Cincinnati, Ohio, has recently added two Potter perfecting presses, making seven of these machines now in its pressroom, giving it a capacity for printing, cutting, folding and counting 210,000 papers an hour.

ALLAN FORMAN, publisher of the *Journalist*, sailed for Europe on Tuesday, October 16, where he will spend a considerable time in travel. He was given a complimentary dinner by the New York Press Club before leaving.

MESSRS. P. J. DOVLE and C. A. Hollenbeck have retired from the publication, *Every Saturday*, at Albany, New York, Messrs. E. A. Keyes and T. D. Fitzgerald continue as the firm, and are publishing an excellent labor paper.

CARLISLE N. GREIG, at one time business manager of the Chicago Inter Ocean, and of late advertising manager of the

New York World, has resigned and is now in Europe. Robert A. Corregan, for several years advertising manager of the New York Press, has succeeded him.

THE New York World will publish a sixteen-page supplement beginning on November 4. The pages will be half the present size and contain eight pages of colors and eight pages of matter interspersed with black and white illustrations.

THE American Packer is a new monthly journal devoted to the interests of the canned goods trade of America, the first issue of which appeared November 1. It is published at Baltimore, Maryland, by John S. Hughes, and the editor is John S. McGarigle.

Col. John A. Cockerll, has resigned from his position as editor of the New York Commercial Advertiser and Morning Advertiser. He is at present a guest of Col. William F. Cody, on the latter's ranch in Nebraska. Charles E. Hasbrook, Colonel Cockerll's associate in the management of the paner, has also resigned.

HERBERT L. Baker, Buffalo agent for the Thorne typesetting machine, has recently placed orders for machines for use on the following papers: Dully Times, Weekly Observer and Sunday Graphic, Eric, Pennsylvania; Dully Times, Rochester, New York, and the Dully Abendpost und Ecohadrier, Rochester, New York, and the Dully Abendpost und Ecohadrier, Rochester, New York. The Eric Dully Times reduced its price to 1 cent a few weeks ago, and has more than doubled its circulation in consequence.

FROM THE SANDWICH ISLANDS.

THE INLAND PRINTER is magnificent, and much appreciated here in this remote corner. I inclose \$1.50 in payment for new subscriptions, and wish to thank you for the regular and prompt receipt of the magazine for so long past.—J. J. Greene, Honolulta, H. J.

OF INTEREST TO THE CRAFT.

The second grand ball of the Boston Printing Pressmen's Union, No. 67, I. P. P. U. of N. A., will be held at Cotillon Hall, Boston, Friday evening, December 7, 1894.

The long-standing fight between the Utica (N. Y.) Herald and the typographical union of that city, has, after many previous efforts, been amicably settled and the Herald carries the union label.

"Judge" Charles Staats, for many years foreman of the Albany (N. V.) Express, and one of the oldest members of the Albany Union, died suddenly, Friday, September 28. His funeral was largely attended.

IN one of the large printing offices in New York every compositor's stick in the composing room is chained to a case rack.

The proprietors say that hard-up "prints" were so accustomed to "borrowing" their sticks, that they were forced to resort to this method of keeping a quantity on hand.

The annual election of officers of the Typothetae of Cleveland, Ohio, was held early in October, resulting as follows: W. M. Day, president; C. O. Bassett, first vice-president; A. S. Brooks, second vice-president; A. C. Rogers, secretary; F. W. Rogers, treasurer: Executive Committee—W. M. Day, C. Bassett, A. S. Brooks, A. C. Rogers, F. W. Roberts, J. B. Coghill, L. H. Prescot,

FERDINAND WARD, ex-representative of the art preservative in Sing Sing prison, and afterward for several months an employe of an up-town printing office in New York, now holds a clerical position in the Surrogate's office in Geneseo, New York, where he was an apprentice in a printing office in his youth. Ward is now but forty-three years of age. His father was a clergyman.

An instance of long continuance in service with one firm came to light in New York recently, in which it was found that an employe of the Methodist book concern there has been Specially reported for THE INLAND PRINTER.

PRICES CHERENT.

NEW YORK, October 18, 1894.—The following market report bears exclusively on commodities used in the graphic arts. The prices noted herein are in force at date of report, and there will be but slight change therein for several weeks. The daily fluctuation in prices does not materially affect this list;

Chemicals:	Shoe, unbleached\$.0354@\$.0334	Senegal, sorts\$.10 @\$.11
Alum, lump\$1.70 @ \$1.75	" brown	Tragacanth, Aleppo, first flake, .59 " .67
" ground 1 80 " 1.85	Cotton Canvas, No. 1	" second "46 " .50 " third "40 " .44
" porous 2.25 " 2.50 Ammoniac, Sal., gran., white07½ " .07½	New canvas cuttings	" Turkey, second " so " . ss
" grav ,061/, " ,061/	OLD PAPERS-	" third "38 " .45
Alkali, Autmonia 58%90 " 1.00	Mixed papers	Colors
48%	No. 1 white hard shavings . o21/ 9 o24/	Blacks, carbon
" " 58% ,90 " I,10	soft white	" drop
" Sal70 " .75	Soft white, ordinary	
" Caustic 60%	No. 2 " " 74 " 1 00	" lamp, ordinary 03½ " .07 " refined 08 " .12
74%	Extra No. 1 manila 1.15 " 1.25	" " calcined12 " .25
" 76%	No. 1 manila	" spirit
"Crystal Carbonate or 4 " or 5 Bleaching powder, English or 5 " oz	Old ledgers	Blues, Chinese
Bleaching powder, English	Solid printed books	" ultramarine
Potash, carbonate	Light book stock	Browns, sienna, Italian, burnt oi 3/4 " o5
China Clay, English12.00 "17.00	Straw clippings	" raw013/2 " .045/ " American b't013/2 " .013
" domestic 8 00 " 10,00	Old waste	" raw, or % " or 3
Paper, Paper Stock, Etc.:	PULP-	" Spanish
News, rag and wood02½03	Sulphite, unbleachedor¾ " .oz¼	" umber, American, b'tor¼ " .or⅓
" straw03½ " .04½ Wrapping manila05½ " .06½	" bleached	" Turkey, b't021/ " .031/
hardware04½ " .05	Soda, bleached	" raw021/4 " .03
Writing, flat record and ledger .18 " .23	bleached,031/6" .032/2	Greens, bronze
" superfine 14 " .17	" Sulphite proc., unbl'ch'd021/4 " .031/2	" common05 " .07
" No. 2	bieachedo404%	Reds, carmine 2.65 " 2.75
COTTON RAGS-	JUTE BUTTS-	" Indian, English
White, No. 1	Paper quality, new crop	" rose pink, American07 " .10
" No. 2	Mixing "	" English07 " .08
" ordinary	Oils:	" Tuscan, "
Southern mixed80 " 1.00	Three Colombia	" orange
Colored, city25 .30	" domestic, "54	" vermilion, English52 " .54
" country	Litho, Gums, Dry Colors, Etc.;	Am. qksil., bk55
" " good03% " .04		" Chinese ,80 " 1.00
" uubleached .03¼ " .04	Gum-	" " American11 " .111
unbl'ch'd No. 202½03 Shirt cheviots	Arabic, first picked	" artificial 12 " . 14 " Veuetian, English prime, 1 25 " 1.40
Blue cuttings, overalls02½ " .03	" third " 29 " .31	" ordin , 1,10 " 1,15
Brown " ,02 " ,021/s	" fourth " 18½ " .19	" American75 " 1.28
Flannel, bleached	" sorts	Yellows, chrome 13 " .25 fast62 " 1.25
Shoe, bleached	fourth "12 " .13	" lemon

with them continuously since 1841. What is almost as remarkable is the fact that there is with this same firm a woman employed as a press feeder, who, save for an absence of sixteen years of married life, has been there since 1837.

Geogge E. Lincola, with Marder, Luse & Co., Chicago, has just invented a combined planer, which for merit, simplicity and usefulness cannot be excelled. The planer is perfect in its construction and can be changed instantly from a regular type planer to a proof planer, thus obviating the unisance and expense of two separate planers. The most critical printer recognizes its utility upon sight and kicks himself for not thinking of it long ago.

A Washington despatch to the New York Press, under date of October 14, says that Foreman Henry T. Brian, of the Public Printing Office, has been investigated by a committee of the Interstate Democratic Association. This is a body of officeholders. Brian is a republican. He was a witness before the committee of the fiftieth congress which investigated Public Printer Rounds, under whom he was foreman. The interstate men's committee find that Brian testified that poor paper and bad ink were bought by Rounds at extravagant prices; that valuable stereotype plates had been lost or destroyed; that unsuitable presses and paper cutters had been bought by Rounds; that he (Brian) had drawn requisitions for these purchases; that the building was not kept properly cleansed, and, the committee says, Brian virtually admitted that Rounds left the management of all details of the office to Brian as foreman. The committee report says that evidence of gross neglect of duty on the part of Brian and others under him was

BUSINESS NOTICES.

THE POTTER PRESSES.

As stated last month, Mr. J. W. Ostrander has become western agent for the Potter Printing Press Company, New York. Our readers will remember that about fifteen years ago Mr. Ostrander held this same position. A great many changes have been made in the machines put out by that company since he represented it before. Their web printing and folding machines have met with great success, and the excellence of the lithographic machines is becoming well known. Aside from these their regular cylinder presses with front and back delivery are always popular. Mr. Ostrander's address is 88 West Iackson street, Chicago.

JOB PRINTING PRESSES.

With the gradual improvement in business there must be a gradual improvement in the character of work demanded of the printer, and he is wise who, being forewarned, is forearmed with a complete line of first-class machines with which to meet every requirement. Printers are quick to find fault with anyone who goes about from one office to another in the endeavor to get the chappent, and yet no class of mechanics or artisans, probably, have loaded up with so much cheap machinery in the past year or two as these same people, who ought to know that good work cannot be done on cheap machines, and that good work will command good prices. More and better work can be turned out on a first-class machine quicker and with less outlay than on any other kind. Mr. Frank Barhyld, Room 606, New York Life Building, Chicago, represents the maninfacturers of the celebrated "Peerless" job press, a first-class all-around job press, and is also the western representative of the National Machine Company, of Hartford, Connecticut, sole manufacturers of M. Gally's improved "Universal" printing, embossing and box-cutting presses, machines of established reputation and excellence. These machines are up-to-date, and the finest kind of work can be produced profitably on them.

"AID TO THE MEMORY" CALENDAR.

A very handy and desirable calendar has been invented and put on the market by Alfred L. Sewell, through the Chicago Envelope Clasp Company, of which he is president, an illustration of which is here shown. Beneath every day is a



space for writing small memorandums of things to be remembered. If you have a note due on a certain day you write in the space an "N." If an insurance policy expires write an "L" if an engagement, write an "B," and so on. The leaves are not torn off and destroyed, but the calendar is so arranged that the current month is folded out, so that it shows through the opening in card. When the month is gone the next month is folded out, so as the

show in front, and the whole calendar, with all its memorandums, is saved until the close of the year, and can be filed away and preserved as something that may be valuable. Printers or stationers can lay in a stock of these calendars, and print their customers' advertisements in the top space as desired, giving the printer a good margin and enabling him to fill orders for a first-class calendar at short notice and with very little trouble. Calendar may begin the first of any quarter and run twelve months. Samples and prices will be sent on application to Chicago. Hovelope Clasp Company, 170 Madison street, Chicago, whose advertisement appears clsewhere. Orders for these calendars should be placed early, and printers or stationers who are entitled to trade discount should inclose their business card or write on their printed stationery, so that their line of business may be shown.

THE WHITING PAPER COMPANY.

The products of the Whiting Paper Company, Holyoke, Massachusetts, are well known to the trade everywhere. It will be of interest to printers and stationers in the West and Northwest to know that a full line of these goods is carried by the Chicago branch off this mill, at 238 and 220 Adams street, and that anything needed in their line can be had promptly. In addition to the regular stock of flat writings, ruled goods, linens, bonds, superfines and cardboards, this branch carries all the special papers such as india proof, vellums, weddings, etc., and embossed cardboards of every variety of pattern and in all the latest shades. They also have in stock fancy stationery, envelopes, mourning goods, etc., and the lowest prices. Mr. F. J. Clampitt is manager of the Chicago house.

THE INLAND PRINTER ACCOUNT BOOK.

The Inland Printer Account Book, which has been advertised in our pages for the past two months, seems to be meeting with much favor, and those who have put it in use speak very highly of it. A great many printers have certain methods which they deem "good enough," and are inclined to look upon any innovation of this kind with disfavor. If they can only be started on the right road and induced to buy one of these books, they will not regret that they abandoned their old method of keeping track of the work passing through their establishments. The following letters have been received from people who have examined the work or have put it in actual use, and certainly indicate that there must be something in it. We advise those who are anxious to know exactly what the different jobs they produce cost them, to purchase one of these books at once and start on the new method.

I have examined The Inland Printer Account Book, and must say that I consider it he best book of the kind that has yet come under my notice. It is not only a convenient form of keeping printers' assessint in many respects, principally, however, in enabling the printer to itemize the cost of any special job, and, further, it will be a great assistant in figuring on jobs which may have to be duplicated. It seems to the assistant in figuring on jobs which may have to be duplicated. He seems to the printer who examines it will order one at once—Jones L. &c. & Elitor "Frinter's Alborn," Chicago.

Some time ago we were induced to purchase one of your printers, account books, and, after giving it a thorough trial, we feel in duty and to express our appreciation of the many merits of the book. It is simple and comprehensive, enabling an office to avoid the many petty leakages which are so apt to occur in a business embracing so many details as ours. We consider ours indispensable and do not see how any office could well afford to be without this valuable adjunct.—II. Schizchop Printing & Publishing Co., 2009 Daurhors street, Chicago.

After a thorough three months trial of The Inland Printer Account Book, I have no hesitation it so injury that in my estimation it is one of, if not the best system, a printer can use. By its use the cost—the principal part of a lob—is brought not boldy alongside the selling price; and I can safely assert that if every office in Chicago had this book and sed it as it was intended to be, and should be used, the prevailing minous prices for printing would soon be a thing of the past. For printers who desire to keep an accurate record of each job it is just the thing and cannot be too highly recommended.—Robbin Brother, Clithou and Van Borea street,

E. H. PFEIFFER, PHOTO-ENGRAVER,

This name is one which is fast winning a recognition in New Vork city, where the presence of so many old and well-known firms makes the way seem doubly difficult. Mr. Pfeiffer has had a long and thorough training in all branches of the business and is therefore prepared to do work as it should be done. Send to him when you want an estimate on any kind of engraving. His advertisement will be found on another pass.

IMPRESSION ADJUSTMENT ON PLATEN PRESSES.

Too much stress cannot be placed upon the importance of appliances on platen presses for quickly changing the impression. Well may printers of the old school, unfamiliar with the latest improvements, cry out against meddling with the impression serows. It was never intended that the old-style platens should be changed except at the beginning of a dull season, when there is plenty of time to spare. With the wedge platen adjustment, used on the best modern presses, the change from a light to a heavy impression can be made instantly and accurately. The patent impression regulators on the Golding Jobber can be set so quickly that the impression can be taken off after every job, thus saving type and time.

A NEW SPECIMEN BOOK.

"Displayed Specimens" is the title of the newest specimen book of Barnhart Brothers & Spindler, Chicago, the "copper-mixed" but "not-in-the-combine" typefounders. The idea of this book is a good one, suggesting as it does various combinations of their best type faces and borders, arranged in artistically set pages, each series on a page, with the sizes and prices shown in connection. There are fifty-four pages printed in various colors, and the whole work will prove an interesting study for the compositor as well as a useful work for the printer who wishes to invest in type. Copies of the work can be had from the home office or of any of the four branches.

A TIME-SAVER FOR PRESSES AND FOLDERS.

The "metallic tape coupler" is a device which certainly fills a "long-felt want" in the printing and publishing business, Its use enables the ends of tape on printing presses and folding machines to be instantly and a great deal better connected than by the unsatisfactory method heretofore pursued, that of sewing them together, and besides its advantages as a time-saver it possesses the very important one of perfect registration of paper, being so perfectly smooth that the paper does not strike it when it comes in contact with the parts joined. It will run over the smallest pulley. For durability, pliability, perfect registration, economy and time-saving there is no comparison between the two methods. H. L. Roberts & Co., 22 Duane street, New York, are the manufacturers, and their advertisement may be found elsewhere in this issue.

MEALS IN DINING CARS

Are one of the joys of travel. Well-cooked food, temptingly served, is prepared from elaborate menus that include all deli-



is clean, fresh and appetizing.
Owing to the complete through
train service between Chicago
and the East over the Pennsylvania short lines, more dining
cars run over them than over
any other railroad. All the fast
express trains carry cars of the

Pullman pattern. Meals are ready at seasonable hours, and may be partaken of by coach passengers as freely as by persons having accommodations in parlor and sleeping cars. Like all conveniences adopted on these lines, the dining-car service on them has reached a high standard of excellence. For details regarding the service apply to any ticket agent of connecting lines, or address H. R. Dering, Assistant General Passenger Avent, Chicago, Illinois.

THE SUFFOLK ENGRAVING COMPANY.

The Suffolk Engraving Company, of Boston, a specimen of whose work appears in this number, enjoys the distinction of being one of the largest and most successful houses in this line in the East. The beginning of its career dates back but four years, but in that time it has not only taken a place in the front rank, but has absorbed one of its former rivals, the Photoelectro Engraving Company. Mr. J. H. Stark, of this company, the oldest process man in the business, is associated with Mr. W. J. Dobinson, the former proprietor of the Suffolk Engraving Company, in the new firm. They have a splendle plant at 255 Washington street, Boston, and work intrusted to their care will be sure of careful attention.

THE MONITOR WIRE STITCHER.

On page 191 appears the advertisement of a new wire stitcher recently put on the market by the Economy Manufacturing Company, Chicago. This machine has a number of advantages which certainly entitle it to the consideration of those interested in the purchase of a stitcher.

WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at an unform price of 25 cents per line, ten words to the line. Price invariably the same whether once more interesting promptly on the 185 of each month, and no want advertisements for any issue can be received already and the 185 of each month, and no want advertisements for any issue can be received later than the 26th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra class.

A DVERTISING—I have made a specialty of writing bright, BUSINESS-BRINGING advertisements for printers—chiefly small primers and circulars that can be made economically. Can't I write some for you? My terms are moderate. ADVERTISER, Box 1975, Bostou.

CIRCULATION—Young man, 23 years old, wants position in the business department of a newspaper. At present in charge of a circulation of 17,000. Address "CIRCULATION," care ILLAND PRINTER.

Composition wanted—First-class job compositor to take position as working foreman. Must be good proofreader, thoroughly temperate, reliable and of good appearance. Office is first-class, neat and clean—three jobbers and cylinder. Permanent position for right man. Reference required. E. E. DARROW, New London, Com.

FOR SALE—A Bushnell electrotype power molding press, just built. Will be sold at a reduced price. Address "BUSHNELL," care INLAND PRINTER.

FOR SALE — A 65000 job plant in a southwest Texas city of costs that have been a considered to the cost of the cos

FOR SALE—A thoroughly equipped job printing office, in Louisville, Ky. Centrally located. Point system throughout. Good trade. Address' E., 'Lock box 643, Louisville, Ky.

FOR SALE—Campbell Intermediate cylinder press. Will print form 33 by 49. Address BROWN & BESLEY, INCORPORATED, 10 and 12 N. Canal street, Chicago, Ill.

FOR SALE—Very cheap, a complete book and job office, with fine stereotyping outfit; good established business, in a live city of 30,000. Death of proprietor the reason for selling. Address "C. H." care

FOR SALE—Well established, modern equipped, paying job office in Rochester, New York. Investigation allowed and particulars given; inventory about \$3,000 cash. Address "ROCHESTER," care INKAND PRINTER.

DEAL MASTERPIECES is the finest illustrated advertising sheet on the market. Elegant for Christmas supplement or for merchauts and advertising agents for fall and holiday trade. Sample and prices for stamp. GRIFFITH, AXTELL, & CADY CO., Holyoke, Mass.

PHOTOGRAPHY FOR HALF-TONE ENGRAVING — A pamphlet of 16 pages, giving instructions in regard to half-tone engraving by the enamel process, by a practical worker in this branch of the business. Sent by mail, postpaid, on receipt of price, 25 cents. Address THE INLAND FRINTER CO., Chicago.

PRINTERS AND PRESSMEN, send \$3 and secure a copy of book "How to Make All Kinds of Printing Inks and Their Varnishes." GEO. W. SMALL & CO., Kinney avenue and Wold street, Cincinnati, O.

DRINTING thoroughly taught at the New York Trade School, First avene, Stayseventh and Sixty-eight atreets, New York. Instruction comprises both newspaper and job work. The course in newspaper work includes plate composition, doublar work, setting advertise-paper work includes plate composition, doublar work, setting advertise-forms. The instruction in jobwork consists of all kinds of mercantile printing. Illustrated catalogue maled free on application.

PROOFREADER disengaged; news, book, job; experienced, practical, speedy, careful; would go in country. "McALISTER," general delivery, postofice, New York

TREATISE ON JOB PRINTING, for the proprietor, the journeyman and the apprentice. Contains a large number of valuable receipts, hints as to arrangement of office, insurance, cutting prices, running expenses, shuring stock, new methods for increasing your business, apprentices. Bound in teatherette. Price, postpaid, sp cents. SAMPLES OF JONGONE, searly bound with thibon, prisated on the plate paper, and the price of the

WANTED—A first class job printer; permanent position for the right man. Address, inclosing specimens of work, DISPATCH JOB PRINTING CO. St. Paul, Minn.

WANTED—A partner, first-class job printer. \$1,500 required; best western town, 40,000; business established three years. We can make money. Address "M. B.," care INLAND PRINTER.

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WANTED — Situation by all-around newspaper man, either in mechanical or news departments. Experience as foreman, reporter, solicitor. Best references. Strictly sober. Address "BOX 180," Oregon, Mo.

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\$1,600 CASH will purchase my model job printing office, worth \$5,000. Electric power; point system; outfit purchased from foundry in 1831. Would sell on time to responsible party. Printed description on receipt of stamp. W. B. CROMBIE, Lincoln, Neb.

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We charge 50 cents for a set of samples, or, if sent by mail, 90 cents.

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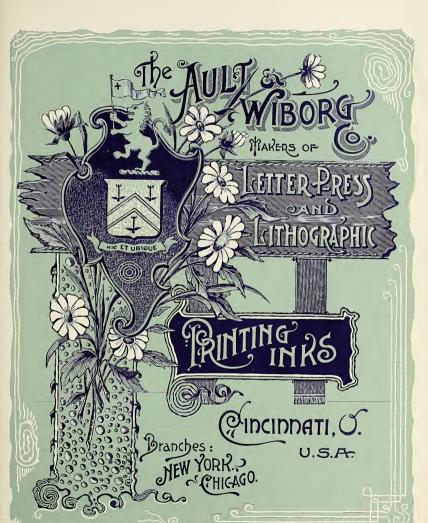
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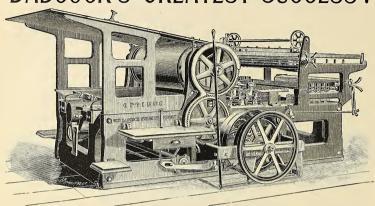






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"WHAT WILL 'SANTIE' BRING ME?"



THE ASCENSION.



Vol. XIV - No. 3.

CHICAGO, DECEMBER, 1894.

TERMS, Single copies, to ear

ARE THE TIMES RIPE FOR A NINE-HOUR DAY?

BY MANAGER



HAVE read with great interest in recent numbers of the various trade magazines, articles on a shorter working day, the most of them appearing to emanate from the employe's side of the house, and as I have not seen an equal number from the other side (at the

present moment I cannot recall a single one) I am going to try in my feeble way to present the other side—the employer's.

At the start I wish to say I am no pessimist. No one would hail with more joy than I the advent of a shorter day. My position as manager of a printing office makes me an employe as well as an employer. My salary is just as much to me as it is to any other man in the office; it is what supports myself and family, and what I am able to save is a nest egg for something better. If I could work less hours I should welcome it as heartily as the "devil."

The greater number of articles and letters to the magazines have been very much alike; an appeal to the typographical unions to take action that will result in the national convention deciding in favor of a shorter day. By whom are these articles written? Usually, I should say from their tenor, by a newspaper compositor; in most cases certainly the argument is from a newspaper compositor's standpoint. What do they know about the exigencies of the case as applied to job and book printing offices? What do the majority of news compositors know about the question? Comparatively little.

As the job offices come under the direction of the unions it is nothing but proper that the effect of a mine-hour day upon them should be carefully considered. The reduction of the working day to nine hours reduces the time and product ten per cent, and I

venture the assertion that there are more job offices today whose actual profits, after deducting depreciation, interest on plant, etc., are under rather than over ten per cent.

How is this loss to be equalized?

Employe answers, "Raise your prices for work." Easily said, but not so easily done. Let me give two reasons. Americans like to "shop." If the priets are raised, they will go the rounds of the printing offices until they find one where they can get the work done cheaply. "Ah," you say, "but it is another printer who cuts the price, the union is not to blame for that."

That brings me to my second reason, which is, amateur offices and offices run by late employes, who are in the most cases union men. These offices are usually located in a small room, at a low rent, have one or two job presses, the whole plant bought on long time of one of the many dealers who will make them as low figures as they will the larger offices for cash in thirty days; nothing to figure for superintendence, proofreading, bookkeeping, office expenses or power, and the proprietors satisfied to earn union wages or a very slight advance.

These are the offices that set the prices. Let me cite two cases that came under my observation recently.

The first is from an amateur office that has one job press and, besides the proprietor, one girl, who doubtless sets jobwork and gets not over \$7 per week.

A gentleman wanted me to give him a price for 10,000 sixteenth-sheet dodgers. There was at least three hours' composition on it and I quoted him \$to for the job, which I considered way down to hard pan. He laughed at me. "Why Mr. Amateur did the job befor for \$7,50."

The second instance was a stationer who asked me what I would print envelopes for by the thousand, he to furnish the envelopes. "One dollar per 1,000,"

said I. "You are not in it; Smith & Brown will do them for 55 cents per 1,000," was his reply. Smith & Brown are members of the union, attend the meetings and vote on questions of hours and wages.

Is this right? Can we who run large offices under great expense raise our prices in the face of such competition from union members?

I say, "No," and it behooves the unions to discountenance such operations and to use their best endeavors in stopping this wholesale massacre of prices. They can do it if they will use as strong methods as they do with their employers.

Some writers say that the building trades have shorter hours and so should printers. I infer from that that they mean the builder can afford to let his men make nine hours a day's work, and if they can an employing printer can. Let us analyze the two trades. The builder has a contract to build a house. His shop is an old dilapidated building in an out-of-the-way street and his rent is nominal. He carries no stock, When he wants lumber, brick, nails—in fact, any-thing—he gets them of the dealer and uses them immediately. The journeymen own their tools, so he doesn't have any money invested in that way. His invested capital is very small as compared with his work.

How is it with the master printer who employs a large number of hands? He is obliged, by the very nature of his business, to be situated in a central location at a high rent, furnish materials, power, light and heat for his help. The journeymen own a composing rule, tweezers and bodkin. The employer furnishes everything else. He has thousands of dollars invested in materials and presses, which are subject to a very great depreciation in value yearly—in fact, the whole plant should be changed at least every fifteen years or it is not up-to-date. All of this valuable plant is in the hands of his employes, who can, by negligence, add largely to the percentage of depreciation.

In what other manufacturing industry will you find such conditions?

I have heard journeymen say that if they had a mine-hour day they would do as much work as they now do in ten hours. Granting they are honest and are at present working for their employer's interest by giving him their best endeavors for ten hours, I say that it is impossible. If it were possible in the composing room it would not be in the pressroom, and when those two departments are not running in unison a loss is inevitable.

Presses are capable of turning off a certain number of sheets per hour; this cannot be increased without detriment to the press and a consequent loss of valuable machinery, hence there is a reduction of ten per cent in the output. This might be remedied by additional presses, but such a remedy would be very expensive, for more machines means more pressmen and feeders, additional floor-room, power, etc.

No, I do not think the times are ripe for a ninehour day, and the above are some of my reasons. Written for THE INLAND PRINTER

LINOTYPE METAL.

BY A. L. BARR.*

WITH the addition of improved machinery, higher art and the continual demand for speed and simplicity in the publication of the modern newspaper comes the further demand for a more perfect knowledge of the requirements to obtain the desired results.

The time has come when the stereotyper no longer holds his position on the size of his muscle, regardless of brains and experience. He must know all about metals and machinery, for let me warn the stereotypers that the day is not far distant when the majority of the work they are now doing by hand will be done by machinery. The latest addition to the stereotyper's responsibility is the care of the linotype metal, and I would ask, How many know anything about the metal needed and its care? In the early part of the present year, this department contained an article on metal that ought to have been valuable to all stereotypers; but as it spoke of metals in general required for stereotyping and electrotyping, we will now devote some attention to linotype metal.

There are a great many different ideas as to what kind of metal should be used and how it should be handled. Some will tell you to use the same metal you do for stereotyping, while others consider that it should be kept separate and given different treatment. Let us review what is required of the metals for both purposes, and see if their objects and purposes are in common.

The stereotype metal for newspaper work is run in a large body and has to be soft to be able, in case the plate gets sprung in handling, to form itself to the cylinder after a few impressions are taken. It does not require that it should be very hard, as soft blankets are always used on rotary presses. The plates are so large, and the metal so thick, and having a large gate or tail, giving the dross and dirt plenty of opportunity to rise to the top, it is not absolutely necessary to keep newspaper metal in as fine condition as type metal. But how about linotype metal? In the first place, it should be fine grained - that is, it should be properly mixed and should contain no foreign substances. Almost any kind of metal will make a linotype bar; but take a magnifying glass and see if the bar is square and smooth; doubtless you will find that it is not, and this is a very important factor. Another difficulty is, if the bar is not properly made it will "grow" so fast that if you have some matter that stands a few days it will be the thickness of a thin matrix paper higher than that set every day. Another thing that causes a great deal of trouble is the dirt in the metal. I have seen three or four machines choked at one time, caused by the oil used in the metal and on

^{*} Note.—The attention of the reader is directed to the department of electrotyping and stereotyping conducted by Mr. Barr on another page of this issue.—Hp.

the machine. I think linotype metal should be kept separate, and should have the best of attention to get the best results. What is it but a type machine on a large scale, and who would think of taking old stereotype metal to make into type? A type molder would tell you that you were crazy if you were to advocate such a thing; but some who have no knowledge of metals say that inasmuch as the linotype metal is to be used but once or twice, it does not follow that it should be as fine as type metal. This I will admit. If it did there would be very few machines in use today : but although it does not need to be as fine as type metal, it should be much finer than ordinary stereotype metal. For comparison in regard to the use of metals I would ask, Who would use electrotype metal for stereotyping? It is just a little inferior, but no more so than the difference between good linotype metal and stereotype skimmed off all the dirt, sprinkle a little blacklead (plumbago) on the metal and stir well; also rub a fittle plumbago on the molds before pouring the slugs, and if you can get the machinist to use plumbago on the machine, that is, on the parts that become hot, you will find that your metal and his machine will give better satisfaction. Make your metal harder than for stereotyping.

Written for THE INLAND PRINTER.

GOVERNMENT PRINTING OFFICE JOBROOM. BY HARRY C. YETTER.

THIRTY-FOUR years ago Congress passed a joint resolution authorizing the establishment of the government printing office at Washington. From a small affair it has steadily grown in dimensions until today it stands as the largest establishment of its kind



Half-tone by Paul Bracht, Chicago

POMPTON DAM, POMPTON, NEW JERSEY.

Photo by Vernon Royle.

metal. Now, should anyone insist on using electrotype metal to stereotype with, he would be laughed at for his ignorance, yet some are trying to accomplish virtually the same thing by using stereotype metal in their linotype machines. Some will say, "I have been using stereotype metal and have had good results." If you have, you will find at the end of the year that it has been very expensive, and also you will find that had you kept the linotype metal separate the results would have been more satisfactory in all particulars.

In regard to the care of linotype metal. In cleaning it, care should be taken to use only a high grade of oil to burn off with, as any engineer will tell you that if you get a low grade of oil on a machine that works on a dry heat, such as a gas engine, it will prove disastrous as it will form a crust over it and cause the machine to choke up. After you have burned out and in the world, employing 2,910 persons, and maintained at an annual expenditure of \$3,542,222.80.

Having undergone many changes in the past, required by the steady increase of public printing and binding, it is destined to attain a still higher degree of efficiency under the business-like management of the present Public Printer, Mr. Th. E. Benedict, whose record as an efficient public official is already established.

Within this great institution of mechanical art is one department of which little has been written, and which is indeed a perfect hive of busy workmen. It is known as the jobroom.

This department occupies a space of 50 by 125 feet in one large room and is valued at \$125,000. As a branch department it is under the direct supervision of Mr. J. Louis Ulrich, whose portrait accompanies this article, and who is ably assisted by Messrs. James B. Knapp and Robert Sommers.

Mr. Ulrich was born in St. Louis, in 1862, and learned his trade in that city. He afterward removed to Chicago, where he has been identified with some of



J. LOUIS UI,RICH,
Foreman Government Printing Office Jobroom, Washington, D. C.

the leading establishments, and this department, under his management, while not as extensive as many private offices, has a record for turning out an immense volume of work, and it is doubtful if any private office of could proportions can present a favorable comparison.

Here system, uniformity and rapidity has been obtained with a high degree of perfection, so much so that it has been said by many of experience that the work of a compositor has been enhanced fully thirty per cent.

Many will be surprised to learn that this department, occupying the small space that it does, with but so men at work, turns out all of the stationery and blankwork for the various branches of the government. This force of men, all of whom are picked from the main divisions for their ability, is divided as follows:

Foreman and assistants
Bookkeepers I
Time clerk I
Proofreaders 6
Copyholders 3
Make-up men 4
Stone men 5
Distributors
Compositors
Laborers 3
<u> </u>
Total80

The average pay roll per month during the last fiscal year, ended June 30, 1893, was \$6,866.72, while the average expenditure per month for materials, sorts, etc., was but \$125.

The salaries of employes above compositors range from \$5 to \$3,60 per day, while for compositors the uniform rate of \$3,20 per day is fixed by law for timework, the hours being from 8 A.M. to 5 P.M.

The class of work turned out is chiefly of the stationery and blank book description, similar to that used by railroads. Fine bookwork is quite frequently given this department, when it is above the ordinary publications of the government; but, as a general rule, this class of work is executed by the other divisions, this department being reserved for jobwork.

All work for the government has a style peculiarly different from any other, and it might be said that it is all intricate and complicated, requiring trained experience and ability. Display work, or work of an artistic character, is not an important feature, and the ability of the compositor is exercised in other directions, such as the handling of a huge blank of complicated tabular rulework, etc.

As has been said, system and expediency has attained a high degree of perfection, which is probably due to a few very simple rules. The Public Printer has the right by an Act of Congress to determine the style and character of all departmental work, and as a consequence the departments are compelled to make their copy conform to specific regulations which are issued for the guidance of all having the preparation of copy in hand.

Fanatical ideas are easily disposed of and never tolerated, neither is a job reconstructed or torn to pieces after it has been submitted by proof. Due regard is given, however, to copy, providing such can be done without detriment to the expediency of the work.

In the matter of blank books, great advantages over private offices have been gained. Jobs of this character are set before being ruled and are always made up to standard sizes of paper. The office is equipped with an abundance of material for this work, such as leads, slugs, furniture, etc., cut to lengths suiting the various sizes of paper. Valuable time is not wasted adjusting matter to delicate feint lines, the ruling being easily done after printing.

The writer, who has had an extensive experience in many large offices and who is now an employe of this department, is of the opinion that in the simple manner of handling the composition alone fully one-fourth of the time of a compositor in a private office is saved.

In all jobs requiring brass rule, rules are never pieced, thereby preserving neatness and perfect joints.

Proofs are read twice by copy by two readers and revised by a third. "Department Proofs" are sent out when called for and are held to relieve the proofreaders of the responsibility except in case of glaring errors.

Jobs sent to the pressroom are expected to be finished, so far as the composition is concerned, and are only revised for position, etc. Under such a system, of which this is but a brief description, an immense amount of work has been executed, all of which is more or less complicated and intricate, proving conclusively that under proper management the work of a compositor can be made much more than ordinarily profitable to an appreciative employer.

The following table, taken from the books of the Public Printer by permission, will give some idea of the work executed for the fiscal year, ended June 30, 1804:

Statement of approximate cost of work executed for the Executive and Judicial Departments of the Government, for the fiscal year, ended June 30, 1893.

Departments, etc.	*Printing.	Paper.	Blank books, binding, ruling, etc.	Total.		
Treasury Department	\$176,542 19	\$48,207.19	\$121,766.56	\$346,515.94		
	70,828,58	18,104.02	38,912.93	127,845.53		
	50,598.01	4,907.81	15,357.03	70,862.85		
	67,861,58	42,539.93	45,805.32	156,206.83		
Patent Office Postoffice Department Agriculture, Department of State, Department of Justice, Department of	211,482,88	14,908.70	22,154.91	248,546,49		
	75,750,35	61,088.59	80,890.83	217,729,77		
	48,857,60	19,578.12	15,354.40	83,790,12		
	26,306.91	1,014.95	7,335.62	34,657,48		
	7,711.53	671.09	1,578.08	9,960,70		
Supreme Court of the United States Court of Claims Supreme Court, District of Columbia	6,132.17 11,270.81 582.77	76.90 148.60 30.54	331-47 459-31 339-45	6,540.54 11,878.72 952.76		
Library of Congress	310.20	234 74	10,529,18	11,074.12		
Executive Office.	1,427.58	160.80	348.30	1,936.68		
Labor, Department of	3,490.82	1,048.93	2,047.23	6,586.98		
National Museum	9,328.52	1,331.63	981.70	11,641.85		
Public Printer	4,701.20	827.55	1,718.09	7,246.84		
Total	773,183.70	214,880.09	g65,910.41	1,353,974.20		

^{*} Includes composition and presswork.

These figures, however, cannot be taken as exclusively for the job department, as several items are included not properly belonging to this department, as for instance the amount opposite the Patent Office, which includes the printing of the Patent Office Gazette, executed in another department by itself. But with a few exceptions of this character it can be taken as the business of this department.

Columbia Typographical Union, No. 101, which exercises a jurisdiction over the men employed, has every reason for being proud of the record attained by its faithful members.

It has been estimated that the government, since the abolishment of the old contract system, has saved thirty per cent by doing its own work, and while many are of the opinion that the amount of expenditure each year is large, an examination of the vast amount of work turned out will quickly disperse this idea.

There remains but one reform yet to be adopted and that bids fair to become a law; it is the placing of the office under some system of civil service, or other reform equally good, which will prevent the wholesale discharge of competent men every time there is a change of administration.

It is known that the President as well as the Public Printer favors this idea, and it is to be hoped that some solution of the problem will be found in the interest of those who honestly and faithfully perform their duties irrespective of their political affiliations. Written for THE INLAND PRINTER.

SHOULD HALF-TONE NEGATIVES BE MADE DIRECT FROM COLORED ORIGINALS?

BY W. H. HYSLOP.

It sometimes happens in the course of business that a half-tone cut be made from it, and that there be a specially good job made. It almost always happens that when the cut is handed over to the customer his expressions are not those of pleased surprise, but very much the reverse. It is useless to point out the many technical beauties of the cut; he does not see it that way, he can only say that it is quite unlike the original, and although he may end in taking and paying for the work, it is done with great disastisfaction.

Some little time ago we examined a cut and proof taken under such circumstance, and although the cut was technically excellent, still it did not in the least express or bring out the color values of the original.

Two figures in the original had red cheeks mixed with the healthy browns due to exposure in the open air, and really they were a not bad-looking couple, but in the proof they looked for all the world like a pair of "cullud pussons," bar the nose.

According to ordinary methods nothing different could have been done, and no better work could have been turned out, and yet it was certainly far from being satisfactory, and for this reason we answer the query, "Should half-tone negatives be made direct from colored originals?" in the negative.

Collodion will not give the flesh tints, reds and browns; it will make them entirely black, and the only method whereby an approximate and passable result can be obtained is to first of all take a negative on a slow ortho or isochromatic plate, say Cramer's slowest, and from that a silver print. It is quite unnecessary to use yellow or other colored screens, the slow plate will give in itself all the effect required, and from which a result may be obtained of which the engraver need not be ashamed.

Some photo-engravers may consider it quite outside their province to use dry plates in their establishment, in which case they may request the customer to have the negative made in such a way as we have described, but they must insist upon its being made in this way and in no other, for ordinary photographic dry plates will not give the effect—it must be a slow orthochromatic plate.

It is very convenient for a photo-engraver who has an occasional colored subject to work with, to have a box made whereby he can make his half-tone from a transparency. This is very easily done and is adaptable to either day or electric light.

Having such a piece of apparatus it is quite a simple matter to take a negative on the dry plate from the colored original, make a transparency by contact, and from that make the half-tone negative.

From the paying point of view, which is really what is most generally considered, the first two or three cuts might not pay, but the later ones would, because there would be more of them to do, as the reputation for faithful reproduction of color values increased, as increase it would under such action.

It is quite worth the while of photo-engravers to consider these methods; they cost little and will add both to reputation and bank account.

Written for THE INLAND PRINTER.

SOME HOLIDAY PUBLICATIONS.

BY W. IRVING WAY.

The diminutive pamphlet of 1859 (Quaritch) and the ponderous folio of 1884 (Houghton, Mifflin & Co.), are the extremes that meet in the reduced—but still very plump—issue of Mr. Vedder's edition of Fitz Gerald's "godden Eastern lay," the "Rubáiyát of Omar Khayyám." With Mr. Vedder's designs many readers are already familiar, and to those who were mable to possess the expensive original edition, the present one in reduced form, and at moderate price, must come as a grateful offering. The reproductions have been made with great care from the original drawings, and seem to have lost nothing by the process, unless, perhaps, a little of that sumptuousness belonging to the edition of 1884.

From a note we learn that Mr. Vedder, while using the text of the fourth edition, has departed from the strict order and has made occasional slight changes in it, "interpolating, indeed, a verse of his own (number 44)." This verse may interest those who have not seen it:

"Listen—a moment listen! Of the same
Poor Earth from which that human Whisper came,
The luckless Mould in which Mankind was cast
They did compose, and call'd him by the name."

In the first edition of the "Rubáiyát," stanza XVI reads,

"The Worldly Hope men set their Hopes upon Turns Ashes—or it prospers; and anon, Like Snow upon the Desert's dusty Face, Lighting a little hour or two—is gone."

In all three of the subsequent editions the last line reads:

"Lighting a little hour or two-was gone."

But in Mr. Aldis Wright's "Letters and Literary Remains," based on corrected copies of Fitz Gerald's works, the last line of this stanza reads as in the original edition, "is gone." In the text written by Mr. Vedder to accompany his drawings "is gone" is the fourth of while in the printed text at the end, the fourth Fitz Gerald edition has been used. Clearly "is gone" is the correct form. Fitz Gerald's sketch of the Astronomer Poet, including the supplemental note to the second and third editions, is retained; and the very interesting biographical sketch of Edward Fitz Gerald by M. K.—which, we believe, was included in the original edition containing Mr. Vedder's designs, as also in the 1888 (Houghton) edition—has also been retained.

did not live to see Mr. Vedder's drawings, begun at Rome in May of the same year. It would interest posterity, now so curious concerning the English Omar, to know what he thought of them, as he had his notions about art as about so many other things. Indeed, he was a very excellent judge of pictures.

The reputation of these Fitz Gerald quatrains has been of slow growth, but the modest pamphlet of 1859

has finally come to have a literature of its own. Some day we shall have Fitz Gerald societies (there is already an Omar Khayyám Club), and the poettranslator may ultimately reach the dignity of popularity among the ladies. When that time comes. as it surely must, the edition with the Vedder illustrations will occupy a more con-



ARTIST'S SIGNATURE, REPRODUCED BY PERMISSION OF THE PUBLISHERS.

spicuous place in the literature of the subject than it does today.

Another book from the Riverside Press which holds its place in the affections of readers is Mr. Aldrich's "Story of a Bad Boy." This comes out in a new dress of type, new binding, and illustrations by A. B. Frost, "greatly liked" by the author, as they must also be by the "army of youthful readers" - the "whole boyish tribe, the small apple-eating creatures who are destined apparently for the disturbance of a peaceful world "- with whom the book has long been a deserved favorite. One does not need to be a youth to enjoy the story, or the introductory lines supplied to this edition by Mr. Aldrich, an unbeliever in prefaces. Indeed, we agree with him that "there was a morning bloom" upon the text of his little "Seaport comedy" as originally cast, which, however faulty, "he could not touch without destroying." Even the title, often misunderstood by those who have not read the book, could not have been more happily chosen; and if it is only the unearthly good who die first, then Mr. Aldrich's boy will never die in the affections of those who love the natural and the human - the sort who refuse to send their "pocket money to the natives of the Feejee Islands, but spend it royally in peppermint drops and taffy candy."

"P'tit Matinic and Other Monotones," Mr. George Wharton Edwards calls his companion to the "Thumb-Nail Sketches" of a year ago. With these little sketches of life on the Nova Scotia coast, the frontispiece in color, and the other exquisite illustrations by the author-artist, we shall have little to do here, further than to say, in Mr. Edwards' words, that as to the island of "Ptit Matinic," the reader is like to hunt for it on the map in vain, "lying as it does a mere speck at sea, ten miles from the nearest point of



land, and eighteen miles from any town." And as to the printing, one need only say that De Vinne did it, and that the little volume bears the imprint of The Century Company. But as to the binding of sheepskin in embossed gold, that is a different matter, and our reproduction, though of actual size, can only faintly indicate its charm and beauty.

Those of our readers who examined the book bindings exhibited in the French section at the World's Fair may recall the remarkable designs in the Gruel cabinet of veau ciselé. On one of the specimens the portion worked in relief was painted in old gold. The effect of Mr. Edwards' design is quite like the French example, though of course more simply wrought and the gold more brilliant. The embossed portion of the design, we need not remind our readers, is exceedingly decorative and recherché. In Japan the use of stamped leathers, that is leathers stamped with figures in relief, are quite common; and some of the designs, especially those of chrysanthenums and other flowers, are very beautiful. Those of insects, and other creeping,

squirming things, suited to such subjects as Poe's tales, are not so agreeable to contemplate. In France these stamped leathers are coming more or less into vogue in connection with bookbinding, and we should be grateful to Mr. Edwards and his publishers for their innovation in the present instance.

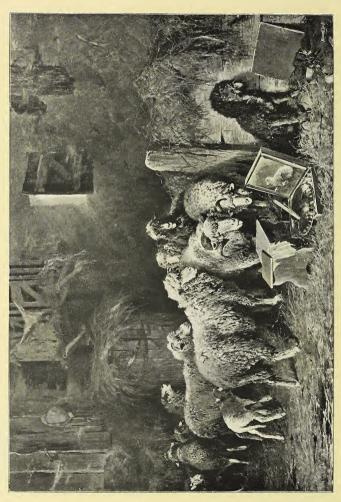
We wish our design might show both sides of the cover, as the back differs in design from the front, being without the title and more Chippendaleish. If Mr. Brander Matthews had been writing his entertaining article on the binders' art for later numbers of the Century he must have included this design as one of the most advanced examples of commercial bookbinding.

Mr. Hugh 'Thomson's new Christmas book is a collection of "Old English Songs" (Macmillan & Co.). We speak of this book as Hugh Thomson's because the editor, Mr. Austin Dobson, with his usual modesty, intimates that his office in the main is to make running comment on the pictures and on the verses which the artist has chosen for embellishment. Mr. Thomson, if he had a voice in the matter, would doubtless credit Mr. Dobson with the selection of songs, however. They are to Mr. Dobson's taste, and his "running comment" is quite as felicitous as are the embellishments. Readers of Walton's "Complete Angler," and of the books of jolly John Gay, are familiar with several of the songs, and we all know the anonymous "Oh! dear! what can the matter be?" but Fielding's "Hunting Song" and "Sir Dilberry Diddle" antedate "Sweet Marie" in popularity, if, indeed, they were ever popular in America. "Sir Dilberry" has been hit off most fancifully by Hugh Thomson, the design accompanying the following stanza being in his happiest manner:

"He dreamt, Fame reports, that he cut all the throats Of the French as they landed in flat-bottomed boats, In his sleep if such dreadful destruction he makes, What havoc, ye gods! we shall have when he wakes!"



The new Macmillan & Co. edition of Miss Austen's "Pride and Prejudice" contains some of Mr. Thomson's best work.





(Entered at the Chicago postoffice as second-class watter) A. H. MCOUILKIN, EDITOR.

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CHICAGO, DECEMBER, 1894.

The fractor Penyrus is issued promptly on the first of each month, and will spare to endeavor to fruith vialuable news and information to those interested professionally or incidentally in printing, engraving electrotyping, shookbinding and in the paper and sationery sending news from their section of the contray pertaining to the above meaning the properties of preferring the properties of preferring the properties of preferring the properties of the proceedings and the properties of preferring the process of the properties of the preferring the processing the properties of the preferring the processing the properties of the preferring the preferring the preferring the preferring the processing the properties of the preferring the properties of the preferring the processing the processing

SUBSCRIPTION RATES.

Two Dollars per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

Susscriptions may be sent by express, draft money order or registered to the control of the co

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make foreign money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and type-founders throughout the United States and Canada.

Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCov, 54 Farringdon Road, London, England.
ALEX. COWAN & SOSS (LIMITED), General Agents, Melbourne, Sydney
and Adelaide, Amistralia, and Dunedin, New Zealand.
G. HEDPLER, Grimmaischer Steinweg 3, Leipsic, Germany. Mit benfelben fünd auch der Marjorqu und Maltiège Spirittion betreffen ba tidigten.

A SHORTER WORKDAY AS VIEWED BY THE EMPLOYER.

XYE direct the reader's attention to an article appearing elsewhere in this issue, giving an employer's views on the question, "Are the Times Ripe for a Nine-Hour Day?" The contention for a shorter workday has been long and spirited, clearly demonstrating that in this as in other matters there are two sides to the question. The supporters of the measure base their claims of its feasibility upon the acknowledged superiority of the machinery now in use; the

perfection of labor-saving devices of all kinds; and the introduction of system into the manner and methods of dispatching business in well-ordered printing establishments, all resulting in a great saving of time which nobody in particular reaps any benefit from. Our correspondent does not attempt to meet these arguments. but if he fails in this direction he succeeds in emphasizing a few of the evils which constantly confront the employer, and which interest employer and employed alike.

When our correspondent refers to a class of "emplovers" who do not employ, be they amateurs or journeymen printers, he brings to view one of the greatest obstacles with which the legitimate employer has to contend. It is here where the reckless cutting in prices and consequent demoralization of the printing business has its inception, and it is here where the most obstinate hinderance to the establishment of a shorter workday, or any other material reform for that matter, will be found. In this justance what is meant by the legitimate employer is one who devotes his attention to the business affairs of his establishment, employing journeymen printers, pressmen and the like to execute the mechanical work. He has a pay roll to meet, a contingency which has no terrors for the journevman or amateur who sets up in business for himself with the determination of doing all his own work, mechanical and otherwise, working an eight-hour day when the state of trade will permit — and advertising the fact when it will redound to his advantage - but working fourteen or sixteen hours a day whenever he can corral enough orders to render it necessary.

We have no desire to be understood as wishing to discourage the laudable ambition of a journeyman printer to engage in business for himself. Such an ambition is highly praiseworthy and commendable. Still, there is no denying the fact that when he succeeds in establishing himself as a proprietor he unwittingly assists in creating a condition extremely detrimental to his own prospects of success. During that stage of his career when he performs all of his own labor he can and does take orders at figures that would impoverish him later on, when his business increases to an extent which warrants his employing help, Then he encounters the difficulty of reëstablishing prices which he himself helped to lower, or perhaps he does not immediately recognize the necessity of his doing so. At all events, he has contributed his share to creating a demand for cheap printing.

It must be obvious to all discerning and fairminded craftsmen, whether employers or employes, that the facts touched upon here must be taken into account when the question of a shorter workday is under consideration. It would, perhaps, be unfair to hold any organization of printers responsible for a man's conduct after the man becomes a proprietor. It would appear to be the duty of the employers to take charge of him then. Their failure up to the present time to educate the new proprietor to a safe line of policy regarding business ethics has caused untold confusion in the past. Can this be remedied in the future? Every person whose interests are interwoven in the printing business is vitally concerned in the solution of this question.

IDEAL TRADE USAGES.

THE employing printers of Chicago, at the meeting of October 25, received from its Committee on Trades Usages a preliminary report, which was ordered to be printed and distributed to the employing printers throughout the city with a solicitation for comments or suggestions thereupon. The report contains much valuable and suggestive material and is highly creditable to the committee making it. Among other recommendations the practice of figuring on work that the office is not fitted to do is considered unwise. "Better to refer the customer to an office that can do it to advantage, and when this is done carefully, gain the friendship of both customer and fellow craftsman."

"Estimates calling for detailed specifications of separate value of the paper, composition, electrotyping, presswork, ruling, binding, etc., should always be refused. These details the customer has no right to. Giving these items away is one of the surest methods of provoking unfair competition."

"A master printer has the right to demand the names of all who are estimating on the work offered for competitive bids. In many cases this would relieve him of the trouble of making the calculations. He should also demand to know at what price the work is finally awarded."

We believe if the Master Printers' Association succeeds in enforcing the recommendations of the above paragraphs quoted from the report, it will have accomplished what has heretofore been considered an impossibility — the establishment of good faith among competitors in trade.

ART IN TYPOGRAPHY.

N appreciative correspondent, whose letter will be A found in another column, has been pleased to commend the enterprise of The Inland Printer for what he terms "the distinct service it is doing the employing printer as well as the workman in encouraging a higher standard of taste in matters typographic," and makes special reference to the competitions for type display which have been a feature of this paper for some time past. We take this opportunity to reflect upon the very evident fact that the present and future taste of skilled printers will be marked very largely by simplicity and strength of design, and less by oddities and efforts to do impossibilities with intractable material, in which they have wasted their time and talents in the not distant past. The competition of which the award is announced in this issue had in the neighborhood of eighty-five entries, and a careful examination of the specimens gives evidence of the

high standard of taste in typography in this country at the present time.

The thoughtful student of such matters, however, cannot fail to be impressed by the fact that both "employing printers and workmen" do not approach the subject of artistic type display with due consideration of its importance - that is to say, no aid apparently is sought to cultivate the artistic sense outside of the printing office. In other industries wherein original and artistic designs are a factor of the greatest importance, no phase of art study is neglected; every effort is made to master the theory and practice of design, and to study the laws of form and color. Valuable and suggestive text-books on designing and its practice can readily be procured, and by aid of these and a judicious selection of apprentices as to proper qualifications, the "job printer" of the future may find a genuine place in the artistic world which otherwise might be granted only by a species of indulgence.

THE THREE-COLOR HALF-TONE PROCESS.

In the daily press and in the various craft magazines devoted to printing and the allied industries, the three-color half-tone process has been discussed with more or less intelligence for many months. On another page of this issue will be found an example of three-color work which in itself shows to what degree of perfection the process has so far been brought. It is printed in the three primary colors, red, yellow and blue. Though the process in its principles is not entirely new, and thousands of dollars have been spent by experts in experimenting for large establishments to make it commercially useful, its profitable application was so far hampered by the extensive handwork necessary to obtain anything like a facsimile of the original.

The plates from which the illustration under discussion was printed, are the result of straight camera work, that is, the colored original has been copied direct and no retouching on the negatives or tooling of any kind on the copper plates has been done; and the etchings were made straight from the negatives, without artificial stopping out or other expedients.

It will interest our readers to learn that Mr. Paul Bracht has reproduced the picture from a lithograph printed from fourteen stones, the fourteen different shades of colors being shown on the margin of the original (which was printed for the government), thereby proving that so many colors were necessary to make the fish appear in its natural likeness. Mr. Bracht is said to be an expert in his line, and he has devoted his time for the last two years exclusively to improving and perfecting this process, and now claims that he is able to handle it with an absolute certainty as to successful results, whereby its practicability becomes an established fact.

As said before, the general principles of this process have been partially published from time to time and many photographers assume that they know the process, and yet Mr. Bracht claims the fact remains that no one has attained the perfection of the illustration shown. Mr. Bracht claims to do his work in some different way from what is generally believed to be the case, and his claim reminds us of the claims put forward by half-tone operators in the earlier stages of their profession. There was not one operator at that time who did not say he had his own formulas and his own particular way for obtaining the desired result.

THE INLAND PRINTER has followed closely the development of the three-color process from its incipiency, being well aware of its immense commercial value, if it could be brought down to a point where it could enter into successful competition with lithog-raphy of the highest class. For this reason we have taken much interest in the endeavors of Mr. Bracht and others, giving them a great deal of encouragement wherever we could, and we are much gratified now to be able to publish for the first time a specimen that shows the satisfactory progress that has been made in this line of process work, opening up an entirely new field for the printing press.

ARBITRATION AND CONCILIATION.

HE desire of all classes of the people to find a peaceful method of settling labor disputes is evidenced by the frequency with which conciliation and arbitration are being discussed. On the 13th and 14th of November, a notable discussion of these subjects took place in Chicago, the speakers having been drawn from all classes of society, and from nearly every section of the country; students, scholars, economists, employers and employed being represented. It is one of the most encouraging signs of the times that the public evince so lively an interest in the matter, for of course it is only through the influence of public opinion that good can come from such a movement. When the people realize that strikes and lockouts are detrimental to their interests, then strikes and lockouts will cease, and not before. Legislative measures are well enough in their way, but they will be useless unless backed up by a healthy public opinion.

THE WORLD'S FAIR DIPLOMAS.

MR. GEORGE WILLIAM CURTIS, writing to the Chicago Record under date of November 17, says: "The engraver who has the diploma of the World's Fair in hand has very nearly finished the plate and will be able to hand it over to the printers in a few days; but it will be at least two months before the finished parchments can be delivered to Mr. Thatcher in the bureau of awards. Then the text of the awards made by the jurors will have to be printed in each separate diploma by some process not yet decided upon. This will require several months, for the total number to be issued is nearly 30,000. The committee on awards is much puzzled to decide how this work shall be done. Some of the members thought the name of the exhibitor and the text of the awards should be

inscribed with a pen; but that would be an interminable task. Then it was suggested that typewriters of unusual size, large enough to receive the sheet without injury, be constructed and furnished with fancy type, but none of the manufacturers of writing machines could give satisfactory guarantees, so I believe it is about determined to have the text inscribed by the ordinary printing process, the type being set and corrected and only one impression taken. This looks like an unnecessarily long and expensive job, but I understand it will be quicker and more economical than any other that has been considered."

It will be distressing, perchance, to many exhibitors who are entitled to these diplomas, that so much trouble should be taken to issue them at this date, rendered comparatively valueless as they are for advertising purposes by the lapse of time and pottering restrictions,

The dies for the medals, we are told, are nearly completed and the work of stamping will soon be commenced. The medals will be distributed by the Secretary of the Treasury and the first lot is expected to be ready early in the new year. The bureau of awards is now preparing a list of the exhibitors entitled to them, which will be certified by Mr. Thacher and delivered to Assistant Secretary Curtis, who has charge of the mater. It is probable that the foreign exhibitors will be given the preference in the distribution, as a matter of courtesy.

Mr. John Boyd Thacher will sail for Europe in December, but it is not anticipated that the foreign exhibitors will make any unusual demonstrations.

CIVIL SERVICE RULES IN THE GOVERNMENT PRINTING OFFICE.

ORGANIZED labor is in a paradoxical position in regard to the government printing office. Influential enough to make the department employ union workmen only, it in turn bows submissively before the rapid ax of alternating administrations. Charges are made of the poor quality of work done in the office, but let this be as it may, certainly no exception should be taken if the charges are true, the conditions being such as they are.

Members of the typographical union are earnest in their demands that civil service rules should apply in the government printing office, and in this they assuredly have the sympathy of all unprejudiced and thinking citizens. As organized labor (we use the term in its largest sense), at peace with itself, would be one of the most colossal forces to secure national and municipal reform, doing away with the spoils system, we trust that if the trades unions "go into politics" it will be with an austerity permitting of no entanglements with matters outside their proper and declared purpose. The connections which advocates of theories desire to make with trades unionists, have, with little exception, elements of discord in them that are exceedingly ominous, and the protests made against merging in politics show that many hold this opinion,



tan-tone by Crosscop & west Eng. Co., Philadelphia.

THE HOUSEHOLD PET.

Written for THE INLAND PRINTER.

WHIM VERSUS PRINCIPLE.

BY F. HORACE TEALL.

CONSCIENTIOUS proofreaders are often confronted with the perplexing problem of dealing with the whims of authors and editors. One of the most difficult phases of the problem arises in the fact that proofreaders themselves are, equally with the authors and editors, possessed of whimsical notions, and the two sets of whims clash.

What shall the conscientious proofreader do? He cannot let everything go unchallenged just as it is written; if he does, he is not conscientious in the true sense of the word, though of course writers should know what they want, and should write their matter just as it is to be printed.

The only way successfully to combat unreasonable whim is by opposing it with true principle; yet even this will not always succeed. When a clear statement of principle fails to convince a writer that he is at fault, of course the proofreader must yield, often to his great disadvantage. All intelligent people know that printed matter passes through the hands of a proofreader, and they naturally attribute to his carelessness or incompetency all errors in printing. Examples are not lacking.

A paragraph in a magazine just issued amounces that "the poet Will Carleton has established a monthly magazine, and calls it Everywhere." This is not a true announcement of the name, as Carleton splits it into two words — Every Where— and the word is so barbarously split each time it is used in his periodical. Anyone noticing this form every where in print would naturally wonder why the proofreader did not know better. It is a matter of personal knowledge that in this case the reader did know better, but Carleton stuck to his whim, saying that he had a right to make where a noun, whether others considered it so or not,

The New York Tribune of November 9 says, with reference to political action, but in words equally applicable otherwise: "There is nothing that we know of in the Constitution of the United States, nor in the United States Statutes at Large, nor in any State law, nor any municipal regulation, that hinders any American citizen, whatever his calling or his walk in life, from making an ass of himself if he feels an irre-

sistible impulse in that direction."

Every man has a right to refuse to con-

form to general practice and principle, of course; but the arbitrary whinsicality shown in writing every where, and not everywhere, must fail to find its mate in any other mind, and can be applied to suit its practicer only by himself. The only way to work for such a writer is to follow copy literally always. He has not a right to expect from the proofreader anything more than the correcting of wrong letters.

Everywhere is an adverb of peculiar origin that may itself be classed as whim; but this whim is in accord with principle, and the one that splits the word is not. Probably the word was suggested by a question, as "Where are certain things done?" Answers are often made by repeating a word prominent in the question, and so it must have been in this case, "Every where." This simulated a noun qualified by an adjective, and the two-word form was used until people realized that it was not right grammatically. Many years ago the correct single-word form was universally adopted, and it should not be dropped.

Real principle forbids the unifying in form of some words that may seem to be like everywhere, but are actually of a different nature. Anyone, everyone, and oneself (the last being erroneously considered as similar to itself, etc.) are as bad as single words as every where is as two words, notwithstanding the fact that they are often so printed. Tendency to adopt such whimsicalities of form is, for some unaccountable reason, very common. It is something against which every competent proofreader should fight, tooth and nail, because it is subversive of true principle. The utmost possible intelligent effort will not prevent common acceptance of some forms and idious that are, in their origin at least, unreasonable; but these particular abominations are not fully established, and there is ground for belief that their use may be overcome.

Some Latin particles are used as prefixes in English, and have not the remotest potentiality of being separate English words, if the matter of making words is to be controlled by real principle. One of these is inter, meaning "between." A paper published in Chicago is entitled the Inter Ocean, making the only possible real sense of the title something like a command to "inter (bury) ocean," as inter is not, and never can be, properly an English adjective.

Many people are now printing as separated words such mere fragments as non, quasi, counter as in counter-not and counter-movement, vice as in viae-chairman, and a few others, though the writer has not seen aute or anti so treated. These prefixes are all of the same nature, and if one of them is treated as a separate word, every one of the others should be so treated.

These are things that should be combated by proofreaders who know the main principles of languageform, even though they know also that human perversity is sufficiently willful at times to persist in the face of all reason.

Another sort of whim has full swing on the New York Mail and Express. That paper prints the name of its own political party capitalized, and that of the opposite party with a small initial—Republican and democrat. How the editors can suppose that this belittes the Democrats is past finding out, since it should be a matter of pride to a true United States Republican that he is a democrat. Such ignoring of language principle is silly, and belittling to those who indulge it rather than to those at whom it is aimed. It is, however, beyond the prooferader's province, unless the reader is sufficiently familiar with the editor to influence him by moral suasion.

Notwithstanding the certainty that authors will be more or less whimsical, it is the proofreader's duty to do all he can to make the matter he reads perfect in every respect. He should be able to challenge anything that does not conform to generally accepted rules of grammar, and to state clearly his reasons for desiring to make changes.

A thorough practical knowledge of English grammar is indispensable to a good proofreader, though it counts for nothing without a quick eye to detect errors. If Bullion's English Grammar had been read by a proofreader as well equipped in grammatical knowledge as every reader should be, that book would have been cleared of one of the most Indicrous blunders possible.

After stating that abridging is cutting short, examples are given, including the following: "When the boys have finished their lessons we will play," Abridged—"The boys having finished their lessons we will play," The second sentence is one word shorter than the first, but the tense is changed, and so, of course, the sense is changed. Real abridgment, of course, would not change the time from future to present; yet this is what a noted teacher does in each of his examples of abridgment, and it is something that a thorough proof-reader would have helped him not to do.

A proofreader cannot afford to neglect study, if he desires the best kind of success. The more he studies, the better able he will be to distinguish between whim and principle, and to combat one with the other when the first is not such that he knows it cannot be combated successfully. Proper study, also, of men and events, as well as of language, etc., will enable him to distinguish helpfulness from what may be considered impertinence in making queries. By its aid he will be able to give a reason with each query, in a helpful way. Many queries on author's proofs pass unanswered, or are merely crossed off, because their point is not apparent, or because they have been made in such a manner as to give offense.

In proofreading, as in every other pursuit, the closest student of principles and of men will ever be the most successful.

Written for THE INLAND PRINTER.

LINING AND SET OF TYPE.

BY R. COUPLAND HARDING.

HAVE already, on the subject of body, gone at length into the typographical aspect of the question of arithmetical versus geometrical proportion, The arguments regarding body holds good with respect to set. The ideal series of type, no doubt, from the reader's point of view, would run in geometrical proportion both bodywise and setwise. Why not have it so? Why not combine the Bruce bodies with geometrical set? The reply is, that "measure" would disappear. Type would no longer adjust itself or be adjusted to a standard width of column; but the column would have to be adapted to the type. A double geometrical measure, instead of giving body and set in the simple and intelligible series of 1, 2, 3, etc., in which all quads, spaces and rules can be recognized at sight by a boy with two or three months' practice, would give an infinite variety of justifiers, differing in the two standard dimensions with each separate font, defying all orderly arrangement, and driving the most careful workman to distraction. Anything like the use of justifiers interchangeably, setwise or bodywise, the advantages of which I have already shown, would be impossible. A double geometrical proportionthe ideal of the book-lover - would drive the printer, and the typefounder too, to insanity.

The Benton system is not purely geometrical—it is a compromise. The standard unit, whether the

type is broad or narrow, is some given fraction of pica. The lowest number of varying widths is chosen—eight—and each font, broad or narrow, maintains a fixed proportion. Advantage 1, as compared with ordinary type, is that each font (considered by itself) is justified to any number of units without difficulty. Advantage 2, that exact proportions are maintained in any given body between all the fonts of that body from the most condensed to the widest. The figures, for example, instead of being set to one-half the body, whatever the proportion of the letters may be, are contracted and expanded in precise proportion to the other characters, and the eye is thereby gratified.

The objections are by no means light. The founder and printer cannot, as at present, use his "peculiars" for all fonts of the same body. He must have separate fractions, braces, signs, superiors, and, what is even more perplexing, separate justifiers for each different unit of standard set. In the nature of things, these will sometimes mix, and a single wrong-font letter or space in the line spoils the whole scheme of justification. I can only repeat : Arithmetic progression lies at the very base of type composition, and geometrical progression introduces a disturbing and an incongruous element. Another objection, that the appearance of the work is spoiled by the limitation to eight widths of set, I cannot allow. The Benton type has a handsome and harmonious appearance. The London Times has some kind of self-spacing letter, which is clumsy. The lower case i, I and t have whites each side almost like a hairspace, and the double I looks almost like typewriter work, which, though far from beautiful, is quite legible, with only one set. A Swiss foundry soon followed Benton's example and introduced the new system both for German and roman. Now Schelter & Giesecke have followed with a fine series, in which (as I have already noted in your pages) there are twelve

For years I have advocated point-set, in full view of its unavoidable defects. I am gratified, this mail, to receive from Barnhart Bros. & Spindler specimens of a complete series of roman, 6-point to 12-point—the first, I believe, brought out on this plan. Instead of a varying geometrical unit, the standard is based on the typographic point, and body and set are at once brought into harmony. Every mechanical advantage that the present type possesses is retained, with the additional feature that the lines justify as readily as the self-spacing, and, unlike that system, will justify to any number of typographic points. That is the vast advantage.

At last, a printer can set the columns of a table to any number of ems of any size type, and white out the line with blanks of any other body, each one justifying with perfect accuracy.

This is the job compositor's ideal. It has never before been attained. Judged from the mechanical side only, the system is absolutely perfect.

Where does it come short? Just where the selfspacing scheme is strong, this is weak. The type designer will detest point-set as cordially as the compositor will welcome it. For here is its great and inherent and insurmountable defect:

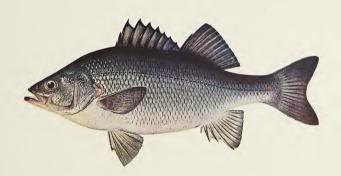
It is impossible, on the point-set system, to produce a series of letter in which any two or three successive sizes shall harmonize in appearance.

This is done on the present "system" of nondescript set; it is done on the Benton system to a greater extent than by any other scheme; but no man can do it on point-set. For a uniform face of type, ascending grade by grade, can only be obtained by geometrical progression.

Let us reduce the unit to 1/2-point, the twenty-fourth of pica. We can arrange any face of type in satisfactory proportion of set on so small a unit. Let us say the 6-point 1 and comma equal four of these units, or the present nonpareil middle-space. Let the t and semicolon equal six, or a thick space. The proportion is good. In pica, we can double them, and cut a face in exact proportion to the 6-point. But in no intermediate size can these proportions be maintained. Seven-point, 8-point, 9-point, 10-point and 11-point must each have proportions of their own. If, for example, in the 7-point we add one unit to the l and comma, they are increased in width by one-fourth, while in height they are only increased by one-seventh. If we add the same to the t and semicolon, we increase their set one-fifth, while the height is still one-seventh. Thus the proportion of the 1 and t to each other is changed, as compared with the 6-point. If we leave them at the 6-point set, we have all these characters thinner by one-seventh in proportion than the 6-point. In the case of each character this problem faces us - to the thin characters we must either add one unit, disproportionately widening them, or nothing, leaving them narrow. Only in the case of characters of six or twelve units in the 6-point can we, by adding one or two units, maintain the original proportion. In the wide characters, the question will be whether to add one unit or two; but uniformity is necessarily out of the question. The specimen before me bears out the objection. The want of uniformity is evidenced by the founders' own statement - that in the 6-point there are six widths, in the 11-point eight. On a geometrical scheme like Benton's there would be one series throughout.

Finally, I think that both systems will stand side by side. The point-set, in conjunction with systematic lining, carried throughout a well-ordered office, would save quite fifty, and sometimes as much as seventy-five per cent in jobwork. For bookwork and newswork, publishers and readers will probably still demand a uniform face, and this the Benton system will supply. In a newspaper or magazine office the special justifiers would not give the trouble that they would elsewhere, and one-fourth to one-third the time would be saved in composition. In a general job office, I fear, the spaces on the geometrical system would be a standing nuisance. Each system will have its warm supporters

THE INLAND PRINTER.



SPECIMEN OF PHOTO CHROMATIC PROCESS WINDS

IDEED FOR A THREE PRINTINGS FROM PLATES PERFOCUCED FROM A ILTHOGRAPH DEGILIANO FOLIST OF MERHADING USED FAGE 2001









and keen opponents; each will have its fitting place. One thing is clear, that — except, perhaps, in conservative England—nondescript set, like nondescript body, is doomed.

Written for THE INLAND PRINTER.

BOOKS, AUTHORS AND KINDRED SUBJECTS.

BY IRVING.

HILE Tom Hughes was a boy at Rugby, he joined his companions in dedicating a volume of verse to Lord chesterfield. The dedication passing unacknowledged by the noble lord, Hughes wrote on a fly leaf of one of the books in the college library, where they were afterward discovered, the following lines, which are now printed, it is believed, for the first time:

"No more to thee, thou sordid elf, Will we invoke Apollo's self— Nor eke the tuncful nine; Siuce Rugby's boys must plainly see, That dedicating verse to thee Is throwing pearls to swine."

This is worthy of a place in Dodd's "Epigrammatists."

Among the Century Company's new books the Edwin Booth "Letters and Recollections," by his daughter, Edwina Booth Grossman, will take the first place. These letters give us a charming glimpse of the dead actor as a husband and father, perhaps a little personal, but none the less interesting on that account. Simple and unaffected, they convey, in the taste we have already had of them in the October Century," a more intimate knowledge of the character of the man than could be gained from any memoir." While the announcement does not enlighten us on the point, it is to be hoped that all the letters printed in the magazine some months ago may be brought into the present collection.

MESSRS. DUPRAT & Co. announce for publication in the middle of November the "Book-Lover's Almanac for 1895," with illustrations by Jules Turcas. Among other articles we are to have the following:

"Of the Extra Illustration of Books," by W. L. Andrews;
"A Book from the Library of St. Helena," by a French Bibliophile; "The Decline of Wood Engraving," by W. J. Linton;
"A Poot's Publisher," by Beverly Chew; "How to Bind Our Books," by William Matthews, and a new poem by Engene Field. Three full-page illustrations and title by Jules Turcas, a new border, and new initials and vignettes, with other details necessary to make the present issne surpass in loveliness its beautiful sisters, are also promised.



WE present our readers with a turkey—left over from the Thanksgiving number. This lone bird went astray and was not recaptured in time to serve at the feast, but, like the scrap of wedding cake that has been carefully laid away and temporarily forgotten, we are able to lay our hands upon him and offer him, a little out of season it may be, but before his freshness has departed, and we hope our readers may find him, if a little game, yet pleasantly reminiscent and not entirely indigestible.

HERBERT AND JOHN BAILLIE, 39 Cuba street, Wellington, New Zealand, send us a catalogue of some books they have on sale. One would expect to find on opening this attractive little specimen of Oceanic bibliography a list of books and authors altogether new and unheard of in the northern hemisphere, but this is not the case. Byron and Browning are limited to selections, but the books of the late Mr. Matthew Arnold, of the everlasting Sir Edwin ditto, of Mr. Andrew Lang, the Matthews and Lane poets, Stanley Weyman, Robert Louis Stevenson, J. M. Barrie, Austin Dobson, Tolstoi, and our own Miss Repplier and Miss Mary Wilkins, seem to be very popular among the readers in the south seas. George Meredith and Edna Lyall are among the staples also, but Judge Tourgee, Guy de Maupassant, Ouida and James Payn are limited to one each.

It rains "Rubáiváts" these days. First we heard of a new issue with the Yedder drawings, "revised and decreased"; then of two private editions - one from a club of booklovers, the other from a private press that has been set up in an attic (appropriately) near the stars -and now we have it in pocketable form in the Bibelot Series of Thomas B. Mosher, Portland, Maine. There can never be too many editions of Fitz Gerald's translation of these famous quatrains. One in portable form has long been needed, and Mr. Mosher deserves the thanks of lovers of good books everywhere for his tasteful little edition, published at the moderate price of \$1. We know of young men who can quote stanza after stanza of the quatrains who have never owned a copy of the book. What a joy to such as these to find one now within their means that can be dropped into an inside pocket and taken out and dipped into at random. As many prefer the quatrains as they appeared in the first edition of Fitz Gerald's translation, Mr. Mosher has wisely given us a parallel text of the First and Fourth (or final) versions on opposite pages; together with the omitted quatrains of the rare Second edition, and the note added by the translator to the sketch of Omar Khayyam as it appeared in the third edition.

It may not be out of place to relate a story here concerning Fitz Gerald and a former rector of Woodbridge (where Fitz Gerald lived for many years). During a call made by the rector on "Old Fitz," as his friends liked to call him, the former expressed his regret that he never saw him at church. "Sir," said Fitz Gerald, "you might have conceived that a man has not come to my years of life without thinking much of these things. I believe I may say that I have reflected on them fully as much as yourself. You need not repeat this visit."

MR. MOSHER gives us in the same series a selection of the best lyrics scattered through the poetical works of A. C. Swinburne. The selections are made mainly from the first series of "Doems and Ballads" (1856), and one of the most important of the selections gives the name to the dainty volume, "Felise," which, like its companions, the "Rubájyát," etc., is most exquisitely printed by Smith & Sale, of Portland, Maine. We are tempted to appropriate one or two of the warmest and most Swinburnian stanzas from "Cloopatra," a poem reprinted from the Cornilit Magazine, where it originally appeared, and one of the best pieces in Mr. Mosher's book, after "Felise" and "The Garden of Proseprine":

"Her mouth is fragrant as a vine,
A vine with birds in all its boughs;
Serpent and scarab for a sign
Between the beauty of her brows,
And the amorous deep lids divine.

"Her great curled hair makes luminous
Her cheeks, her lifted throat and chin.
Shall she not have the hearts of us
To shatter, and the loves therein
To shed between her fingers thus?"

To another series, entitled "The English Reprint Series," Mr. Mosher adds "The Growth of Love," a collection of sonnets by Robert Bridges, originally printed in the old black letter type, and at the private press of the Rev. Henry Daniel, Oxford, England. Mr. Mosher prefaces the selection with Mr. Lionel Johnson's "Brief and General Consideration of the Poems of Mr. Bridges," originally written for the Century Caild Hobby Horse for October, 1891. The privately printed

volumes of Mr. Bridges' poems are almost inaccessible to the booklover of moderate means, though we understand from an advertisement which lately appeared at the end of one of his published plays that "other books which are now out of print will be republished as soon as possible." However this may be, Mr. Bridges' publisher in England will hardly deal more handsomely by him than has been done in this beautiful reprint by Mr. Mosher, with whom his printers, the Brown Thurston Company, of Portland, Maine, seem to have combined to the end that the somets might be given a setting in all ways worthy of their delicate and learned character. Only four hundred copies of this reprint have been made in small (handmade) paper, and we wish Mr. Mosher the same success in disposing of them that he has had in marketing the previous volumes of the series.

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

A GREATER number of patents than usual relating to the subject of printing was issued during the month. Ottmar Mergenthaler, of Baltimore, Maryland, received a patent, illustrated in Fig. 1, covering an improvement to his well-known linotype machine. It is often found in

Fig. r.

practice that particles of type metal become attached to the sides of the spaces in such a manner as to cause trouble when next used. To obviate this difficulty it is proposed to lubricate the matrices with graphite while being assembled. The space bars in dropping into position pass between brushes A-A' filled with powdered graphite, while the matrices are subjected to a rubbing action by pads carried by the triangular assembling wheel h 2.

Fig. 2 is a view of a portion of a cylinder printing machine patented by John Brooks, of Plainfield, New Jersey, and assigned to the Potter Printing Press Com-

pany, of the same place. The object of the invention is to simplify the mechanism for securing uniform speed of the cylinder and form bed during the impression. The reciprocating form bed is provided with a toothed rack which rotates a pair of tooth wheels, each of which is arranged to rotate the

impression cylinder in opposite directions. An arm moved by a cam is employed for alternately connecting and disconnecting these driving wheels from the cylinder.

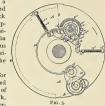
Two patents were granted to E. H. Cottrell, of Stonington, Connecti-



cut, covering off-set mechanism for printing machines, and both were assigned to the C. B. Cottrell & Sons Company, of Westerly, Rhode Island, and New York city. These inventions relate to that class of machines in which the tympan is, after a certain number of revolutions of the impression cylinder, automatically shifted during a single revolution of the same to present a fresh and clean tympan surface upon the exterior of said cylinder. This prevents the tendency to what is known as "set off" or transfer of ink from the tympan on to the printed sheet, while the latter is receiving its second impression. The inventions reside in improvements in details of the devices of this kind patented from time to time since 1856, by C. B. Cottrell. In Fig. 3 one of the improved types of mechanism is shown. This employs a second pawl level N having the usual switch piece to engage above or below the interrupted circular track as desired. When the tympan is

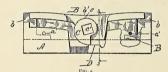
moved so as to expose a fresh length this second lever will gradually check the movement of the supply roller before it is positively locked in position in the usual manner, thus making the operation positive and the tension of the setympan uniform.

A hand type holder for rubber type was patented by Robert A. Stewart, of New Rochelle, New York, assignor of one-half inter-



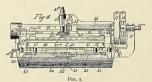
est to George F. Hollihan, of New York city. The head has a series of parallel grooves in which fit in pairs independent partition strips of spring metal having shoulders so as to form type-holding clamps.

Talbot C. Dexter, of Fulton, New York, received another patent on a paper folding machine. The machine is constructed with special view of folding highly illustrated papers, or papers containing large prints as they issue from the printing press, or very soon after they are printed, without offsetting or smearing the same. Heretofore, as a rule, such prints have been dried for several hours in a heated room previous to folding. The patent is assigned to the Dexter Folder Company, of Pulton. Robert May and August Lindeman, of Milwaukee, Wisconsin, are the inventors of the printers' quoin shown in Fig. 4,



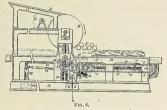
and assigned to John W. O'Neill, of Chicago, Illinois. The quoin is made up of two parts of general L-shape in cross ction, and are arranged to have a sliding engagement with each other. One of the sections is provided with a roughened cam arranged to engage with the bearing shoulder upon the other section to force the sections apart. In order to prevent the slipping of the cam, its bearing has several-radial slots, and also projecting bearing points upon its outer face adjacent to its opposite end, but these features are not shown in the cut.

Fig. 5 illustrates a machine for blackleading electrotype matrices, invented by Oliver E. Beach, of Stony Creek, Connecticut. This is intended to afford an economical and efficient

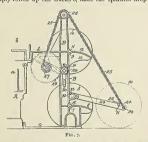


apparatus for the purpose, so arranged that the brush may operate upon a portion of the matrix for any desired length of time. The work is clamped in a suitable framework and the brush is mounted so that it can be moved in ways the length of its carrying frame. This carrying frame again has a sidewise movement upon the frame so that the rotating brush can be brought into contact with any portion of the work and be moved in any desired direction.

Charles Potter, Ir., of Plainfield, New Jersey, took out three patents during the month, all of which were assigned to the Potter Printing Press Company. Fig. 6 shows a cylinder printing machine in which the invention relates particularly to the means for transmitting the proper reciprocations to the form bed, and for imparting timely vertical movements to the impression cylinder.



The other patents, obtained by Mr. Potter, cover Web Supporting devices for printing machines, one of which is shown in Fig. 7. In some machines which print from webs, the presses are arranged one above the other with the entrance of the several webs at the same end. Hence it is desirable to provide means so that the renewal of web for one press shall not interfere with the other. It is generally customary to arrange the web for the lower press near the floor and to lift the upper web into its cleavated position by means of a crane or other hoisting device. The present inventions have for their object to materially simplify the construction heretofore employed and at the same time save considerable floor space. The lower web is simply rolled up the tracks 8, until the spindles drop into



their proper bearings. To place the upper web in position, it is rolled so that the spindles rest in notches at the outer ends of the swinging arms. The arms are then raised until the tracks 13 lift the web free of the arms, when the web can be easily rolled to its proper place.

Fig. 8 shows a composition case especially intended for use as a correction case in justifying and correcting type set by machine, the special object being to provide a compact case of large capacity from which the type may be easily removed one at a time as needed. The inventor of the case is Robert W. Nelson, of Hartford, Connecticut. The type are placed in the channels lying on their sides with their face ends projecting from the channels.

Alternate series of channels have their delivery ends on different lines and are of different depths so that the channels

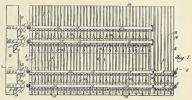
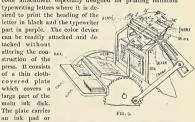


Fig. 8

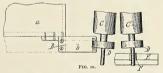
may be closer together, while at the same time space is provided for the insertion of the finger and thumb to remove the bottom type from the channel.

Charles E. Anderson, of Muncie, Indiana, invented a twocolor attachment for job printing presses show in Fig. 9. The attachment can be used on such job presses as are provided with revolving ink disks, and the object is to construct a twocolor attachment especially designed for printing imitation



fountain, and its own disk. This disk is pivoted and made to revolve by coming in contact with the press disk.

Robert Miehle, of Chicago, Illinois, invented an improved inking apparatus for printing presses, the patent for which was assigned to the Miehle Printing Press Company. The nature of the invention is shown in Fig. 10. The object of the invention is to provide a simple means for imparting an initial rotary motion to the distributing rollers of a press of the class having



a reciprocating ink table moving with the type bed and ink distributing rollers arranged angularly upon the machine frame, and adapted to act upon the ink table to evenly distribute the ink thereon. The rollers have friction disks which come in contact with a bearing surface secured to the ink table before the advance edge of the table touches the rollers and thus they are given an initial rotary motion at a speed nearly equal to that of the table. The result is freedom from injury at the ends which are first encountered by the table.



Plate by
GEO. H. BENEDICT & CO.,
Chicago.

OUTWARD BOUND.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

THE ADVANTAGES OF JOB COMPETITIONS.

To the Editor: NEW YORK, N. Y., November 13, 1894. As an admirer of THE INLAND PRINTER and its excellent typography, I beg to express my individual appreciation of the distinct service you are doing the employing printers of this country as well as the workmen, in your unique method of encouraging a higher standard of taste in matters typographic. I have special reference to the competitions announced from time to time, the results of which I have considered with much benefit and pleasure. If I may be permitted to make a suggestion, it is, I am assured, the opinion of many who are not equipped for ambitious efforts that a single column newspaper advertisement competition would be of great interest and value. I would like to know the opinions of others on this subject, with your permission. ADOLPH KRANZ.

DO ELECTROTYPERS GENERALLY LOCK UP FORMS CORRECTLY?

To the Editor:

chromotography.

CHICAGO, Ill., November 10, 1894.

In your November issue, in A. L. Barr's article on the management of an electrotype foundry, a statement appears which should not be allowed to pass unchallenged, i. e., "In regard to locking up forms, you have plenty of men left in the foundry to do this." It seems to be Mr. Barr's opinion that any electrotyper in the shop, not otherwise engaged, can take hold and lock up a form. We who work in printing offices know that the number of compositors who are capable of locking forms properly is limited - that good stone hands are scarce. The question naturally arises, therefore, How is it that electrotypers are better qualified in this respect than printers? From past experience, I say, most emphatically, they are not! The fact being, as a rule, that forms locked in an electrotype foundry, especially if containing any "twisted rule" or other special work, are knocked galley west. And I have no hesitation in asserting that corroborative testimony to this effect can be had all over the country. S. K. PARKER.

GLASS TINT-BLOCKS AND OTHER WRINKLES.

To the Editor: INDIANAPOLIS, Ind., November 16, 1894. Printing in colors is an art understood only by about one-eighth of the craft, while easily one-half, even, of that number are not experienced and sufficiently familiar with the secrets of production to enable them to execute such work profitably. This is an egregious disparity in the ranks of students in the more advanced stages of the "art preservative of all arts," considering the various methods at hand for the execution of high art printing, and to equalize this knowledge among the fraternity should be the aim of everyone familiar with the occulted arts of letterpress work, thereby assisting a fellow craftsman, and furthering the ends of practical typography and pleasing and furthering the ends of practical typography and pleasing

Color printing in its various forms has not infrequently been "sidetracked" and displaced by an inferior job for the simple reason that the printer has felt himself disqualified to produce "something tasty." To send out a job with a little color arrangement in the way of a tint or an ornament or cut worked in colors wins admiration and attention, and acts as a wedge, forcing out subsequent orders for the printer that otherwise he would not receive, and also giving him rank among his colleagues.

In the November number of THE INLAND PRINTER I promised a description of glass int-blocks, which I have found highly efficacious and pleasing in results of their use. Window glass may be used if plate glass cannot be procured. The latter is preferable because of its thickness and polished surface. Use an old electrotype wood block for base, first gluing a stripe of blotting paper to block and glass over that. After filing and rounding off the edges of the glass, the block is ready for use. Of course, the glass cannot be cut as wood or other substances for tints, yet it is not necessary to do so, and one block will last for years.

A few years ago I came into possession of a system of printing through paper attached to the grippers of press, called the "Baucroft non-mutilating process," then in its crude state. After experimenting with the plan I found it invaluable and brought out many new and striking effects in colorwork by its use, and now I can print a job in tints, or ornament and cut-coloring from any kind of block without cutting the same, thus preserving the block for hundreds of subsequent jobs. The results from glass worked with this system are so much more effective than from any other tint-block that it is indispensable. A plate glass tint-block may be placed over a lamp chimney and heated to a proper temperature, which enhances the work of the rollers; all printers know that warmth is a prime factor. The glass holds the heat, while other substances for int-blocks would shrived up, and likely affect the register.

If tints or solid colors are desired, either for bands or sections of ornaments, get an impression of the job, cut or ornament on six or eight strips of 30 or 35-pound manila paper; with a sharp penknife cut out to a line what is desired and glue the sheet, which is called a frisket, to the grippers. Now take an impression, which will come through the cut frisket to tympan, set guides, and proceed to print from the glass tintblock or any other that you may have. If a red line here and a blue line there is the desideratum, first glue the frisket to grippers and get an impression upon it, cutting out what is wanted for first color, after which a new frisket is required. and proceed as in the first impression, until finished. It is easier to cut a sheet of paper, even for three colors, than it is to make up three separate forms; and this process gives equally as satisfactory results. Should an ornament be set in with the job, having flowers or other attractive characters thereon, that, too, can be embellished with bits of color that is being used for the lines, all printing direct from the form and through the fricket

Next month I will give the lace tint block scheme, from which can be produced the most beautiful effects in delicate embellishment for divers jobs; also the cork-block process with which "owl type" and "chaos type" may be relegated into the shades of innocons desuetude. W. B. Valle.

MORE ABOUT COMPOSITION ROLLERS.

To the Editor: NEW YORK, November 12, 1894. From an editorial paragraph in the last issue of this journal, under the caption of "Roller Manufacturers and Critics," exception has apparently been taken to a portion of the writer's contribution entitled "Printers' Composition Rollers," which appeared in the October number. In the paragraph alluded to the following appears:

"To the October issue of this journal, Mr. William J. Kelly contributed an article on composition rollers and their treatment, giving vent to his opinions and ideas with his usual frankness. The management of this journal has no desire to discredit the published statements of any manufacturers; but if appears that Mr. Kelly's contribution is calculated to have that effect, judging from vigorous protests received from a few roller manufacturers. In this controversy regarding methods of manufacture, individual judgment has its right of selection, and so far as THE INLAND PRINTIR is concerned, no purchaser's ideas are someht to be influenced."

In the contribution alluded to the writer speaks of the different kinds of faulty rollers used in pressrooms and the lead-

ing causes tending thereto. He has made his deductions on these points from actual knowledge and experience, and narrated them without bias or desire to offend anyone, or curtail the pecuniary patronage of any honest manufacturer. If the assertions made are not true in fact and in result he will be delighted to know Why from any manufacturer who feels himself aggrieved, under his own signature, just as he has made the published statements under his. No harm can come to the manufacturer nor consumer by such a course, provided the methods

The writer lays no claim or "infallibility"; he is simply an everyday kind of a workman who has handled, seen and been well informed in his day regarding very many bad printing rollers, doubtless made so from various causes. In dilating on some of the causes of faulty rollers (and probably what the "few" manufacturers took exception to), the following statement was made:

of fabrication of the first are

sult is satisfactory to the

latter

Now, the faulty roller to which we will direct attention first comes from the roller maker braud-new but made from old compositiou and "warranted to be as good as new." Can anything be more illogical or illusive? Yet rollers made for one-half of the printing concerns in the larger cities are made from just such stuff. Why? Because the furnishing of composition rollers for these coucerus is done under low contract prices! But to what extent are such rollers faulty? By being lifeless, soggy and irregular in circumference in spots, rendering it next to impossible to set them for good work; and when set so as to ink the entire form are so jeopardized by the extra hard pressure on forms and distributors as to force them to the melting point while working. Rollers of this kind will not last long, etc. If there is economy in such use, we fail to see it, because the best of workmen are unable to cope with the difficulties which such rollers Plate by Illinois Engraving Co. entail, and the work of the pressman is not only slow but unsatis

factory to all concerned. Some machine-cast and rapidly cooled rollers, whether made from old or new composition, have a prevailing tendency to shrink in places, because of the unscientific method used to cool down the material so as to be drawn from the mold quick and easy.

From the foregoing a couple of propositions present themselves for further thought; one of which is that an old thing cannot, in the nature of events, be as good as a new one: hence old composition (often cast over and over again) ground up and melted, can never be utilized so as to equal that made from fresh materials; and no one knows this fact better than the manufacturer of printers' rollers. Even the adulteration of new and old material will not produce a roller equal to that made from fresh articles. It may be contended that the use of

the inferior article is done to meet the competition prevalent to secure low contracts for large concerns. But is not this condition of business superinduced by the manufacturers themselves, and does it not also lead to the very trouble the pressume are

compelled to try to overcome or make the best of under all circumstances? The printing establishments which suffer most from such faulty rollers as are here complained of are the great dailies, weeklies, etc. Indeed, the writer has gone so far, in the line of duty,

as to make a computation of good and bad rollers which have come under his supervision in different places, and found that not more than one in three were true in circumference; and most of the rollers had to be thrown out of the press shortly after being set to work because of softening at the cores through extra pressure against forms and distributors, in order that they might be made to ink the forms. This is a succulent fact, and one easily substantiated : but to what depths of anxiety and extra labor does such a condition of things combine to thwart the skill of the workmen? This is what is reprehensible and unjust to pressmen, and from which there should be an exit, if the culpable manufacturers of printers' rollers desire to correct the cause.

The second proposition refers to rollers made by the method known as machine-cast, and which are rapidly cooled in the molds for drawing. It is not within the purview of this article to enumerate the makers using such machines, nor does it concern the writer what methods are used by any manufacturer so long as good rollers are guaranteed and supplied. This is a position entirely belonging to the manufacturer the right to manufacture as he deems best; but the consumer has the undeniable right to demand



specimen, taken from a pressmen's journal before me, which indorses my argument:

What rollers are the cheapest? Why, the best you can obtain, of

What rollers are the cheapest? Why, the best you can obtain, of course. The pressman who understands his business knows the effects he wants to produce. He wants to waste as little time as possible in artiving at that effect. Nothing can hinder him more than inferior rollers. Nothing can hasten his effects and save valuable time better than the best rollers. Now, where is the economy in hindering a high-priced pressman in any way? And if the rollers are not of the best he cannot produce the effects he otherwise could, no matter how much time he wastes. Some rollers slight increase in the excellence of the rollers to more than pay this edifference in coal, and the increased grade of pressors produced by good rollers justifies the cost. Pinholes not only interfere with the inking of the form, but also render the roller difficult and impossible to clean in changing links. The difficulty of cleaning takes the time of high-priced lands, and, therefore, costs dotlars every week. Save your dollars by using rollers without pluholes—made by us. From an economical point waster produced to the produced produced the control of the control o

Could any pressman say or desire more than is set out in the foregoing? The phraseology is that of one fully conversant with the desideratum of the pressroom; and if he is as practical in his line of work as he would have the pressment's equipment, and turns out rollers all the time which will give the results looked for, then he is indeed one of those manufacturers who are justly entitled to take rank with "the many careful and experienced men who study the needs of pressmen and supply them with zood rollers."

The motives which have always actuated the feeble efforts of the writer have been such as should inspire progress and proficiency in every ramification of the printing business. If his opinions are frank and pointed, it is that all shall keep step to the rapid pace which he feels necessity urges upon that particular business. This is not an age of retrogression, nor is it one of "anything-will-do." Let the tardy rollermaker do his share to alleviate the annoying troubles of the pressman in his efforts to keep pace with this onward march. It would be a gross insinuation to even hint that the numerous and well-known rollermakers throughout the country were other than men competent to give us desirable rollers for any and all kinds of printed productions. Let them do this loyally, enthusiastically and practically, then there will be no cause for complaint.

CLEVELAND PRINTING AND PUBLISHING COMPANY.

WILLIAM J. KELLY.

THE Cleveland Printing & Publishing Company, of Cleveland, Ohio, was incorporated in 1887, being successors of the firm of Day & Carter. They now have one of the largest plants in the city of Cleveland. They do a general printing, binding and ruling business, one specialty being fine book and catalogue work. Another part of their business consists of bonds and diplomas, and they send the same all over the continent.

They have an average force of too employes, which at certain seasons of the year is largely increased. Their plant has seven cylinder presses and six platen presses, and their bindery has all the latest improved machinery for doing the fine work for which they are noted.

Officers are: W. M. Day, president; F. J. Staral, vice-president and general manager; G. H. Gardner, secretary and treasurer; A. Wintemberg, superintendent.

Mr. Day is also president of the local typothetæ. Mr. Wintemberg is well known throughout the country as an artistic printer, and the work turned out under his supervision is evidence of the fact.

All of the work of the Brotherhood of Locomotive Engineers, including the *Journal*, is done at this office. It alone is enough to keep an ordinary office busy all the time.

ITS ADVERTISING BRINGS RESULTS.

We are very much pleased with THE INLAND PRINTER, and have good results from our advertisement. You have our best wishes for your success.—Rev. Robert Dick Estate, Buffato, New York.

JAMES A. POWER.

A^T the recent Louisville convention of the International Typographical Union, Mr. James A. Power was elected to the position of organizer of the Third District, and for this responsible position his energy and experience amply qualify him. We append a short sketch of his career.

Mr. Power was born in Waterford, Ireland, in 1865, and came to America in 1884. After working in various cities in New York state, he went west "to grow up with the country," and for a year worked on the San Francisco Chronicle. From

there he went to Portland Oregon, where he secured the editorship of the Irish Globe, the first Irish-American paper ever published on the Pacific Coast. He held several important positions in Multnomah Union, being chairman of the executive committee and delegate to the Federated Trades, and served as secretary of Columbia Assembly, K. of L. He withdrew from the Globe to accept the position of managing editor of a 32-page weekly, called Public Opinion. which was published in the in-



TAMPS A DOWNER

terest of labor; Sylvester Pennoyer, governor of Oregon, James G. Clark, the poet, and other well-known writers being on the editorial staff. While in Oregon he was nominated for the office of state printer and also for the legislature from Multnomah county, but declined both nominations, deciding to continue as editior of Public Opinion.

Moved to the state of Washington, and, while there, was appointed General Organizer of the American Federation of Labor by Samuel Gompers, who, in a letter, attributes the perfect organization of Puget Sound to Mr. Power's efforts. He took a prominent part in the exclusion of Chinese from Taconia, for which he was indicted by the grand jury and censured by Governor Squire, now United States senator. During the anti-Chinese agitation, which resulted in total exclusion from that country, he introduced a resolution in a convention in Turner hall, that city, which defied the governor and President Cleveland to reintroduce Chinamen into that country. The Taconia Ledger, in speaking of his efforts on that occasion, paid him a high tribute, but after a week or so demanded that he be escorted across the state line.

Leaving Tacoma, he went to Bellingham Bay, same state, where he was unanimously elected president of American Federation of Labor, being afterward reëlected. This organization had a membership of over five thousand. While serving iu this capacity he stopped the unloading of all ships that did not carry union crews. He resigned this office to accept the the editorship of the Avon Record, which he published in the interest of organized labor. H. W. Ayer, manager of the National Reform Press Bureau, Washington, D. C., speaks of this paper as "one of the ablest aids our cause had on the Pacific Coast." Resigned from this paper to accept the editorship of The People, at Port Angeles, Washington, where he was thanked by a committee of citizens for his exposure of frauds in county affairs. Owing to bad health he moved to Mount Vernon, where, with others, he purchased the Chronicle, the official republican paper, and, in an attempt to change the policy of that paper to the peoples' party ideas, was unsuccessful and lost heavily. He then accepted an appointment in the Government Printing Office, at Washington, D. C., where he has been employed for a year, and has been chairman of the chapel of the second division, which position he has filled in a very acceptable manner until recently, having resigned from the office to devote his time to the duties of his new office, and to furnish labor news to one of the Washington dailies, on the side, so to speak.

Written for The Inland Printer

THE WERNER COMPANY.

BY SIDNEY T BATES

"Dost thou love life? then do not squander time, for that is the stuff life is made of."—Benjamin Franklin.

THIS thought of the great philosopher might or might not have taken part in the idea which actuated the gentleman whose portrait accompanies this article (Mr. Paul E. Werner) in his aim to found a great book manufactory and publishing house—an establishment which should be equipped



PAUL E. WERNER,

with every facility that the age afforded to execute every variety of printing, binding, lithographing and engraving that the general public should demand; but it is certain, as the result shows, that he knew the value of time and how to improve his opportunities as well as any man of this age, for what he has accomplished in the space of a few years is little less than marvelous. But please, Mr. Editor, to allow an old printer, who has two score years at the business to his credit, to tell the story in his own way.

In the spring of 1897, longing for the green fields and pleasant vales of some quiet country city—a place where he would neither be lost in a multitude nor be boldly conspicuous in space—he resolved for the first time in his life to tramp, and through the recommendation of the foreman of the Cincinnati Commercial office, he came to Akron, Ohio, and on beholding the city from an adjacent eminence these lines of Tom Moore's were forcibly brought to his mind by the lovely scene before him:

"There is not in this wide world a valley so sweet
As that vale in whose bosom the bright waters meet."

He beheld in a beautiful valley a little river, like a silver ribbon set in green, running through the center of the city, with all its adjuncts of shrubby fringe, shady nook, gleus and flowery meadows. On the opposite side lay West Hill, with its parks and stately homes, embowered in shade trees and emerald lawns. On the south and east were the business

> houses and some few factories, and farther back were churches, schoolhouses and more residences, more parks and fountains, and everywhere could be seen the tops of maples and oaks towering above and intermingling with palace and cottage alike.

> This was the place he had been looking for—
> the haven his imagination had pictured—where
> he could exchange the stifling air, the constant
> hum, the jam and confusion of a large city for
> the pure air of a comparatively constry town;
> for Akron, while it has all the modern improvements and advantages of the larger cities in the
> way of electric cars, electric lights, churches and
> excellent schools and magnificent edifices, is
> simply a picture of rural beauty combined with
> great business activity and wealth; and owing to
> its sloping streets and consequent thorough
> watershed, it is free from the miasmas and diseases arising from low grounds and poor sanitary
> conditions.

Fully appreciating all these advantages, he resolved that this was the place where a man could settle, and, by industry and strict attention to business, soon acquire a home of his own, and he immediately made application for work at the Werner Printing & Lithographing Company, which he readily obtained; and it becomes a pleasing task, as well as a matter of pride, for him to be able to chronice the progress of an establishment which has been so successful and prosperous as to make it almost beyond belief to those unacquainted with the facts.

Coming from Germany in 1868, Mr. Werner made his debut in the business world in 1875 as editor of the Akron Germania, a German newspaper, then, as now, published in this city, and one or two years later added to his business the publication of three other papers; but with the prescience of an older man and an older business experience, he soon found that there was no pleasure and very little profit in the newspaper line, and he disposed of his papers and entered the field of general book printing, bookbinding and engraving and littlographing, till he had

one hundred men steadily employed.

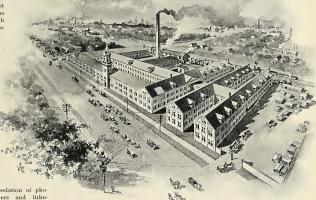
In 1887 he organized the Werner Printing & Lithographing Company, with a capital stock of \$100,000, and, having for a time successfully coped with his many competitors in the same line of business, he concluded that his facilities were not adequate to the demands of the present time nor the possibilities of the future, and resolved still further to increase his business. In accordance with this resolution, he purchased a very eligible tract of ground, comprising some six acres, on the corner of Luion and Perkin streets, directly on a line of railroad and within ten rods of the finest public park in the city, and here, in the fall of 1888, he commenced the erection of an establishment so large in dimensions that many old printers would look at it and shake their heads, as much as to say, "That'll bust!" But these old heads were not acquainted

with the man, nor could they comprehend any more than hundreds of others of the business men of Akron at that time, where the work was coming from to feed such a monster. But when the buildings were completed and equipped with one hundred presses - presses from Germany, England and our own manufacture: and when they saw a bindery whose dimensions alone would accommodate any ordinary factory business of the city; when they saw the whole front of the lower story of three hundred feet arranged for counting-room and offices, and the

story above it dis-

posed for the accommodation of photographers, lithographers and lithographic designers and artists, elaborately supplied with every convenience and material which is found in the modern studios; when they saw two engines placed in position one of three hundred and one of one hundred and fifty horse-power; when they saw the building specially erected for wood engravers that they might have the northern light, and beheld a composing room, 180 by 40 feet, and an electrotype foundry as large in itself as most ordinary printing houses; a storage room for finished stock, 300 feet long by 40 wide; a shipping room for paper, 150 feet long by 40 wide; and a box factory, where shipping boxes were made, 70 feet long by 30 wide; and when, soon thereafter, they beheld

loaded cars bringing in crude stock and carrying away the



products of this immense book manufactory, they were in the condition to exclaim with the old darkey the first time he beheld the moon through a telescope, "Hit beats de Debble!" And today the establishment is pointed out with pride by Akronians as the most unexampled business success in the

At the time these buildings were erected, in 1888, the capital stock of the company was increased to \$500,000, and the augmented facilities for the manufacture of books, general printing and lithographing were kept in constant motion. The plans for the new buildings were entirely the work of Mr. Werner, and, as can be seen by the sketch herewith, are unlike anything constructed in this country for what is generally known as a "printing office." No particular as to sanitation, room and convenience was lost sight of; and light, the first consideration in every well-regulated printing office, is afforded in abundance by immense windows, alternately eighteen inches and three feet apart, running all around the buildings in every

The dimensions of the different buildings as they now stand are as follows:

Two buildings 200 feet long, 40 feet wide.

Two buildings 200 feet long, 50 feet wide.

One building 100 feet long, 50 feet wide. One building 300 feet long, 40 feet wide.

One building 200 feet long, 40 feet wide.

One building 75 feet long, 30 feet wide.

One building 80 feet long, 40 feet wide.

The pressrooms of the lithographic and typographic departments, located on the first floors of the different buildings, are of the following dimensions:

One 100 feet long, 50 feet wide.

Two 200 feet long, 40 feet wide. One 100 feet long, 60 feet wide.

One 120 feet long, 50 feet wide.

This space of thirty-three thousand square feet of pressroom is divided up for convenient occupancy of one hundred printing and lithographic presses, and several cutting machines, for



trimming such work as does not have to go to the bindery, are also located here.

There are at the present time something over eight hundred people in the works; or, calculating four to a family, there are three thousand two hundred souls wholly and in part maintained by the labor which this establishment affords them. Every employe is piad regularly on Saturday night. They are paid by divisions and by number, and the time occupied in paying off does not exceed thirty minutes.

The moment the whistle sounds at quitting time, a corps of night hands come in and take possession of the pressrooms. They are called "wipers," and their duty is to thoroughly clean and oil the presses and machinery throughout the building, and thereby the presses, when started in the morning, are never stopped except to "make ready" and for the dinner

On the second floor, occupying two-thirds of the remainder of the nine buildings of the works, is the largest bookbindery on the American contineut, if not in the world. The bindery is entered from what is called "the sheet and folding room," which is 180 by 40 feet, and which contains the folding, smashing and gathering machines. The most improved modern machinery in this line that the inventive genius of the age has brought forth is in use in this room. In an adjoining room, 200 by 50 feet in dimensions, is a department of the bindery containing the sewing machines of the celebrated Smythe patent for sewing the flexible back. In this room are also machines for trimming and cutting the books, and for gilding and stamping; and here also is a force of inspectors who finish the first inspection after the book is sewed and trimmed, and before it is placed between its covers. In another large room are found the casemakers; and another room, 180 feet by 40, is occupied by the marblers, finishers and dry pressers. Still another room contains a complete bindery for small work, such as the binding of drafts and checks; making business books, ledgers, cash and general account books; binding pamphlets, catalogues and other books of all descriptions. This small bindery is equipped with every conceivable modern mechanical appliance for work in this line, such as ruling, perforating and numbering machines; wire stitching, sewing, folding and stabbing machines, and eyeletting, round cornering and cutting machines. A large attic, covering the entire third floor, is used for the storing of partially bound books, and other products of the factory. It alone covers three acres of floor space, and never contains less than a quarter of a million of dollars' worth of unfinished work.

A vault constructed of stone and iron, in which are stored the valuable plates and engravings used by the company in its different departments, is situated between the two composing rooms and electrotype foundry, and represents a cost of from one to one and a half million dollars. This vault is absolutely fireproof.

Adjoining the engine room is an arc and incandescent electric lighting plant, and in the boiler room is a system of steel boilers, five in all, which, with the engines, are also located on the first floor of a separate building. This system of engines and boilers is a duplicate, making it possible to continue work in case of accident. In the winter a carload of coal is consumed per day for the use of the establishment.

The old printer may wonder and ask: "Where does the work come from to keep such an immense establishment steadily employed?" The answer is, everything is set up and printed here from an address card to a book of forty thousand royal octavo pages, and everything is lithographed here from an address card to the largest sized copy from the old masters in oil painting.

In 1887 Mr. Werner contracted for the largest law work ever printed — "The American and English Encyclopedia of Law" — which, when completed will make a work of about forty thousand royal octavo pages, with small pica text and brevier notes. Bookmaking in all its branches, such as encyclopedias, dictionaries, law books, school books of all kinds, catalogues, fine art and commercial lithographic work of every description, general printing and engraving, is done here.

An idea may be formed of the capacity and consumption of this plant when the fact is considered that an average of three carloads of raw material are received daily, and from three to five carloads of the product of the company shipped to the different parts of this and other countries, extending to Europe, Africa, Asia and Australia.

In the construction of these buildings particular attention was paid to their sanitation. All the largest rooms contain ladies' and gentlemen's tolic accommodations, with men and women attendants, whose sole business is to see that they are kept in perfect order.

The composing rooms are ideal—they are, in fact, a printer's paradise—the *ultima thule* of perfection in every point of view. There is never any trouble here about "sorts," as type is purchased by the ton, and work is steadier here than in any establishment the writer has ever known.

The proofrooms are supplied with all the paraphernalia of the proofreader's craft. There are four rooms, and each is supplied with a library of books of reference. Men and women are engaged here as readers. Young women graduates, with eyes sharpened by study and gold-rimmed glasses, will make a compositor dizzy if he is not up in his craft. For searching out bad letters and typographical errors they are simply ferrets— Pecksniffs of the first water.

Her eagle eye can pierce the penetralia of orthography, And her mind is well imprinted with the symbols of phonography,

And she knows our arts and sciences, abstruse and elementary, And is educated perfectly in matters parliamentary;

and they can lengthen the sorrow or shorten the "string" of any compositor who comes here without at least a knowledge of the rudiments of English grammar.

The writer wishes to say here that there is no place in the United States that can take precedence of The Werner Company's establishment. The wages paid here for skilled workmen are twenty per cent more than in any other establishment in the city, and when rent and prices of living are considered, they will average better than in the large clites. If a printer, bookbinder or pressman, lithographer or artist really desires to better his condition, if he is steady and competent, he will find here a beautiful city, cheap lands all around him, and opportunities to soon acquire a home of his sown.

In the fall of 1892, Mr. Werner, who has always been the controlling stockholder and manager of the company, purchased the entire property of The Werner Printing & Lithographing Company, and also the business of the following publishing houses located in Chicago: The R. S. Peale Company; the People's Publishing Company, and a portion of the business of the Belford-Clarke Company, and at once organized The Werner Company, with a capital of \$3,500,000. Since then a surplus capital of \$700,000 has been absorbed in the business of the company, making the capital at the present time \$4,200.000.

The basiness of the Akron branch is managed by an executive committee consisting of C. B. Denaple, superintendent; George C. Berry, Jr., assistant treasurer; Alex W. Maynes, manager of sales department, and G. T. Rowland, manager of book department, and the attitude of these gentlemen toward all employes is uniformly courteous, and they never lose an opportunity to show us favors.

The main office of the company and the chief book sales and publishing departments are established at Chicago, where it occupies the entire fourth floor of the magnificent Rand-McNally Building, 160-174 Adams street.

From 1892, the establishment has published for itself, and will hereafter handle all the business comprehended in making and publishing books.

In the spring of 1894, the company purchased the school book publications, including the plates, the business and goodwill of the old and established house of Porter & Coates, Philadelphia, Pennsylvania, and of the Columbian School Book Company, St. Louis, Missouri, and it has fairly launched in the great field of school book publishers and manufacturers, with a large and well-established trade in this special line.

Some of the publications of the company are the "American Encyclopaedic Dictionary," "The Werner Working Teacher's Library," "The Theory and Practice of Teaching," "The Teacher in Literature," "Fractical Lessons in Science," "Fractical Lessons in Psychology," and "Manual of Useful Infor-

The company has twenty-five stores for the sale of its works in various parts of the country, from New York to California. The sale of the Americanized "Encyclopedia Britannica" extends all over the United States, Canada, Mexico, and South America, and though it has been on the market for several years, the demand for it is more active today than it ever was before. The sales of this book amounted to more than \$2,000,000 annually. In May of this year twenty carloads of Encyclopedias were shipped from Akron, and in June the shipments were one carload a day. To San Francisco alone, The Werner Company shipped forty carloads of Encyclopedias, five trains of eight cars each, each train pulled by an eighty-ton locomotive.

For protection against fire the company has introduced a new device recently invented. Water pipes are run along the ceilings throughout the buildings. On these pipes are placed fusible nozzles at short distances apart, and so arranged as to flood with water any place where a fire may be started. There are 3,500 of these nozzles, and the thin metallic band binding the spring that holds the plugging in each head will melt at a temperature of one hundred and fifty-five degrees, opening the nozzles and spraying the locality of the fire and nowhere else. To accommodate this new device two cisterns have been constructed, one ninety feet long, twelve deep, and fifteen feet wide, holding 105,000 gallons of water; the other is a circular cistern holding 50,000 gallons. A brick water tower one hundred feet high and twenty-five feet square has been constructed, surmounted by a tank supplied from the cisterns and city water works. The tank is connected with the pipes running through the works, and with fourteen-inch water mains running all around the buildings and tapped by eight double hydrants. The mains are fed by the stored water and a pump of 1,500 gallons capacity per minute, which will throw eight streams 110 feet high.

At the headquariers at Chicago there are about three hundred people employed. There is a corps of authors and book editors and compilers; a corps of clerks, bookkeepers and accountants, typewriters and stenographers, and a corps of men and women whose duty it is to attend to the cash.

Recently offices of the company have been established in London, England; Paris, France; and Berlin, Germany, and there are, it is said, over six thousand employes engaged in the organization at Chicago and the various branches in the United States and Europe.

During the financial distress of the winter of 1893 and 1894. when nearly every manufactory of this city was either closed or working on half time, and when failures and suspensions daily reached into the hundreds all over the country, The Werner Company kept its force constantly employed. Its eight hundred employes had occasion to be thankful for the wise management and business tact which afforded them a comfortable maintenance amid the general distress of that cold winter. There is no establishment in the country of any description that runs so unceasingly as The Werner Company. From its organization in 1887 to the present time, there has been no decrease in the number of workmen; but, on the contrary, it has steadily increased, not only in the volume of its output, but in the number of its employes. So busy has it been the last year that it had to forego its customary annual shut-down for repairs, as it was impossible to close the works

for even a week. A printer may form some idea of the immensity of the work done here when it is known that several presses are constantly employed year after year in printing for one establishment alone, and orders come in weekly reaching into millions of impressions. For instance, on the 1st of September, an order was received from a large wholesale dealer for advertising novelities that required the work of the designer, the engraver, the lithographer, the compostior, the electrotyper, the binder and several supernumerary assistants, and it will keep ten presses, four cutting machines and one hundred folders, wrappers and packers busily engaged for three months before the job is completed; and the writer understands that the excellent satisfaction which this work has given the contractors induced them to immediately place two other large orders for work with the company.

Good pressmen and binders can most always obtain work here, as the establishment is constantly increasing in dimensions, and its Briarean arms are gathering in work from all over the world. Compositors who are up in the art do well here, and work is steady. Everything considered—the wages paid, the conveniences of the factory and the facilities for working comfortably and easily—the writer knows of no better place for good workmen who prefer a semi-country life to a big city. Good pressmen are always in demand most anywhere, and there is almost always an opening here.

Akron is a city of 35,000 inhabitants, thirty miles south of Cleveland, Ohio, and Jake Eric. In summer you can take a train here on Saturday evening, go to Cleveland, take a steamer on Lake Eric for Detroit, stop there over Sunday, and return so as to be in Akron on Monday, ready for work, and the round-trip fare is only \$1,50.

This is one of the loveliest places for a residence of any city that the writer ever visited, and he has seen nearly all of them in the country. Aside from its healthfulness and beautiful site, there are many advantages to be found here which are not obtainable anywhere else outside of the new western towns. These are cheap lands and rents. Ten dollars a month will rent a good five or six room house, and \$550 to \$520 will purchase a house lot on a line of electric street cars and within a thirty minutes' walk of the factory; and the prices of living are such that a man receiving the wages that are paid by The Werner Company must be very improvident who cannot, in the course of twy eyars, have a sing home of his own. Quite a number of its present force own their own homes, and many have homes partly paid for.

Mr. Werner adheres to the plan of always keeping those who serve him faithfully and are competent, in the line of promotion, and he recruits his officers from the ranks of these good character, steady habits and merit being all the recommendation he requires.

It is computed that the work of putting upon the market its own increasing publications will soon require the constant services of a force as large as that now engaged, and already there are rumors of more buildings, a larger force and still greater facilities. Outside of its own publications, the work for the general public is rapidly increasing, and as the establishment's great facilities and excellent work come to be more generally known, more floor space will be required.

In the history of book publishing and general printing, binding, lithographing, illustrating, engraving and electrotyping, this establishment can be truly said to be the most successful on record.

JUST WHAT I WANTED.

The "Manual of Printing" is just what I wanted. The imposition schemes which this little book contains are alone worth the price asked for it, and the book being of convenient size to carry in the vest pocket, makes it almost indispensable to the printer. It is as full of pointers as an egg is full of meat.

— Joseph P. Keating, Akron, Ohio.



FIRST PRIZE, FIFTY DOLLARS - C. E. Wilson, Review-Herald job department, Battle Creek, Michigan.

Mr. Oliphant's choice for first place.

DECISION IN THE AULT & WIBORG ADVERTISE-MENT COMPETITION.

ORE than ordinary interest has attached to the Ault & Wiborg advertisement competition, announced in the October issue of this journal-eighty-five specimens in all having been sent in. As will be seen by the report of the judges, in matters of taste in type display there was not much hope of unanimity. Believing that each person consenting to act in making the decision should be permitted to make his selection of the three most meritorious specimens solely on his individual judgment, uninfluenced by those collaborating in the matter with him, the judges were not informed of each other's connection in the decision. This, of course, made it possible that all three would disagree - totally or partially, rendering the services of a fourth person necessary to arbitrate the matter. For partial disagreement the majority rule would apply, on terms which it is unnecessary to state now, inasmuch as the judges totally disagreed. The personality of the judges was not made known to the arbitrator, who, in accordance with our plan, selected from the three specimens given first place by the respective judges, one specimen in his estimation the most meritorious of that set, and similarly with the set of second place and third place specimens.

Award is made to

C. E. Wilson, Review-Herald job department, Battle

 DECISIONS OF THE JUDGES IN DETAIL.

OPINION OF MR. BRADLEY.

CRICAGO, Illinois, November 16, 1894.

To the Editor: Have examined the proofs in the Ault & Wilburg competition, and have settled on the three which appear to me as being the best. Was greatly disappointed in looking over so many examples to find so little that is new. Believe that the two essential things to good composition are simplicity and harmony in the arrangement of period in looking over the examples before me that many of them are greatly overdions.

The three which I should pronounce the best are:
First.—I. I. B.X. [Lester L. Brand, Exeming Post composing room, New

York city] - for simplicity and effect as an ad,

Second.—HAL [I. N. Halliday, Brown-Thurston Company, Portland, Maine] — for simplicity and harmony in choice of type and arrangement of same.

Third.—"Cause and Effect" [William L. Banning, Banning Advertising Company, St. Paul, Minnesota]—which, while not what could be called good, has some pleasing things about it, and seems better than any of the remaining examples.

WILL H. BRADLEY.

OPINION OF MR. OLIPHANT.

CHICAGO, November 17, 1894.

To the Editor: In the limited time allotted, it will be impossible for me to give in extenso my reasons for the selections I have made. The three specimens herewith are, in my judgment, masterpieces, and reflect great credit on the ability of the "artists."

No. 1.— W-B. C. [C. F. Wilson, Review-Herald job department, Battle Creek, Michigan]. This is undoubtedly the best display ad, for the business represented, as the principal points of the announcement are brought out so effectively that a "blind man can see them." The comp., whoever he is, possesses the taste of an artist.

No. 2.— \(\pm \) [Henry J. W. Harrington, composing room Evening Post, New York city]. This is a tastefully displayed ad., bringing the points of the ad. into prominence and otherwise making it attractive by a display of rare genius, with embellishment sufficient to be noticeable wherever

No. 3.—X I, 3 [Carl H. Uhler, senior member Uhler Brothers Printing Company, Charleston, Illinois]. For general design and execution it is a rara avis, shows a complete mastery of the art preservative, and at the



SECOND FRIZE, THIRTY DOLLARS—A. C. McFarland, with Pantagraph Printing & Stationery Company, Bloomington, Illinois. Mr. Allexon's choice for second place.



THIRD PRIZE, TWENTY DOLLARS - William L. Banning, senior partner, Banning Advertising Company, St. Paul, Minuesota. Mr. Bradley's choice for third place.

same time gives the advertiser the advantage of almost presenting his wares to the craft.

And if I may be permitted to digress from your rules a little, I want to say to the many contestants who have not been so fortunate as the three above, that all are entitled to a great deal of reedit for the workmanship displayed. These contesting "bees" are becoming a veritable training school. The apprentice of today is receiving more instruction to the square inch through the medium of The Inland Printer than could be obtained by years of tuition in the average printing office. This is a self-evident fact, and can be easily vouched for when we consider the number of young meu who are striving to become leaders in their vocation DAVID OLIPHANT

OPINION OF MR. ALLEXON.

CHICAGO, November 19, 1894.

To the Editor: Having carefully examined the Ault & Wiborg advertisements submitted for competition, I select the following, which, in my opinion, deserve the prizes offered

First Prize,-" 42" 1894." [J. E. Griffith, of Griffith, Axtell & Cady Company, Holyoke, Massachusetts.] Design first-class, ornamentation not overdoue and well executed; display of type perfect; page well balanced, and in my estimation a first-class job.

Second Prize.— Monogram "Mac." [A. C. McFarland, with Panta-

graph Printing & Stationery Company, Bloomington, Illinois.] Design is lacking in originality, but the execution of the work very good, and the artist may well be proud of his effort.

Third Prize.-Inverted "short and." [Mort Donaldson, Post-Intelligencer, Seattle, Washington.] Execution of rulework very good, but being so much of it, it detracts from the general appearance of ad. and makes it look crowded; selection of type good, but where there are two styles of the same letter to a font of type, care should be taken not to have them both appear in the same word, as occurs in the word "possessing" (showing the two styles of s's). A. R. ALLEXON.

DECISION OF THE ARBITRATOR.

CHICAGO, November 20, 1894. To the Editor: You have asked me to designate my choice of each of the three lots selected by the judges for first, second and third prizes in the Ault & Wiborg advertisement prize competition.

I have examined the entire lot of eighty-five specimens of handiwork and I am not surprised that the three judges failed to agree on any one of the prize-winners. There were so many excellent pieces of workmanship in the collection that I caugot refrain from saving that had I been per mitted to show my preference without regard to the other judges it is not likely that I would have selected all three of those that I have chosen.

Of the three selected for the first prize I have preferred the one marked W-B. C. [C. E. Wilson, Review-Herald job department, Battle Creek, Michigan] as being the strongest for the purpose for which it was intended. The artist, for he is entitled to that appellation, evidently had a definite object in view, and has carried out his ideas of ornamentation without overshadowing the main purpose of the design, which is the advertisement of Ault & Wiborg's inks. There are some slight faults in the workthe display in the lower half of the page is weak compared to the rest, and there is a defect in the heavy curved rule at the top - but aside from these the work approaches perfection.

Of the three second choices of the judges I have selected the one marked with the monogram "Mac" [A. C. McFarland, with Pantagraph Printing & Stationery Company, Bloomington, Illiuois] as being the most artistic. The compositor overreached himself a little in the shading of the card in the center. If he had made this a trifle less pronounced the effect would have been better. Were it not for this there would be little to criticise about his work.

My last selection was the specimen marked "Cause and Effect" [William L. Bauning, Banning Advertising Company, St. Paul, Minnesotal. have selected this in spite of the fact that the other two showed infinitely more patience, and were far more elaborate in construction. This speci meu is perfect in its way. There is nothing ou the page which could be improved. It is an illustration of what can be done by a first-class compositor in obtaining a good result without taxing the customer (or perhaps his employer) too hard. There are comparatively few people outside of the printing fraternity who have the slightest conception of the amount of labor and skill required to get up an intricate job of rulework. To all except these a hastily sketched design etched upon ziuc is as expressive as a laboriously constructed picture made of brass rules. It was such consideratious as these that moved me to select these specimens

Thanking you for the compliment you have extended to me in inviting me to decide this contest. I have the honor to remain.

We have been fortunate in securing the very kind interest of Mr. Will H. Bradley in this competition, and it will be news to many, doubtless, that Mr. Bradley is a practical

THE AULT&WIBORG Sell on Unequaled their Merits. in Quality. Possessing the Largest LETTERPRESS. and Most Complete Print-STEELPLATE, ing luk Works in Amer-COPPERPLATE and ica. The Ault & Wiborg LITHOGRAPHERS' Company give the most INKS. careful attention to the DRY COLORS. requirements of the trade. VARNISHES. and their superb equip-OHS and ment enables them to best DRYERS. fill the wants of Ink Consumers in every departin every grade and for ment of the Graphic Arts. every variety of work.

By Lester L. Brand, Evening Post composing room, New York city. Mr. Bradley's choice for first place.



By J. E. Griffith, with Griffith, Axtell & Cady Company, Holyoke, Massachusetts.

Mr. Allexon's choice for first place

printer. Mr. Bradley's national reputation as a designer gives this contest an added value in having his opinions thereupon. Mr. Allexon is well known as one of the most skillful decorative printers of the country. Mr. Oliphant and Mr. Hornstein, both employing printers of Chicago, are well known for the correct taste displayed in the work turned out from their establishment.

Written for THE INLAND PRINTER.

REVIEW OF TYPE DESIGNS.

BY R. COUPLAND HARDING

I NOTICE two new names on the roll of American typefoundries. The Inland Foundry, of St. Louis, is chiefly distinguished by its principle of systematic lining, which alone should give it a footing. So far as I have seen its specimens, it confines itself at present to plain standard faces, which is good policy for a new house; and at the same time provides no novelty in design for special remark. Of the lining system I have written pretty fully already.

The other is the National Foundry, Chicago, from which I hope soon to receive specimens. The novelties noted here have been before the readers of The Inland Perners of some months already. Iroquois, a wide fancy latin, disproportionately heavy as regards the body marks, is very like the Abbey Extended, of Farmer & Son, with the characteristic features exaggerated. It is bold and legible, and its weak points are sufficiently shown in the cap F, N and T. The latter in particular is weak, the corresponding letter in the Abbey being a model of its kind. The word-ornament supplied is graceful, and duly subordinated to the text. Alfreta is a good backslope italic, heavy at the foot. The house shows a number of new borders. No. 3, a fleur-de-list, in three sizes, is a gem, either in the silhouette or open style, or in both worked in register. I know nothing better of its class, ancient or modern. The

half-eclipsed ball (No. 5), working in register with 6, is also good. There is nothing especially noteworthy about the other borders.

The Dickinson Typefoundery, more than any other American house, has shown good taste in reviving and imitating the best models of the early printers. Their Caxton, Cursive script, Elzevir roman and Elzevir ornaments are already appreciated by printers sho make a specialty of old-style printing. Their latest addition to this class of type, the Florentine borders, will be appreciated. They happly exhibit the medium between over-minute prettiness and the opposite error of inartistic irregularity. The designs are strong, showing well contrasted black-and-white effects, and while too heavy for light modern romans, will harmonize admirably with old-style work. I take it that these borders are original, not copied, like the Elzevirs, from old books. In any case the foundry is to be congratulated on a real success.

The well-earned reputation of the Central Foundry for solid and useful styles will only be enhanced by their original face "Mid Gothic," in a full series of fourteen sizes, 6-point to 72-point. This is a sterling solid condensed sans, which, without any trace of eccentricity, commands attention. Happy is the printer the state of whose bank balance permits him to send "straight away" for the complete series—and still more happy will the skilled compositors be when it is opened out!

Barnhart Bros. & Spindler show a new series of roman, found to 11-point, cast to point-set. On the special advantages of this system and its difficulties, I have written elsewhere in your pages. The difficulties concern the designer and founder only—the printer has only the benefits of the reform. The characters in this series are beautifully designed and cleanly cut; but close examination shows that some letters stand too closely together and others too widely apart. This may be



By I. N. Halliday, Brown-Thurston Advertising Company, Portland, Maine.
Mr. Bradley's choice for second place.



By Henry J. W. Harrington, with New York Evening Post, New York.

Mr. Oliphant's choice for second place.

noted from the smallest to the largest size. I imagine that this has arisen through the casters having to work on an unfamiliar system, as I can by no means think that the defect is necessarily inherent in the point-set system. The new size of Elzevir roman (6-point), is a grand example of high-class punch-cutting. The founders give the name of the artist—Mr. West. We would like to see this practice more generally followed. West Lining Cothic is not only a beautiful medium-face sans (without lower-case), but it will commend itself to the printer as being cast to 18-point, and will be found to be a "labor-saving" investment in the fullest sense. Elzevir Title is a condensed style, another member of the growing De Vinne family of letters. It is in ten sizes, 6-point to 72-point, cast to standard line, and is a thoroughly useful letter.

Marder, Luse & Co., with Caxton Bold, are in the market with another fine series, a bold-faced old-style roman, something after the Ronaldson model, and somewhat lighter than Barnhart's "Monarch." For those who regard the De Vinne and its tribe as a little eccentric, this will be just the thing required, and as it is in eleven grades, 6-point to 72-point, perfect harmony of display can be attained when the whole series is placed in stock.

I find I have dealt wholly with American novelties this time. The reason is that the past few weeks have been very barren of specimens; and for two months no novelties have reached me either from Great Britain or the European continent.

THE INLAND PRINTER is one of the most valuable periodicals ever issued, and its columns well deserve the study of every enlightened employing printer.— W. W. Pasko, Recording Secretary and Librarian, the Typothetae, New York city.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TRAIT.

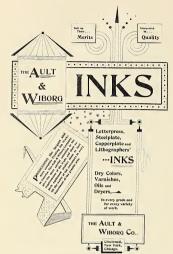
NUMBERS IN PEDIGREES.—Charles Walling, Oskaloosa, Iowa, writes: "We—that is, four of us—read your paper each month, and find it worth twice the price paid, used simply as a study. Is it proper in an extended pedigree to punctuate the numerals or not—as Bright Bye 3,3,70 or 3470? */ Answer.—It is better to use the comma in all thousands but the number of a year or that of a house, even when there are only four figures. Numbers are easier to read with the commas in.

Spaces Between Abbreviations of Titles,- "Apprentice," Chicago, writes: "In your August issue you favored the use of spaces, in answering the following question: 'Is it better to use or to omit spaces between initial letters or abbreviations representing college degrees or secret-society titles when placed after a person's name?' 'Sufficient distinction,' you said, 'is made by the difference in position.' In lists, directories, or catalogues something like the following sometimes occurs: 'Smythe, J. B., D. C. I., L.L. B., B. C. E.' It seems to me the omission of the spaces in the above example gives the abbreviations of titles perspicuity as well as neatness of appearance." Answer .- The use of spaces is right, even in the case cited, though it was overlooked in the former answer. In ordinary matter the personal initials would be before the surname. If anyone thinks omission of spaces gives "perspicuity" and "neatness of appearance," let him omit the spaces; but the one who answers the question would not omit them, though many printers do so.

DATES.— A. W. N., Sedalia, Missouri, writes: "In setting a date like, for illustration, Nov. 1st, should the 'st' be after the 1? We have a prooffender who says in a date 'Nov. 1st' it should be read 'November one,' and not 'November first,' but in 'the 1st of November' it should be read 'November first.'



By Carl H. Uhler, Uhler Brothers Printing Company, Charleston, Illinois
Mr. Oliphant's choice for third place.



By Mort Donaldson, Post-Intelligencer, Seattle, Washington.
Mr. Allexon's choice for third place.

He also says that large book-offices and papers use his style exclusively, but I differ with him." Answer .- You have not asked the question you intended to ask. There is no other place for the "st" than after the I. As to choice between "Nov. 1" and "Nov. 1st," opinions differ, as yours and the proofreader's. Actual language principle seems to demand the use of the ordinal terminations in dates, as they indicate the real sense, shown in the full expression, "the first of November." The proofreader's opinion as to papers is nearly right; though they do not "exclusively" use either style, they certainly do commonly print dates with the bare figure. You may take up books without end and find alternately such dates as Nov. 1st in one and Nov. 1 in another; it is impossible to tell which you will find more frequently. When you find that an author or an editor has a decided choice, the effort should be to have that choice followed consistently. It is not well to have the two forms used without system in one work. Dates should be read as they are written. "The 1st of November" does not read "November first," and "November 1st" does not read "November one."

DIVISION OF THE WORD ENGLISH.—This word seems to be prevailingly divided on the g, though it is not easy to find a reason why it should be so. *Angle*, from which it is derived, would never be so divided, and all analogy indicates the division *English*. We make an the syllable in anchor and similar words, we divide *shingle*, tingle*, etc., and the same reason that makes these right is in flavor of *English*, *England*. The syllable *English* England*. The syllable *English* England*. The syllable *English* England*. The syllable *English* England*. The highlight specification is dictated the sound. Some careless speakers do often pronounce these words without a plain g sound, but all the orthoepists indicate it plainly. The International Dictionary divides *English* and pronounces inglish*. A syllable spelled *Lish* certainly does not represent the sound glish*, and so the dictionary treatment involves a

contradiction. Such a matter, however, is hardly worth much discussion, for readers consider the word as a whole, and either division will never bother them. Of course, speaking generally, there is ground for distinction between different divisions on the basis of principle; but in this particular case opinions are divided, without affecting the treatment of similar words as a class, and proofreaders may well enough follow the dictionaries, unless ordered to do otherwise. Again, the question as to this word does not arise with sufficient frequency to make it important, and it is a very easy matter to keep to the division decided upon. It would be a great gain to compositors if they could set their type alike in these little things in every printing-office, but this seems impossible of attainment.

BACKWARD, BACKWARDS, TOWARD, TOWARDS, ETC .- The International Dictionary does not state any distinction or choice between backward and backwards as an adverb but gives as its own examples of the use of the word "to ride backward" and "to read backwards." In its entry of "forward, forwards" it simply gives a short definition and says, "opposed to backward." Under toward, towards, it quotes the Bible three times and Swift once with the preposition toward, and Shakespeare twice with towards; and Shakespeare is quoted twice with the adverb, once toward and once towards. Webster's Unabridged has a note under toward, saying that the original form was towards, and that the s was dropped in our version of the Scriptures, but the original form has always remained in use. Why the revisers omitted this note from the International is a matter of doubt. Worcester makes no personal choice between the two forms of any of these words. but cites Dr. Campbell as favoring the use of the terminal s in prepositions and adverbs, leaving the other form for adjectives only. The Century Dictionary does not distinctly state a choice, but its definitions are given under the forms without s, and most of its quotations have this form. The Funk & Wagnalls Standard Dictionary says that "with animate acts backwards or back is preferable" to backward as an adverb, and that "the original and proper distinction was that forward referred to motion, forwards to position or manner." A number of examples are given with the first of these words, in each of which the s is used, showing that the editors preferred this form. No examples are given with forward or forwards. Some scholars think the s makes these words more euphonious. No one can say with reason that any such word is erroneous in either form, though outwards seems to be little used. All that can be done is to select one form or the other and stick to it. In adjectives, however, the s should never be used; thus, forward movements, never forwards move ments.

DICTIONARIES.—Only a short time ago very few printers knew much about any dictionary but Webster's or Worcester's, and those who worked steadily in one office knew very little about the one of these two that was not used in his office. Probably not one out of a hundred, not only of printers, but of other people also, had any idea that what the dictionary said could possibly be wrong. Even yet some people linger in this lexicographic darkness, but they are comparatively few. It is now pretty generally understood that dictionaries are made by fallible men, scholars, of course, but by no means incapable of doing some poor work. Our recent dictionaries are much more reliable and much fuller than the old ones, and it would not be hard to show that each new work is better in some ways than any of its predecessors. The proofreader's main aid in the way of reference for information as to spelling, etc., must be a dictionary, and such changes have occurred recently that it will not pay any one to stick to one of the old works. It would be highly advantageous to have the Century, the International, and Funk & Wagnall's Standard all at hand for reference and comparison; but if only one is to be had, certainly the Standard is the best one for the proofreader. There is not one department of knowledge or science not represented in the

Standard by more words than it has in either of the others, and the record of word-forms is more valuable to proofreaders than any other feature of the dictionary as a practical aid in proofreading. Of course, this is not said with any intention to undervalue the importance of good definition, which is something hard to overestimate. Authors generally will do the part of the work of making literature that is most directly dependent upon choice of words as to their meaning, though proofreaders should understand this as well as authors, so that they may distinguish between author's intentions and their accidents or blunders. Many changes of common spelling are recorded in the Standard, but it gives all the familiar spellings as well. Suppose the proofreader has a medical work in hand. with many unfamiliar words. He will be much more likely to find any purely technical medical word in the Standard than in the International, or even in the Century, large as that work is. The same saying is true as to electrical, zoological, chemical, miueralogical, and other words. Whatever dictionary may be used, the time has passed when men could afford to take everything on faith because it is in the dictionary, if such a time ever existed. The most successful proofreader must know how to recognize an error, even in the dictionary, and to perceive whether an author is right or wrong in departing from the dictionary's indications. Many good words are possible that are not in the dictionaries, particularly words ending with less, like, ness, or some other common suffix, or beginning with in, un, re, or some other common prefix. The zoölogist or botanist may use any genus-name as a common English noun, or may make an adjective or noun by shortening or changing the suffix ide or ida, or acee, to id, oid, acean, or something similar. The International gives very few of these inflections, or even of the words from which they are made; the Century gives many more than the International, particularly in the first part of the work (its editors meant to give them all through, but changed their minds); the Standard gives family names and those of other groups in natural history liberally all through, and consistently enters the common words derived from them. These are but specimens of the Standard's richness as a record of forms, which is bound to make it more useful than any other dictionary to the proofreader.

AN INSTANT HARD-TYMPAN MAKE-READY FOR PERFECTING PRESSES.

R. CHARLES SEARS, of Cleveland, Ohio, has favored THE INLAND PRINTER with an opportunity of examining the specifications of a make-ready patent which has recently been allowed him. The invention certainly promises great advantages in saving time and improving the output of newspaper and other printing.

It consists, first, in securing to the impression-receiving part of a printing press (platen or cylinder) a base of plastic material; then securing tightly over this base a plurality of sheets of paper, thereby forming a tympan; then with the type form locked in the press, making an impression from the form in said tympan, and maintaining or repeating said impressions until the plastic base is set, and finally removing one or more of the said sheets of paper, which removes the sharp angles of the impression. The plastic base can be set very rapidly with the application of heat.

This method of preparing a make-ready for a type form solves a difficulty which has heretofore been unsolved, namely : How to print on a hard tympan, and thereby do fine work, with the product of linotype machines, typograph machines and other machines of like character. The characters in a form made up of type bars are invariably more irregular than in a form made up of type. None of this irregularity can be remedied by underlaying, consequently the preparation of a makeready for such a form has been a long, tedious and expensive operation; and, it is believed, no practical success has heretofore been attained in printing from type-bar forms except with a soft or blanket tympan.

This process will enable the pressman to prepare any makeready in about ten minutes time; and the operation is entirely mechanical.

THE "KING OF QUOINS."

THE difficulties in the way of securing a perfectly satisfactory lock-up have been long struggled with by inventors. and quoins on the wedge principle, up to the present time, have been the most favored. The wedge principle alone. however, either has the fatal defect of slipping or of sticking so fast that quoins and keys are broken in the effort to unlock. The screw principle with its power, simplicity and accurate and accommodating adjustment has long been

conceded to be the most scientific and desirable, vet its application has not been successfully made until the present time. The "King of Quoins" embraces the screw and wedge principles, as will be seen from the cut here-



Patented November 4, 1804,

with. This quoin is claimed by competent judges to be the best ever made or exhibited, and to this fact its title is due, The exact sizes of parts are as follows:

Length		
Minimum width	20	44
Maximum width	12	4.6
Total spread	Ta.	6.6
Diameter of connecting rod		44

This quoin being always locked, has no possible chance of working loose or of slipping at any time. Its pressure or spread is direct, there is no sliding motion of the outer bearings to drag or mutilate the furniture, these outer bearings being held in place by a most ingenious yet simple device, and the quoin can be placed with perfect safety against the chase, or steel or iron furniture - it is a veritable mechanical impossibility for it to slip.

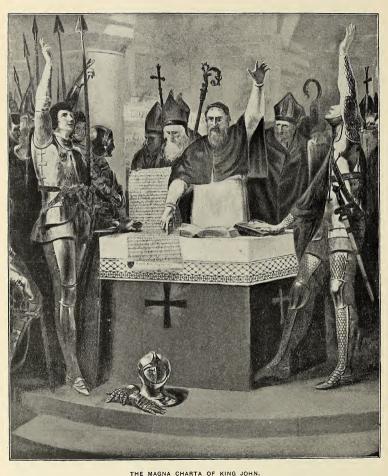
Its quick action is an important advantage and will prove a time and money saver in every office using it. In the pressroom its convenience will make it a favorite, as it can be "tightened up" even when directly under the rollers, owing to its peculiar construction, the wrench or key connecting with the quoin and forming a "universal joint," permitting of locking or unlocking at any angle.

The quoin and key are entirely new departures and the principles are undeniably the correct ones. We have had quoins and quoins innumerable, but this is without doubt the king of them all.

The quoins are beautifully made, very strong, simple in construction and have nothing about them to break or get out of order. Mr. John F. Perry, 155 East Randolph street, Chicago, is the inventor and patentee.

"THOROUGHLY PROGRESSIVE."

We must again compliment you on the beautiful appearance of THE INLAND PRINTER, as well as upon the neat and substantial manner in which it is bound. We believe it to be the most thoroughly progressive, best printed and edited journal devoted to the trade. - Thalmann Printing Ink Company, St. Louis, Missouri,



Facsimile of label used on "Magna Charta" bond paper, manutactured by the Riverside Paper Company,
Holyoke, Massachusetts. (See page 295)

THE MAGNA CHARTA OF KING JOHN.

THE illustration on opposite page is of interest not only on account of the historical scene presented, but because it shows the reader how desirous the users of trade-marks are at the present day to secure correct data and perfect reliability for the representations they adopt to give character to their wares.

The picture represents Cardinal Stephen Langton, Archbishop of Canterbury, presenting to the barons of England the Charter of Liberties granted by Henry I, the barons being in the act of swearing to support it and to procure its confirmation from King John. The scene is laid at an altar in front of the tomb of St. Edmund the King, at the Abbey of St. Edmund's Bury. An aged prelate is holding the instrument, and several other ecclesiastics appear in the background. On the right of the archbishop stands a figure intended for William Marshall the younger, and on the left appear Geoffrey de Mandeville, Earl of Essex and Gloucester, with Robert Fitz-Walter standing between them, all of whom were afterward securities for carrying the Charter of King John into effect. On the left in front is Robert de Vere, Earl of Oxford, next to whom is Roger Bigod, Earl of Norfolk; and others of the principal barons are assembled in the background.

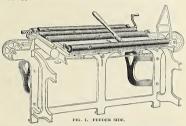
The photograph was made from the painting by W. Martin, preserved in the picture gallery at Oxford, and was taken from the original painting by representatives of the Riverside Paper Company after an extended search for the painting in the Oxford College Art Galleries, England. It is said to be one of the most correct designs, in its costumes, etc., ever produced in the history of the Magna Charta, as it permits the identification of most of the principal characters by their armorial ensigns. It will thus be seen that a more authentic design for a trade-mark could not have been selected, or a better one chosen to designate a brand of paper which the firm is making an important specialty of than "Magna Charta."

In addition to this bond paper, the Riverside Company manufacture and carry in stock the following brands of highgrade, pole-dried writing papers: Universal bond, Dundee bond, Dundee record, Pure linen stock, Deerfield laid, Riverside extra superfine, Melrose superfine, Rialto extra fine and Stationers' linen ledger, all of which are well known and well liked by the trade everywhere. Since the completion of their new mill the Riverside Company have largely increased the output of their entire plant, and no firm in Holyoke is better prepared than they are to look after the growing business they have built up, or in more advantageous shape to spread out by the addition of new machinery when the trade warrants, the new mill having been constructed with an eye to the future. The present officers of the company are Julius H. Appleton, president; W. N. Caldwell, treasurer; James W. Toole, superintendent, and Jere Horton, western agent.

THE IDEAL HAND PRESS.

UBLISHERS of country newspapers who have of necessity been obliged to use the old-fashioned hand press are taking unusual interest in the Vaughn Ideal hand cylinder press, illustrations of which have appeared from time to time in THE INLAND PRINTER. It is a practical machine, reasonable in price, and is capable of doing good newspaper work at about twice the speed of a Washington hand press. It makes a clean, sharp impression, and will print anything from a newspaper full size of the press to a handbill or postal card at a speed of 300 to 400 an hour. The sheets are put on and taken off the same as on an ordinary hand press, an impression is taken by each forward or backward motion of the cylinder, and it runs so easily that a boy or girl of fifteen can operate it without undue exertion. The Ideal press is made in two sizes : 8-column folio or 5-column quarto; 9-column folio or 6-column quarto. The prices are less than for the same sizes of the ordinary hand press. Every publisher who is using the old hand press should examine this wonderful machine.

Our object at this time is to call the attention of our readers to a new and valuable improvement just completed, which will add greatly to the efficiency of the Ideal press. This is an inking apparatus with automatic vibrator and ink table, which is



intended to be attached to the Ideal. To better describe this new feature, two views are given herewith. By reference to letters in the illustrations it will be seen that A and B are distributing rollers, the former vibrates automatically as the operator turns the handle. C is an automatic sheet-steel drop-leaf ink table, which carries the composition roller D over the chases and furniture and not to the form; and when the roller is returned to the distributor the ink table C automatically assumes a perpendicular position as shown in Fig. 2. The invention is simple and practical, it will enable the roller-boy to do his



work easily and well, at the same time increases the speed onehalf; it requires less ink than the hand roller, and perfect distribution is assured. This new inking apparatus may be attached to any Ideal press from No. 26 or later.

OBITUARY.

THR announcement of the sudden death of Mr. Thomas Yorke, at Louisville, Kentucky, on Saturday, October 27, was received with pained surprise by the printing trade generally, and particularly by those who attended the late convention of the International Typographical Union at Louisville, and who met Mr. Yorke and were impressed by his many admirable and companionable qualities. Mr. Yorke went to Louisville from New York some months ago to accept a position with the F. C. Nunemacher Company. Recommended by the celebrated De Vinne press as a man of remarkable skill and taste, he amply fulfilled all that had been said in his praise. He leaves a wife and several young children.

I B SAVAGE.

A^{MONG} the employing printers of Cleveland, Ohio, Mr. J. B. Savage is known for progressiveness and energy. His office was established in 1869. Two years ago he built and moved into his present building (shown in illustra-



tion), which is 60 feet front, 140 feet deep, and six stories high. He does railroad. show, catalogue and general printing work, manufactures blank books, does all kinds of ruling and binding. and has recently added a wood engraying department to his plant. He has the largest pressroom in the city - seventeen cylinders and fourteen platen presses. He has printed the Cleveland directory since it was started by the Cleveland Directory Publishing Company. Has 150 regular employes on the pay roll,

and pays out \$1,800 per week. His product goes to all parts of the country, and the work turned out at this office is first-class in every respect.

PROCESS ENGRAVING NOTES AND QUERIES.

BY W. H. HYSLOP.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

THE HALF-TONE PROCESS, BY JULIUS VERFASSER. PERCY LEVEN & CO., LONDON.—We do not imagine that American photo-engravers can learn much from this work; indeed, if the methods described therein are those which obtain in England, then we can only say that either prices are very high, or bank accounts very big to stand the continued drain necessitated by such roundabout ways of doing things. If the photo-engravers of this country were to do as described in this work, they would land themselves into bankruptcy in very short order.

FORMULAS FOR COLLODION AND SILVER BATH. — Charles J. Neben, Brooklyn, New York, writes: "Will you kindly give me the formulas for making a good negative collodion and silver bath for the wet-plate process of making negatives for the photo-engraving process?" Mnswer, a

COLLODION.

lodide of zinc	
Bromide of cadmium108	grains
Alcohol 10 c	ounces
Ether 10 0	
Gun cottou 120	graius

SILVER BATH.

Keep this as near 40 grains to the ounce as possible.

Grain Versus Crossline—The Phologrum for November has for its illustrations reproductions of some of the best photographs shown at the exhibitions of the Salon and Royal Photographic Society of Great Britain. These reproductions are interesting, being printed from grain blocks instead of the usual screen blocks, but there is no seeming advantage either artistically or commercially to be gained by the use of such methods. The manipulations necessary to turn out a block by

the grain method are more intricate and cost more than our present methods —that is, in the case of our photo-engraving establishments — but there is this advantage, that anyone who can make an ordinary dry plate negative can also, with little trouble, make his printing block, but even with this advantage the process is much more suitable for the amateur than the professional.

"Drawing for Reproduction," by Charliss G. Harer.

J. B. Liffington & Co., Philadelphia.— It is not often that
one can so thoroughly recommend a book as we can this one.
Charmingly written by one who so thoroughly understands his
subject, making it not only interesting to the outsider, but
teaching the truths set forth for the benefit of the artist for
reproduction with a clear and masterly hand. Not only art
students, but the man who thinks himself "away up," should
read and study this book carefully—he will find many hims
and helps to his studies and will be repaid many times over.

"THE GRAMMAR OF PHOTO-ENGRAVING," BY H. D. FAR-OUHAR. SCOVILL'S PHOTOGRAPHIC SERIES .- We take it that a workman in any line of business who wants to be in the forefront of his profession should read everything that is written that has any bearing on that profession, and although he may not agree with everything he reads, still he cannot help learning something from the ideas of others. "The Grammar of Photo-Engraving" is one of these books it is useful to have, and while we think the writer has given too much prominence to some things, and to others too little, still there are many points to be learned from it, and consequently it is well for the photoengraver to have it on his library shelf. There is one point we cannot understand, and that is, why in a book treating of photo-engraving the author has his picture printed in collotype? There were surely enough photo-engravers who would have turned out quite as satisfactory a picture, and one much more appropriate and illustrative.

PROCESS WORK IN ENGLAND. - We have to hand the reports of two photographic exhibitions in England, the Royal Cornwall Polytechnic, at Falmouth, and the other at the Royal Aquarium, in London, and the general and widespreading interest in process work is shown in the fact that for the first time a special department of process work exhibits has been added. Of special interest to visitors were the various examples of colorwork, from the latest tri-color prints to the older and more generally used methods of photo-chromo work. In connection with these process exhibits it might be well to remind photo-engravers and others interested in the matter that during the month of December an exhibition of process work will be opened in New York, under the auspices of the Society of Amateur Photographers of New York, and it would be well if any of our readers have anything specially good to show that they apply to the above named body for entry forms. It will, judging from past exhibitions under the same auspices, be well planned and well carried out.

SCRATCH NEGATIVES FOR ZINC ETCHING .- I. P. K. says: "I desire to experiment in making scratch negatives for zinc etching purposes. Can you give me formula of solution that will spread evenly and not chip in scratching?" Answer .-We are not sure that it would not be as well to go the whole length and learn photography. The making and coating of a film on glass for making scratch negatives entails so many of the methods necessary to photography that it would really be a very short step to the more satisfactory end. There is no doubt that a film of collodion sensitized and blackened gives one of the finest surfaces for doing anything in the way our correspondent asks - it is easily cut, does not chip, and has the opaque film necessary; but when one goes to the trouble to learn how to coat a plate with collodion, then sensitize and blacken it, it does seem rather foolish not to go the whole length. There are one or two other methods, but they are troublesome and uncertain, and we would suggest that our correspondent make his sketches on tracing paper, and from that print on ready sensitized albumen paper the same as used by photographers, making a good strong print; then fix it in hypo, without toning, and from that make his print on zinc. It is a somewhat roundabout way, but it has the advantage of not requiring any elaborate arrangement and is comparatively cheap.

FORMULA FOR ENAMEL FOR COPPER HALF-TONES .-J. B. E., Coshocton, Ohio, writes: "Month before last I saw a formula for enamel for half-tone on copper from THE INLAND PRINTER. The formula calls for two ounces Dodd's glue. Now, I used, or rather, mixed it that way, but it was so thick I could not possibly use it. I then diluted it with four parts water, but it still seemed thick. Am almost certain there must be a mistake somewhere. I made it still thinner today, and to look at it when developed it looks like it is all right, but when I come to etch it acts as though it only etched in parts, or was not thoroughly developed. Sometimes it undercuts. What do you suppose the trouble can be? It seems to me that two ounces of glue would make two gallons of enamel according to the way mine worked. What strength do you have your etching fluid and how long can it be used?" Answer .- The formula you refer to contains a very self-evident misprint, and if you will take 10 grains chromic acid instead of the 120 grains chrome alum, your difficulties will probably disappear. The query regarding strength of chloride of iron for etching can best be answered by saying that it is greatly a matter of opinion, some using it full strength and some using it diluted; there are arguments in favor of both methods.



TO BABY RUTH.

BY R. P. C.

Thou roguish sprite,
To see thee now
One scarce would think a cloud
E'er crossed that curl-encircled brow—
Nor that those witching, dimpled smiles
Could be dispelled by sullen pout,
Or tear-drops, springing to those azure eyes,
Could drive those dancing beams of sunshine out.

Benton Harbor, Mich.

NOTES AND QUERIES ON ELECTROTYPING AND STEPFOTYPING.

STEREOTYPING.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

Sizes of Curved Stereotype Playes for Web Presses.

— H. M. G., Albany, New York, writes: "Is there any standard size for curved stereotype plates for web presses; if so, what is it?" Answer.— No! There is no universal standard size. Each builder of presses uses different thicknesses of plates. They are usually about one-half inch thick, some have them a little more and others a little less. The stereotyper should have the exact thickness in order to get his plates to correspond. I have known pressmen to have trouble day after day and try in every way possible to fix their press so that the paper would not break or the folder clog, and in consequence of their failure condemn the paper and ink, and finally the press, when all the trouble was caused by the shaving machine.

Over-Dainty Workmen.—G. I. J., Chicago, writes: "In last month's issue you speak of a man being a poor workman because he was dirty, and you seem to insimate that a man ought to wear a white shirt and white cuffs, clsc he is no workman. Now, you may be a white-shirt man, but that makes no difference to me; I have been in the business probably as long as you have, and more than likely had as much experience, and I never saw a good electrotyper that was afraid of soiling his boiled shirt, and do not want any such working for me."

Answor.—You have misconstrued my meaning; what I said was, that if a man did not have pride enough to keep his bench clean he did not have pride enough to good work. You are right about what you term white-shirt men. Over-dainty persons have no place, or should have no place, in the business.

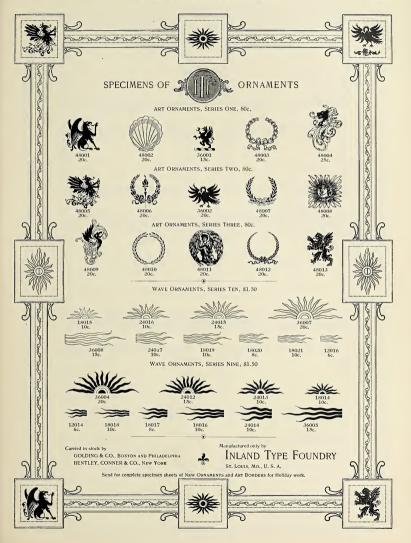
OLD AND NRW MATRICES.—T. W. S., Boston, Massachusetts, writes: "I have a lot of fine cuts to stereotype and I have been undecided whether to make new matrices or use old ones that I have had on hand for a long time. There are only one or two casts to be taken off each cut. Please let me know which you think will make the best job." Answer.—The old matrices are the best where you have only one or two casts to make, that is, if you have kept the matrices wet, which I suppose you have done. The paper has gone through a rotting process and the paste has been absorbed into the pores of the back and tissue until it is almost one solid mass of pulp. The fiber of the paper is broken and will go into the very finest lines and make an elegant mold on fine cuts, but would not do for type as it would break into the spaces.

STEREOTYPE MACHINERY FOR JOB AND BOOK WORK .-W. H. T., New York, writes: "I would thank you for some hints concerning the best stereotype machinery for job and book work. We have a large-sized - outfit, with gas under the drying box, and use a brush for beating the mold, but it is not very satisfactory, as in rulework the rules cut in so deep, leaving the text low. Is there not some rolling process for preparing the mold? We are so isolated from the business world that modern processes do not reach us. We have to seek them. Please give me the information you can, and the approximate cost of machine. We read with much interest your articles in THE INLAND PRINTER - in truth, all the articles." Answer .-Your outfit is only an amateur outfit and would tax the finest stereotyper in the country to get out a passably good job. What you need is some good machinery first, and the next thing is to make your matrices properly; but there is no use of my trying to give you the information you want until you get machinery that will do the work. Any of the firms making such machinery can supply your wants. You will find their advertisements in THE INLAND PRINTER.

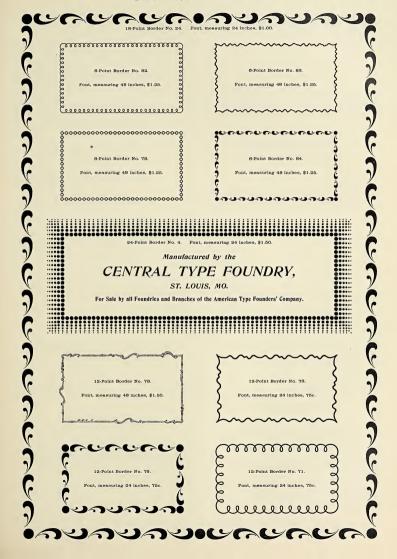


Half-tone engraving by GRORGE H. BENEDICT & CO., 175 Clark street, Chicago.

"TWILIGHT."
FROM OIL PAINTING BY G. A. COFFIN.



12-Point Border No. 79. Font, measuring 48 inches, \$1.50. 12-Point Border No. 75. 12-Point Border No. 70. Font, measuring 24 inches, 75c. Font, measuring 24 inches, 75c. CONSINCE OF THE PARTY OF THE PA 12-Point Border No. 74. 12-Point Border No. 77. Font, measuring 24 inches, 75c. Font, measuring 24 inches, 75c. ***** 24-Point Border No. 5. Font, measuring 24 inches, \$1.50. Manufactured by the CENTRAL TYPE FOUNDRY. ST. LOUIS. MO. For Sale by all Foundries and Branches of the American Type Founders' Company. 12-Point Border No. 67. 12-Point Border No. 69. Font, measuring 24 inches, 75c. Font, measuring 24 inches, 75c. 12-Point Border No. 66. 12-Point Border No. 81. Font, measuring 24 inches, 75c. Font, measuring 24 inches, 75c.





3 A. 6 a

48 POINT TELEGRA

\$5.50

Monthly Lectures Resumed Junior Course

£A, 12 a.

24 Bourt Triconomi

\$2.75

The noted standing of Rush Physical Culture Academy is due to the inexorable energies of . . Strike & Parry . .

Valuable as scientific proficiency is to man, the Board renews the theoretical discourses

6 A, 15 a.

18 POINT TELEGRAPH.

\$1,25

To make the lectures more comprehensible to students, the Tutors and their worthy Assistants have introduced the original and renowned

Musical Automath . . . and Harpsichord

Their object is to teach the Junior Class all the popular airs that generally emanate from those Persons quietly touched on sensitive spots

3 A. 6a.

\$4.2

Broadshouldered
Dexterous Autoharpist
Rehearsing
Medals Awarded

ALL COMPLETE WITH FIGURES.

DEATH OF CHARLES E. STRONG.

THE sudden death of Mr. Charles E. Strong, manager of the Chicago Newspaper Union and of its branches in Sioux City and Fort Wayne, on the morning of Wednesday, November 14, at his residence in Chicago, shocked his multitude of friends, and wherever the news was imparted the affectionate esteem in which he was held was expressed in testimonials to his sterling worth.

Mr. Strong was born in Union City, Branch county, Michigan, March 23, 1841. His parents were among the pioneers of that state, going there in 1836. In 1850 they removed to Milwaukee, where, at the age of fourteen years, the oldest son, Charles E., was apprenticed to S. M. Booth, then publisher of the Daily Free Democrat, to learn the printer's trade, with whom he remained for four years. Afterward Mr. Strong was

engaged in different newspaper and job printing offices in Milwaukee, until 1860, when he entered the office of the Evening Wisconsin as compositor, and two years later was made foreman of that establishment, which position he held until October, 1870. He was then sent to Chicago by his employers to establish and put in operation the Chicago Newspaper Union, which has become, under his management and direction, the largest auxiliary printing house in the United States. He had probably done more to advance the ready-print newspaper system than any other man in the country, and was the pioneer in practical work pertaining to that business. His first experience in making up what is termed "patent inside" forms dates back to the spring of 1864

Though Mr. Strong had been seriously ill, the end came so unexpectedly that all the members of the family

could not be summoned, his wife and daughter only being present. His fatal illness dates from the time of his attendance upon the recent meeting of the Typothetæ, in Philadelphia, September 18-21. For several days after this meeting he was unable to return to Chicago, and since then had not been able to attend his office regularly. Wednesday, November 7, he was at work, but that night was compelled to retire to his bed. For several days the greatest concern was felt, but Monday and Tuesday he seemed improving. His physician, who had been in constant attendance, remitted in his watch, and the members of his family retired on the evening preceding his death. About midnight, however, the crisis came, and thirty minutes later all was over. The immediate cause of his death was heart failure, induced, no doubt, by asthma, from which he had been for years a great sufferer.

Mr. Strong was a member of the Illinois Club, Typothetæ and the Press Club. By every member of these organizations,

by hundreds of publishers in the northwest and by the large force of employes with whom he had established the most cordial business relations he was held in the highest esteem. He leaves a widow and two children, George and Emily. Two brothers - Albert, of Chicago, and Sylvester, of Minneapolis also survive him.

The funeral was held on Friday, November 16, a funeral train conveying the remains to Milwaukee for interment.

NEWSPAPER GOSSIP.

CHARLES P. TAFT, publisher of the Cincinnati Times-Star, has been elected to congress.

THERE is considerable commotion in newspaper circles in Cincinnati. The Enquirer, Commercial Gazette and Times-

Star have boycotted the Tribune, and notified all newsdealers and carriers that if they sell the Tribune they will not be supplied with the other papers. The Tribune has been steadily gaining in circulation, and decreased the demands for the higher-priced papers, which is the supposed cause of the boycott.

THE souvenir edition of the Logansport Reporter, Logansport, Indiana, Mr. J. E. Sutton's paper, is a creditable specimen of that favorite style of newspaper enterprise. Ten thousand thirty-two page papers were printed and distributed, and as an advertisement of the advantages of Logansport as a business center and place of residence assuredly nothing could be more effective. To a stranger to the community, the early and modern history of the city is interesting, and no less so the history of its enterprising citizens, whose portraits adorn the well-printed text.



THE Evening News, of Cincinnati, which was issued by the Printers' Publishing Company, has suspended publication, after running about one month, and is now in the hands of a receiver. Liabilities are estimated at \$8,000 and assets \$1,000. Considerable trouble was experienced in getting the paper on the street. The Post, which enjoys the monopoly of all the small boys, would not permit them to handle the News, intimidating them with the threat that if they did so they could not go on any more of the Post's excursions to Coney Island, nor to their Christmas dinners.

The Sentinel-Review, of Woodstock, Canada, notes alleged inaccurate statements made in George P. Rowell & Co's Newspaper Directory, claiming that the Directory quotes the Sentinel-Review's circulation many hundreds below the lowest point which it has touched in ten years, and an additional aggravation is stated to be that the Times, of Woodstock, claims in the Directory a guaranteed circulation of 3,500,



which the Senlinel-Review says is largely in excess of the real figures. To prove its belief that the Times has not more than 1.500 the Senlinel-Review offers a forfeit to the local hospital if the contrary is discovered to be true. It stigmatizes the figures in Rowell's Directory regarding the matter of circulation of the two papers as "grossly untrue and misleading."

RECENT TYPE DESIGNS.

We show herewith a line of "Extended Old Style," one of the newest letters of the Inland Typefoundry, St. Louis. It is made in sizes from 6-point to 30-point, and, like their other faces, is cast on "standard line"-a great advantage,

STANDARD Line 5

18-POINT EXTENDED OLD STYLE

Being made lining, the various sizes can be used as caps and small caps. A page of art ornaments and the new "Woodward" series of this foundry are shown among our specimen

pages. Barnhart Bros. & Spindler present one of their productions among the specimen pages this month, which, while not exactly new in the strictest sense of the word, is still of recent design. It is the "Elzevir Title," made in ten sizes, from 6-point to 72-point.

The MacKellar, Smiths & Jordan Foundry show several new faces in the specimen pages, the "Lippiucott" series, the "Telegraph" series, "Stylus No. 2" series, and "Unique Celtic Condensed," being the letters presented. A careful examination of these new faces should be made by those after the latest in the line of type.

The Central Typefoundry, St. Louis, give two pages of borders containing designs which will be useful either in newspaper or general jobwork.

A. D. Farmer & Son Typefounding Co., Chicago and New York, present herewith two lines of their new series called

FOUR POLITICAL SITUATIONS What can he mean by such greed?











6-POINT IDEAL ORNAMENTS. "Regent," a light and delicate letter suitable for invitation,

menu and similar work. They also give a few specimens of their ideal ornaments.

BOOKS, BROCHURES AND PERIODICALS.

WILL H. BRADLEY is at work upon a cover design for the January issue of Harper's Young People, to be in two colors.

THE "Boy Captain," by "Captain Nautilus," is an entertaining story of the sea, founded upon facts in the old days of sailing ships. C. Eldridge, Chicago, is the publisher.

THE publishers announce that the date of publication of Funk & Wagnall's Standard Dictionary will be November 28, at which time the delivery of Volume II will begin; also the delivery of the single-volume edition.

Walden's "A. B. C. Pocket Guide for Papermakers, Dealers and Stationers" for 1894-95 has been received and almost immediately has been put in use. It is an exceedingly convenient reference book. Charles C. Walden, Vanderbilt building, New York, is the publisher. Price, \$1.

FRANK S. THAYER, manager for Carter, Rice & Co., and publisher on his own account, has produced a book which has added a good big laurel to his already well-known name, and one which is a credit to the craft. The mechanical execution is faultless, and the taste displayed in choosing the colors used in binding and boxing stamp the work as one of a few. Mr. Thaver has selected a very difficult subject, that of illustrating by photography the "Hoofs, Claws and Antlers" of the Rocky Mountains, and has a collection of half-tone pictures of our mountain game animals from life, in their haunts, which is really beyond belief and description. Theodore Roosevelt, to whom he submitted proofs, writes: "It has never been my good fortune to see as interesting a collection of game pictures," and follows this with enthusiastic praise for the separate plates. The sportsman, or "him who in the love of nature holds communion with her visible forms," or the curious, will find herein pleasure heretofore considered unattainable, and can look a rattlesnake in the eye, or touch a mountain lion with safety. As an item in the difficulties in the way of getting material for such a book, I will say that Mr. Thayer's photographer was twenty-six days in cold and snow getting the two plates of the cougar, or mountain lion. The book is just ready and the trade report it to be a "seller," and say that it only requires one showing. The frontispiece of the lioness, called "Meditation," is a masterpiece. - Denver Correspondent American Stalioner

TRADE NOTES.

THE General Engraving Company succeed Mugler, Kraus & Co., Cleveland, Ohio.

M. Gally, inventor and proprietor of the "Improved Universal" printing press, has made an arrangement with the American Typefounders' Company by which all their houses are to handle his presses as a specialty.

BURCH & HALL, western managers of the Thorne Typesetting Machine, in Chicago, during the past summer have fitted out twenty-three offices in the West with Thorne machines, principally in Ohio, Michigan and Indiana,

WHITWORTH BROTHERS, printers for some years past in the "Power" block on Frankfort street, Clevelaud, Ohio, have moved to No. 60 High street, where they have a larger room and better light. They will increase their facilities

JOHNSON & LUNDQUIST, of Pecatonica, Illinois, have started the publication of a new six column quarto weekly at that place. They purchased a new outfit complete, including a Hoe cylinder, Chandler & Price job presses, and latest and most popular job faces. They are both young men, practical printers, and success seems assured them.

A NEW catalogue of half-tone cuts has just been issued by C. J. Peters & Son, 145 High street, Boston, containing many handsome specimens of this style of engraving. The cuts include quite a number of very attractive subjects, made in various sizes, and will no doubt meet the needs of many printers desiring embellishments of this character.

W. H. LYMAN, formerly with Koerner & Hayes, lithographers, of Buffalo, New York, has associated himself with the Richmond Lithographing Company, of the same city, and will act as manager of their advertising specialty department. Mr. Lyman is well posted in this particular branch of the lithographic trade, and the firm he is now with are fortunate in securing his services.

THE Hosterman Publishing Company, of Springfield, Ohio, publish at the home office the following papers: Daily Republic-Times, Weekly Republic, Womankind, American Farmer, and Farm News. At Richmond, Indiana, they issue the Daily Telegram and the Weekly Telegram. At Peoria, Illinois, they issue the Daily Transcript, Weekly Transcript, Sunday Transcript, American Horseman and Illinois Farmer. On October 18 fire almost totally destroyed the mechanical equipment of the home office, and in making aunouncement of the disaster Mr. A. D. Hosterman, the president of the company, says:

"Arrangements are, however, under way for the continuation of the issue of our several publications, and despite the disadvantages under which we will labor until our plant is rebuilt and regulipped, we shall endeavor, as in the past, to give the reading public the best papers published in our line, and to give advertisers every advantage that arises from good papers well circulated."

GEORGE II. SANDORN & SONS, makers of bookbinders' machinery. Chicago and New York, have been awarded the contract for furnishing all the machinery and supplies for the bookbinding department of the new stablishment now being erected by the American Book Company, in University place, New York city. The machinery is to be ready by the first of next April, and the contract calls for the very highest grade that can be produced. It is expected that the building will be completed on May 1.

WE have received from H. C. Hansen, typefounder, 26 Hawley street, Boston, his last specimen book of type and printers' supplies, an excellently printed pamphlet of ninety-four pages, fully illustrated, showing an assortment of all the material manufactured and for sale by this foundry. Mr. Hansen makes a specialty of brass rule and borders, and the line shown in this new catalogue is specially complete. The titlepage, with its border of twisted brass rules, will certainly please every printer who has an opportunity of examining it.

A. H. Massina & Co., printers, of Melbourne, Australia, have recently placed an order for a Linotype machine with the Mergenthaler Linotype Company, of New York, and it is expected the machine will reach its destination about Christmas time. This machine will be the first one of the kind introduced in Victoria, but will probably soon be followed by others. The Evening Herald, in which Messrs. Massina & Co. are largely interested, will most likely follow the example, and the Argus and Age and some of the country papers will no doubt also adopt the machines.

This printing works of Tuttle, Morehouse & Taylor, New Haven, Connecticut, have been removed from the old stand, which they have occupied since 1899, to their new building at the corner of Crown and Temple streets. Besides being publishers and printers of many works and magazines in connection with Yale University they are also printers of Hebraica edited by President W. R. Harper, of the University of Chicago, containing articles in Arabic, Syriac, Hebrew, Greek and Sanskrit; their facilities for printing in foreign languages being probably unsurpassed by any firm in the country.

H. Bronson, manufacturer of old-style Gordon presses, 371 Dearborn street, Chicago, reports that business has been very good during the last twelve months, although this was his first year's business in Chicago. Since locating here he has built up quite a trade in new and secondland printing presses and machinery. The press he manufactures is one that has many good points to commend it, and quite a number have been placed in offices in Chicago and vicinity. Mr. Bronson is well known to the trade through his former connection with the Cleveland-Gordon Press Company, of Cleveland, Ohio.

THE Minnesota Typefoundry, of St. Paul, Minnesota, with characteristic enterprise, has recently established a branch house at Seattle, Washington. This announcement will be well received by printers on the northwest coast, who have desired to purchase the material furnished by them and by the Chicago house of Barnhart Brothers & Spindler. The Minnesota Typefoundry is an independent corporation, but is a portion of Barnhart Brothers & Spindler's great chain of typefoundries, and the Seattle branch adds another to the list. The manager of the Pacific branch at Seattle is Mr. E. W. Powell, a gentleman well known to printers on the coast and one thoroughly familiar with the wants of the trade. The addition of the Seattle house gives the Minnesota Typefoundry Company two branches, the other having been established at

Minneapolis about a year ago and being known as the Minneapolis Typefoundry Company. Mr. Sutton, manager of the St. Paul concern, and Mr. Stine, treasurer, are to be congratulated upon the business they are building up in the West and Northwest.

IN the last issue of THE INLAND PRINTER the Electrontin Engraving Company, Philadelphia, advertised their "Album of World-Famous Paintings," containing over three hundred beautiful stock art subjects. Since deciding upon this as the name for their book, which they furnish for \$1.50, they have found a copyrighted title of this description, and have accordingly been compelled to change the name of the book prior to its completion. The title they have decided on is simply "The Album," and it is expected the book will be ready for delivery in a short time. Those contemplating getting out holday editions or publishing art supplements of any kind can undoubtedly find a number of subjects in this collection which would be of value.

OF INTEREST TO THE CRAFT.

The sympathy of the craft is with Mr. Samuel T. Shaw, foreman of J. B. Savage's pressroom, Cleveland, Ohio, in the death of his wife early in November. Death was caused by paralysis. Mrs. Shaw had been ill for a year past.

"Shad" (Campraktt, a well-known tourist printer of the oldschool variety, is reported dying in Washington. "Shad" has always been charged as the perpetrator of the famous buil of making the headline "Terre Haute, Ind.," read "Terrible Hot Indian."

Mr. John P. McHugh, for twenty-five years foreman of the J. B. Savage pressroom, Cleveland, Ohio, has taken charge of a Pittsburgh, Pennsylvania, pressroom. He will be greatly missed by a large circle of friends in Cleveland. He will be succeeded by Mr. Sanuel T. Shaw, who has been with Mr. Savage twenty-three years.



CHRISTMAS JOYS.

VALUABLE AND COMPLETE.

The Vest Pocket Manual of tables and diagrams of forms of imposition arrived all right, and I find it as valuable and complete a little volume as any printer could have.—Richard M. Bouton, South Norwalk, Conn.



Photo by Coss.

REVIEW OF SPECIMENS RECEIVED.

HARTMAN & CADICK, of Washington, D. C., send specimen of half-tone printing of a superior character.

A WEAKLY designed blotter, altogether unattractive in composition and coloration, comes to us from Haehnel & Landon, Kiel, Wisconsin.

BLOOMINGDALE & Co., 810 Sansom street, Philadelphia, whose attractive insert in the November issue of this journal was much admired, have just issued a very catchily designed blotter. The figures (in colors in the original) we reproduce together with the characteristic verse.



TRUE MODESTY

Te rare

And a fellow mustn't care
If he hunts it everywhere,
And for days:

When we do a thing that's fine —
Making brain and type combine —
We're so modest we decline
Any praise.

So the object of this screed
Is to show that we succeed
By adopting just the creed
That's the oddest:

We go hustling on our way,
Working night as well as day,
We're just splendid—ah, but say,
We're so modest.

A NUMBER of specimens from H. E. Tuttle & Co., Osage, Iowa, show that the company amply sustains its reputation for tasteful work.

THE Louis Roesch Company, of San Francisco. Specimen of bill-head in colors, which for brilliancy, solidity and harmony we have rarely seen

equaled.

A BRILLIANT looking business card comes from Arbuthnot Bros. & Co.,
Toronto, Canada. A neater and more subdued effect produced by simpler

means would be more in keeping with moderu ideas.

F. I., SCHRECK & Co., Meriden, Connecticut. Catalogue of the Alvord & Spear Manufacturing Company, the composition of which is of the average commonplace character. The presswork is excellent.

J. B. Alney, Moline, Illinois, sends ucatly designed and well-printed cards advertising the union label. The composition was done by Charles Des Aulnier, foreman and treasurer of the Porter Printing Company.

THE Lafayette Printing Company, 1624 South Tenth street, Philadelphia, Penusylvania, send well and cleanly executed specimens, in which the rule-twisting to some tastes would be considered too nuch in evidence,

RAYNOR & TAYLOR, 95-100 Bates street; Detroit, Michigan, say they are still taking their own medicine. They certainly fix it in palatable form if the neat, tasteful, and well-written booklets received from them are any criterion.

THE catalogue of the Second Annual Exhibition of the Wellington Art Club of New Zealand has reached us through the courtesy of Messrs. Lyon and Blair. We reproduce the cover design (the original is in black



and red) for the benefit of our readers. In all, two hundred and ninetyone subjects were shown at the exhibition. We are advised that the club is in a healthy and flourishing condition. THE Dorsey Printing Company, of Dallas, Texas, send tasteful and well executed specimens, embossed and in colors. The company will have an exhibit at the Dallas Fair, which will be an attraction to everyone interested in printing.

ATTRACTIVE from the printed representation of an autumn leaf, the October blotters of John T. Palmer, 466 Race street, Philadelphia, present a good example of this popular style of advertising. Neatness and simplicity mark Mr. Palmer's work.

FROM the Bryan Printing Company (Gilbert A. Selby, manager), a package of advertising blotters and "fall announcement" circulars. The usual tasteful display and clean presswork characteristic of the output of this house prevail in the samples submitted.

THE Autumn Souvenir illustrated edition of the Johnstown Daily Democrat, of Johnstown, Pennsylvania, is exceedingly creditable. Apart from its great historical value, the paper is excellently produced and its wealth of half-tone illustrations is worthy of all praise.

A. E. Chasmar & Co., 34 Union square, New York, send us their art publication, "Sarony's Living Pictures." The ucompositions are made up from draped and nude human figures. The work of Sarony, no criticism is ventured. The mechanical execution of the book is good.

Mr. S. J. Youxo, of the Hevald, Hartiugton, Nebraska, sends us a large number of specimens of general work with copies of newspapers printed by him. In all the specimens care and taste are evidenced, and the papers are marked examples of progressive and alert management.

A SIMPLE, strong and effectively designed blotter comes from the Quick Print Company, of Seattle, Washington. The ability to produce artistic and effective type display with simple arrangement is evident in the work, hence the company advertise "promptness, neatness and reasonable prices."

The style of advertising used by Mr. C. L. Dering, 175 Dearborn street, Chicago, to give publicity to his specialty of coal, "Plymouth authracite," mark him as a man of taste and judgment. One of his latest



efforts is a dainty brochure, the title-page of which (in the original printed in three colors), drawn by H. R. Heaton, we show herewith slightly reduced. The numerous wash drawings adorning the interior leaves are excellently done, and the presswork and coloring throughout are unexceptionable.

"SPECIMENS from the De Montfort Press" has been received from Raithby, Lawrence & O., Leicsster, England. The specimens included almost every variety of decorative jobwork, and the brilliancy of the colors, the harmonious contrasts, the original and pleasing modulations in the tones, combined with the perfect composition and tasteful design, make the book one which every printer will linger over pleasurably. Ever tasteful and original, the Alfred M. Slocum Company, 123-125, North Fourth street, Philadelphia, Pennsylvania, send to us advertising blotters, bearing at one side a vignetted half-tone of a St. Bernard dog's head printed over a tint plate and in a well-moderated shade of color. The advertising matter is light and effective.

L. Barta, & Co., 16 High street. Boson, Massachusetts, find the neat tiltle exclopeder temporal duractions and our mouthly to their customers a more than usually effective advertisement. Everything bearing the imprint of that company is, however, so taskeful and thorough, that it is not surprising to read flattering encomiums on work done for our British cousing by them. When American job printers are receiving orders from England the supremacy of America in typography must certainly be generated.



COVER DESIGN BY WILL II. BRADLEY.

A LARGE number of interesting specimens have unavoidably been held over for review in our next issue.

CHICAGO NOTES.

C. E. Champlin has purchased the job office of Hazel & Co., 170 Madison street.

S. H. LITTLE, of 154 Mouroe street, has sold his printing office to Highgate & Faithorn.

Mr. Charles Boberg, foreman of S. D. Childs' pressroom, died suddenly on November 9.

WARREN PHINNEY, son of Boston's famous typefounder, is a reporter on the Chicago Mail.

A NEPHEW of the late Col. John W. Forney, of the Philadelphia Press, is subbing in Chicago.

Andrew Holmberg has removed his job office from 167 Adams street to 148 Monroe street.

A RECEIVER has been appointed for the Continental Printing and Publishing Company, 26 Randolph street.

THE Horseman Publishing Company has discarded all its old job faces and purchased an entire outfit of the latest display type.

THE Atchison, Topeka & Santa Fé printing office in the Monadnock building has added to its plant a judicious selection of new job type.

Carl, O. Larson and Oscar Nelson, two bright Bohemian printers, have just issued the *Fremskridt* at 408 Grand avenue. Typographically it looks neat. Its display advertisements show especially good taste. It champions the cause of organized labor and starts out with a good subscription list.

REV. E. A. ADAMS, 711 Loomis street, editor of the Bohemian weekly *Pravda*, has bought new type, new gas engine and a Scott press to issue a daily to be called the *Vecerny Listy*.

C. B. HARGER, manager of the *Musical Times*, has purchased an entire new dress of French old style for his popular publication. With this acquisition the *Times* is one of the finest appearing trade journals in the city.

THE Chap Book, Stone & Kimball's famous little semimonthly, is now published in Chicago at the Camelot Press. The Camelot, by the way, is the changed name of the Booklet Press, the clever and original work of which has frequently been favorably commented upon in these columns.

The poster design by Henry McCarter for the "Green Tree Library," published by Stone & Kimball, is a "fascinating queerness." A green tree of very vivid hue inhabited by purple cocks are the main features of the design. The lettering at the side of the design—indeed the entire panel feature—weakens and impoversibes the general effect.

A CHICAGO typo recently sold all his household furniture for cash and with it bought a horse and phaeton. The first day of the purchase he took his wife and a neighbor's wife driving. They drove past all of their friends' residences, visited Lincoln Park, raced on Michigan boulevard to Jackson Park, smashed the phaeton against a fireplug and found the horse dead the following morning from over-driving.

A FUZZLE of more than ordinary interest has been placed on the Cleago market by Grant & Co., 43 West Washington street. It is a "game of politics," the political parties being represented by red, white and blue balls respectively, and success consists in placing the chosen party as represented by the ball in the place of power. As the balls used are bicycle bearings no little skill is required in their manipulation.

C. H. CRESSEY, formerly of the Chicago Herald and Daily News, has assumed the editorship of the Building and Loan Record, a monthly publication devoted to the interests of building and loan associations, and is also the president of the Record Publishing Company, owners of the paper. The Record publishes matter of much interest in its particular field, and is being greatly improved so far as its mechanical appearance is concerned.

WITHIN old Libby Prison walls is a full-fledged modern printing office, from which is regularly issued the Libby Prison Chronicle, a continuation of the publication first started by the prisoners while confined there during the war, and, in lieu of printer's ink, lead pencils were used in getting out the edition of one copy weekly. There, also, is the now famous Lovejoy land-press, and also the printing outfit which Sherman had with him in his memorable march to the sex.

THE Corbett & Skidmore Company, railroad printers, have introduced a novel and helpful plan of marking the "A.M." and "P.M." time in railway time tables, by means of which no mistake can possibly be made in the day and night trains is set in type of this style, the black ground at once distinguishing it from

the day schedule, set in the usual style of type. The company issue a neat monthly, Day and Night, advertising this specialty.

This original and striking poster of the Chap Book, designed by Bradley, is one of the most effective of the many effective poster designs produced by him. That it is appreciated by collectors is evidenced by the demands made upon the dealers for it—in some cases, indeed, the bill-boards have been robbed by those more than usually avid. As an advertisement, it is no less successful, as, placed in junction with designs of large size

and vivid coloring, at the width of a busy thoroughfare it attracts attention and arouses curiosity like a point of flame.

WE present in this issue a specimen of a new style of engraving—imitation photogravure—in the picture called "Art Critics." The effect is produced by printing a very fine half-tone plate in connection with a specially prepared tintplate so that the cross-line effect of the ordinary half-tone is deadened and the general softness of a photogravure print secured. This work is being successfully turned out by the Franklin Engraving and Electrotyping Company, Chicago, the etchers of this bate.

An editor (and his "devil") of a small country paper in Michigan was daily expecting a visit last month from an angry advance agent with whom they had gotten in a snarl and who had written the editor that he would "lick him on sight." It happened that a rather large-sized drummer for a Chicago typefoundry arrived on an early morning train, and going to the printing office, asked the lank-looking boy if the "fighting editor" was in? To the boy's mind here was the terror that was to do 'em up. He munibled out something to the effect that he "didn't know anything about it," and to the drummer's astonishment, run out of the office and up the street. After waiting two long hours for the editor the landlord of the hotel called at the printing office and in a roundabout way inquired upon what business he wanted to see the editor, Upon being informed, the landlord laughed heartily, stating the boy had run to the editor's house, told him the advance agent had come, that he was as big as a house and was fighting mad, whereupon the editor had hurriedly gathered his fishing outfit and gone a fishing, and would probably not be back for several days.

BUSINESS NOTICES.

THE LATEST IN HEAVY PLATEN PRESSES FOR CUTTING AND SCORING PAPER BOX BLANKS.

The accompanying illustration is a direct photographic reproduction of one of four eccentric action paper box cutting and creasing presses recently sold by the John Thomson Press Company, of Temple Cont building, New York, and Monadouck building, Chicago. It is claimed

to be the largest, and also the heaviest, platen press of the job type ever built.

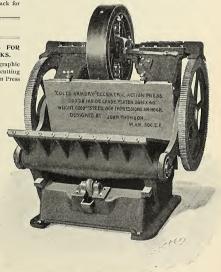
The connecting rods are of forged steel and weigh about 125 pounds each. The platen alone weighs nearly 1,300 pounds and has 1,070 square inches of surface. The cutting plates are of saw steel, ground, and are 3-16 inch thick. By means of the hand lever, shown on top of the frame, the clutch may be thrown in or out of engagement, thus instantly stopping or starting the platen at any part of its movement. This reduces the possibility of accidental damage to a minimum. It also lessens the legal liability in event of injury to operators. By mounting the fly wheel (which also serves as the driving pulley) centrally between the gears, a most perfect transmission of power to the gearing is effected. The practical results obtained in the use of this machine have been a great surprise, as also a gratification, to the designer. A speed of 1,000 impressions an hour was the highest originally contemplated, and the field of the press was supposed to be confined to the production of large boxes, such as are used for clothing and the like. It has, however, been found quite feasible, by the employment of "long-

geared" pressfeeders, not only to operate the machine at fully 1,500 impressions an hour, but to "double up" many of the large forms usually run on the 20 by 30-inch presses, thus

greatly increasing the output for the same labor cost. The impressional power of the machine is very great, the wellknown differential eccentric action of the "Colt's Armory" embossing press being employed. The gearing is of massive proportions, steel teeth carrying the impression, and the cutting and adjustment are so accurate that the operation is almost noiseless. The platen makes a direct square slide to the impression, its action being positively controlled by the simple camshown in the front of the machine. This controlling device, by the way, has now been in practical use for about eight years : has been applied to nearly 2,000 machines, and not a single failure has ever been heard of. An advantage derived from this design is that of being economical of floor space. The drilled holes in face of fly wheel are for the insertion of iron bars to pry platen off the impression should it ever stick, as by accidentally feeding in two or more sheets together. It is said that these machines have never been broken, even when fly wheel has been "brought up standing."

THE PROGRESSIVE PRINTERS' FRIENDS.

When men put well-trained, intelligent thought into their business they are likely to achieve results that excite the wonder of their competitors, and perhaps arouse their envy. The evidence of men's sagacity in business is found in the new ideas they advance—the invention of improved mechanical devices to supersede crude and primitive ones. The popularity of the Golding jobber speaks volumes for Messrs, Golding & Co, who have spared no pains to make their presses superior to all others in speed, noiselessness, distribution of ink, ease in

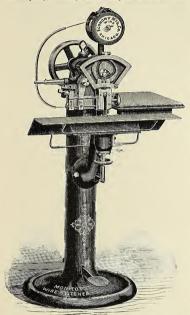


running, solidity of impression, and quick make-ready. At Chicago these machines received the award for being "the most highly developed type of the modern job printing press."

FOOTBALL.

THE MONITOR WIRE STITCHER.

A 'new candidate for favor in wire-stitching machinery is shown in the illustration herewith. The "Monitor," while comparatively a new machine, and one that has a number of good points to recommend it over other and older machines now on the market, has still been sufficiently tried in actual use to warrant its manufacturers in making the statement that for simplicity, durability and reliability this stitcher will not



"take a back seat" to any similar device now in use. Only two adjustments are needed to cover all thicknesses of work. The hand wheel under table at left of gauge is turned until iaws clamp the quantity of paper to be stitched. The length of staples is regulated by hand wheel on right of machine above table, and by thumbscrew on the feed lever on the left. These adjustments take but a moment. The patent wire straightener is a most important part of this stitcher and is wonderfully effective, the simple movement of a lever causing the wire to go just as desired. The capacity of the machine ranges from a single sheet to three-fourths of an inch in thickness, and it does all work with equal ease and accuracy. The "Monitor" is so constructed that any portion can be reached easily without taking the whole machine apart; no screws are to be removed; simply open the glass front on its hinges and the working parts are exposed. Its swinging table will be found advantageous for many classes of work, but if not needed can be instantly removed. Simplicity is its great point: there are few parts, and no interchange to make for different kinds of work. It is

always ready. All parts are made of the very best material, properly land-ened and tempered, and are interchangeable. Durability is one of the strongest points of the "Monitor," Besides this, it will be found a great time-saver, as when the operator does not have to stop and tinker and fix and adjust, it saves time and therefore money. Every machine is fully guarateed, and of the numerous purchasers who have them in use none have ever made a complaint. It will be put in on trial for responsible parties if desired. Prices and full particulars can be obtained by writing the makers, the Economy Manufacturing Company, 195 and 197 South Canal street, Chicago.

THE CHILD ACME CUTTERS.

Business must be improving in the West and in the East. The Child Acme Cutter and Press Company, of Boston, have just shipped by express one of their large self-clamping cutters to the Werner Company, Akron, Ohio. They are also building a 44-inch extra heavy cutter for the Cosmopolitan Magazine, New York, this being the second one made for that company. Hood's Sarsaparilla Company believe in liberal advertising. One method of doing this is to issue millions of calendars. To get these out on time and in the best manner they have recently added three self-clamping Child Acme cutters - all double capacity, swift machines. The Shattuck & Babcock Company, De Pere, Wisconsin, wrote the manufacturers of the cutters under consideration, on October 15, as follows: "When we first started our mill we put in two of your cutters, one 56inch, and one 48-inch. We used them for two years, and liked them so well that when we found ourselves in need of another cutter we placed order with you for another 56-inch machine. We are pleased to say that the cutters have given good service and satisfaction from the start, and still continue to do so." This certainly is convincing testimony as to the merit of the Child Acme cutters

THE OTTO GAS ENGINE.

Readers of this publication are all familiar with the Otto Gas Engine, one of the oldest and best known engines of its class manufactured. Word has been received from Schleicher, Schumm & Co., Philadelphia, the manufacturers, that on account of the greatly increased business in both the gas and gasoline engines made by their concern, it has become necessary to almost double the capacity of their present large works, which will be done by the erection of an additional machine, erecting, painting and storage building, contracts for same having already been given out. Besides the stationary engines now built, in sizes from 2 to 120 horse-power, the firm has branched out some, and also construct marine engines of from 2 to 250 horse-power, this latter type of machines being also adapted to the running of dynamos for electric lighting direct from the fly wheel of the engines. The company has recently been incorporated and will hereafter be known as the "Otto Gas Engine Works Incorporated." Printers and others contemplating the purchase of a gas or gasoline engine would do well to write the company for information.

"NEW FACES OF TYPE."

Among the advertising pages in this issue will be found the title page design of a new specimen book just issued by A. D. Farmer & Son Typefounding Company. This book will undoubtedly be one which every printer in the United States will be desirous of securing a copy of. While its title would indicate that it contains only the newest faces of type made by this foundry, it will also be found to include all of the older standard faces which have been popular for some time past, and every one of its pages is taken up with a presentation of something which will be useful and attractive for the use of the progressive printer. Besides the type faces given, all of the new borders, ornaments, etc., are shown in a most attractive

way. The cover is printed in two colors, and the whole work neatly bound. As its publishers are willing to send it to any address, printers desiring to secure a copy should make their requests at once. These should be addressed to the Chicago office, 115 Quincy street.

RELIANCE JOB-GALLEY PROOF PRESS.

The illustration below shows a new and economical proofpress of novel shape, made expressly for jobwork. It has width and length for taking on a 14 by 20 inch job galley, as well as two regular full-length book galleys, and is made extra strong and rigid. When placed on an ordinary table it is proof against springing. The roller is nine inches in



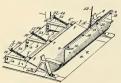
diameter and weighs seventy-five pounds, and the whole press weighs one hundred and fifty pounds. The same principle is adopted in the construction of the roller and the bearers as in the long galley press made by this firm, so that the difficulty met with in many roller presses - slurring - is entirely avoided. The press is manufactured by Paul Shniedewend & Co., Chicago, and is sold by all typefounders and dealers in printers' machinery. Circular giving "Hints on Prooftaking" will be sent on request.

A NEW CIRCULAR FOLDER.

The circular folder advertised elsewhere in this issue, built by the Brown Folding Machine Company, of Erie, Pennsylvania, is one that has a large range of work and will be a paying investment for any office. The largest size sheet handled is 14 by 18 and the smallest 5 by 7. On the latter size but two parallel folds are made. The machine will perform one, two and three folds. When desired, a paster can be added for eight-page pamphlet work. The amount of work obtained depends upon the expertness of the feeder. Full particulars and samples of work can be obtained from the manufacturers.

TENSION FOR PAPER-ROLLS ON PERFECTING PRESSES.

Mr. William Black, superintendent of the pressrooms of the Kansas City Times, Kansas City, Missouri, is the patentee of a device which enables newspaper pressmen to secure the nicest adjustment of tension in the feed-roll, whereby a steady, smooth, even feed



is secured, and jumping and vibration entirely done away with. present, with an illustration of the device, the claims allowed .

In a self-adjustable tension device, the com-

bination with a number of supporting brackets carried by a paper-employing machine, and a number of spring-retracted rods carried by said brackets, of a weight, a cable suitably guided and attached to said weight, and a flexible plate secured at its opposite ends to the spring-retracted rods, and the cable, substantially as set forth.

In a self-adjustable tension device, the combination with supporting brackets secured to a printing press, and a suitably guided cable, having a weight at one end, of a flexible plate bearing against a paper roll, and counected to the opposite end of said cable, a series of rods passing through and supported by said supporting brackets, and connected to the adjacent end of the flexible plate, collars mounted adjustably upon said rods, the springs spirally encircling said rods and bearing at their opposite ends against the said collars and the said supporting brackets, substantially as and for the purpose set forth.

BOOKS FOR PRINTERS.

H. G. Bishop is the author of six different books for printers, each one being practical and useful. Some of them have already gone through several editions, and are still meeting with good success. An advertisement of these books will be found on another page. Now is a good time to purchase the "Order Book and Record of Cost."

EVERYBODY'S POCKET DICTIONARY.

In a list of books shown on another page of this issue will be found a reference to "Everybody's Pocket Dictionary." This work seems to be having quite a phenomenal sale, and numbers of letters have been received from parties who have purchased indicating great satisfaction with the book. We give below a few of them:

I have one of your dictionaries, and everybody who sees it wants to buy it. I would not part with mine for \$5, if I were unable to get another, -A. H. Sigworth, Marionville, Pennsylvania.

It is certainly a marvel of utility, brevity and beauty .- Prof. H. R. Warner, Toledo, Ohio.

We are very much pleased with the dictionaries .- Prof. K. A. Kasberg, Academy, Stoughton, Wisconsin.

I inclose you fifty cents in stamps for another copy of your dictionary. I sold the one received from you, and I cannot do without one, since I have seen them .- L. T. Wilderman, Donnellson, Illinois.

I have your "Everybody's Dictionary," and find it indispensable, complete, satisfactory.-G. Ernest Merriam, Greenville, New Hampshire.

MEALS IN DINING CARS

Are one of the joys of travel. Well-cooked food, temptingly served, is prepared from elaborate menus that include all deli-



is clean, fresh and appetizing. Owing to the complete through train service between Chicago and the East over the Pennsylvania short lines, more dining cars run over them than over any other railroad. All the fast express trains carry cars of the

Pullman pattern. Meals are ready at seasonable hours, and may be partaken of by coach passengers as freely as by persons having accommodations in parlor and sleeping cars. Like all conveniences adopted on these lines, the dining-car service on them has reached a high standard of excellence. For details regarding the service apply to any ticket agent of connecting lines, or address H. R. Dering, Assistant General Passenger Agent, Chicago, Illinois.

MULTI-COLOR PRINTING.

We show in this issue a specimen of multi-color printing executed with a device invented by John B. Cline, of Jefferson, Iowa, which gives possibilities for colorwork not to be obtained in any other way. The device, which is called "The Autocrat," is intended to be attached to bed and platen presses of the Gordon pattern, and can be so attached at small labor and

expense. Mr. Cline will be glad to give particulars to those interested. Below is affidavit referring to insert:

We, the undersigned, being duly aworn, depose and say: That in printing rosco inserts for one edition of This INAND PRINTER, of Chicago, of "The Autocrat"—an attachment for multi-color printing—at not intenduring the execution of said work did the color mix or blend or case as any trouble in that respect. That we believe any defect from uneven understanding the color of the principle of said intert, which was has printed.

ert, which was last printed.

(Signed) H. V. CLINE.
C. W. MATTINGLY.

Subscribed and sworn to this 21st day of November, 1894, before me,
[SEAL.] ROBERT F. DALE. Notary Public.

| ROBERT F. DALE, Notary Proble, Boouc County, Iowa.

EVERY PRINTER HIS OWN BOXMAKER.

J. F. Helmold & Brother, machinists and manufacturers of typefounders' tools, northwest corner of Washington and Jefferson streets, Chicago, have placed on the market an adaptable series of steel cutting rules made in curves and angles of various

degrees whereby the printer can cut out designs for paper boxes on the printing press at one impression, besides deviser novelties to an extent limited only by his ingenuity. The justification is simple as the supporting parts of wood can be either procured from Messrs, Helmold or can be readily made with a band-saw. Barnhart Brothers & Spindler and Marder, Luse & Co. handle the goods.

A NEW PAPER FEEDER.

The Dummer paper feeder is a new device for feeding sheets of paper to cylinder printing presses, folding and ruling machines, manufactured by the Dummer Paper Feeder Company, to Tremont street, Boston. The feeder can be readily attached to any press and feeds sheets automatically, accurately and in perfect register, at highest speed at which press can run. The method of separating the sheets is entirely different from that adopted by other attachments of this description and is said to be correct in principle and perfect in operation.

THE attention of parties desiring to purchase an interest in one of the largest and best-equipped printing establishments in the city of Cleveland, is called to the advertisement of H. F. Henry, in our "Want Column." The office referred to is one of the best in the city, fully equipped with the latest type, material and presses, and is especially fitted up for show printing. This is an excellent opportunity for someone to secure an interest in a business thoroughly established and turning out none but first-class work,

WANT ADVERTISEMENTS.

We will receive special want advertisements for THE NIAND PRINTER at a uniform price of z cents per line, ten words to the line. Price invariant to the price invariant to the line of the line price invariant to the line in

A DVERTISING—Circulars, primers, booklets, etc., about the printing business (or any other business) written in a way that will draw trade. Terms moderate, "ADVERTISER," Box 1975, Boston, Mass.

A LI, live printers should have Bishop's "Practical Printer," sopages price \$1. Also his book price \$2. Also his book, price \$3. Also his book price \$4. Also What G. Bishop, \$25 Dane creaments of \$15 Work." price \$3. Also his book printers, also book printers, also have a starting in business need these books.

AN energetic, experienced and reliable book, job and newspaper printer wishes a situation as superintendent or foreman of a large printing office in the West. Address "J. A. M.," care Inland

DO YOU WISH TO EXPORT your goods, machinery, type, material, etc., to Mexico and South America? Advertise in La Revista Thografaca, the only journal of its kind in Mexico, and circulating among all printing offices. 51 per year; 10 cents sample copy (American stamps). E. M. VARGAS & CO., publishers, Yrapuato, 61c., Mexico.

EXPERT ADVICE IN PROCESS ENGRAVING—With the advance of process engraving practical engravers come across a multi-advantage of prompt and efficient advice in such difficulties must be apparent to those whose time is limited. Expert service of this character will be furnished by a gentleman of long practical experience in every branch based on the information required. Satisfactory references. Address "ADVICE," care INJAND PRINTED.

FOR SALE—A half interest in one of the best paying and best-equipped job printing offices in Oregon, located at Salem, the capital of the state. For particulars address T. J. CRONISE, Salem, Oregon.

FOR SALE—A Potter-Scott web press. Been in use a little over two years. Complete stereotyping outfit. Address ARTHUR JENKINS, manager The Herald, Syracuse, New York.

FOR SALE—First-class job office, point system, three jobbers, cylinder, easy terms. Address MALTBIE, 78 Mechanic st., Newark, N. J.

POR SALE—Job office in best city in Southern California; fordron, Pearl and Cottrell presses; 30-inch Gem Cutter; Gas Engine and Type; Bodrers and Ornaments up to date; basiness of 550 to 55,000 per month; centrally located; low crucks; best elimate in the world; must seit. Address "CALIFORNIA," Cart FILAND FIRMERS.

FOR SALE—One fifteen horse-power double cylinder Otto gas engine and one six horse-power White & Middleton gas engine: both in first-class condition. Address REUTER & MALLORY, 22 Light street, Baltimore, Md.

FOR SALE—Through unavoidable absence I will sell the controlling interest in one of the largest and best-quipped printing establishments in the city of Cleveland, Ohlo. Everything in first-class except the attention of an interested, completen largest the control of the to hear from a strictly sober good-natured, active, competent; accessful to be supported to the control of the control of the control of the 30 Sencea street, Cleveland, Ohlo. In the bestone, Address B. P. HENSY,

FOR SALE—New \$1,500 job printing office in city of 60,000; \$10,000 cash, balance in printing. Address C. M. O'DELL, 66 Eighth street, Milwaukee, Wisconsin.

FOR SALE—Well established, modern equipped, paying job office in Rochester, New York. Investigation allowed and particulars given; inventory about \$3,000 cash. Address "ROCHESTER," care INLAND PRINTER.

DEAL MASTERPIECES is the finest illustrated advertising sheet on the market. Elegant for Christmas supplement or for merchants and advertising agents for fall and holiday trade. Sample and prices for stamp. GRIFFITH, ANTELL, & CADY CO., Holyoke, Mass.

LA REVISTA TIPOGRÁFICA is the ONLY journal devoted to the printing trade in Mosico. It circulates among all printing manufacturers can reach a new and profitable manufacturers can reach a new and profitable market by taking advertising space in this paper. For terms, etc., address E. M. VARGAS & CO., publishers, Yapuato, Go., Mexico.

POSITION—An all-around printer wishes to make a change rean make dies for and do embossing; will submit samples of work references At. Address "PLATEN" care INLAND FINITER.

PRACTICAL PRINTER, capable of taking charge of mechanical department, would buy interest in first-class job office. Address, giving full particulars, "A. A.," care INLAND PRINTER.

PRESSMAN wants position; sober and reliable, thoroughly experienced on half-tone, cut and colorwork. Address "TYMPAN," CATE INLAND PRINTER.

PRINTERS AND PRESSMEN, send \$3 and secure a copy of book "How to Make All Kinds of Printing Inks and Their Varnishes." GEO. W. SMALL & CO., Kinney avenue and Wold street, Cincinnati, O.

PRINTING thoroughly faught at the New York Trade School, itsid seeme stope-even had sixte-giving street, New York. In struction comprises both newspaper and job work. The course in newspaper work includes plain composition, floblar work, setting advertise-paper work includes plain composition, floblar work, setting advertise forms. The instruction in johwork consists of all kinds of mercantile printing. Historizated catalogue maled free on application.

S ITUATION WANTED—A thoroughly competent and reliable practical printer, young man, wishes situation in town of 5,000 or upwards, with good live newspaper and job office combined. Might become financially interested also, should business prove satisfactory. Address C. W. E., 447 Seminary avenue, Chicago.

SITUATION WANTED—By practical printer, competent in any capacity; best references. Address B. L. MILES, Pana, Ill.

SITUATION WANTED—Union printer wants position in mechanical or news departments. Strictly sober, best references, competent, Address "D I," care INLAND PRINTER.

COME ADVERTISING THAT ADVERTISES-A book for SOME, ADVERTISING THAT ADVERTISED—A BOOK for printers who are in the race for money, not as a public convenience; for self-progression, uot glory. A study in colors; terse and forcible in text. Buy the book and get the "How" which explains the author's plan of advertising effectively and persistently without cost. Price, postpaid, SI. Address. "WRIGHT," electric printer, P. O. Box 65, Buffalo, N. Y.

STEREOTYPE OUTFITS—The only cheap, practical stereo-type outfit. HUGHES STEREOTYPE OUTFIT CO., 175 6th av., N. Y.

WANTED—A reporter with experience on daily. Must be willing to make himself useful in business department. Weekly per run on daily methods. Permanent place for hustler. Quote references and wages required. WILL WELLS, Alton, lowa.

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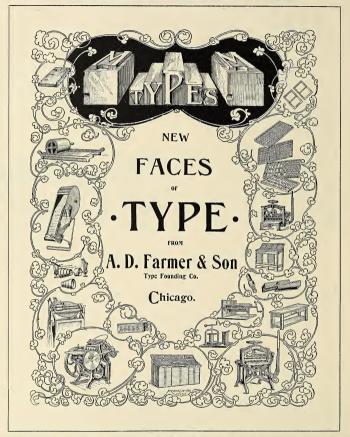
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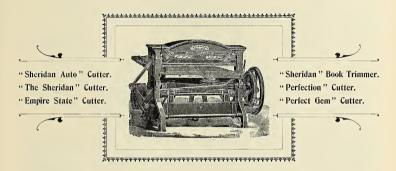
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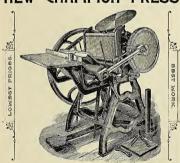
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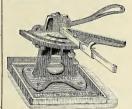
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Chicago.



Vol. XIV - No. 4.

CHICAGO, JANUARY, 1895.

AUTHORITATIVE STUMBLING-BLOCKS IN THE STUDY OF THE ENGLISH LANGUAGE.



RITERS and authors ought to write just as their matter should appear in print, but often they do not. Such work is left to the proofreader. Though every educated English-speaking person is expected to know how to use his own language correctly, yet no one

needs such knowledge more than the proofreader does. Very commonly matters of form, as punctuation, capitalization, compounding, and almost entirely the division of words at the ends of lines, are left to the proofreader's decision. How shall he decide reasonably if he have not the requisite knowledge? And how shall he have knowledge without study? And how shall he succeed in his study if he use not close thought and wise discretion?

The proofreader, like everyone else, must get at least the foundation of his knowledge through the medium of books. His practical use of knowledge, his faculty for instant perception of error, and his equally useful faculty for merely challenging what an author may wish to keep unchanged - all these must be acquired or confirmed by experience; but books must furnish the groundwork. One who desires thorough equipment as a proofreader may never cease studying.

Good books on the English language are plentiful, but even the best of them contain statements that are not beyond question. It is our purpose here to note a few questionable teachings, by way of warning against acceptance of anything simply because it is found in any book, and our most prominent example is from a work really good and really authoritative. This will show why, in future discussion of details in the use of language, varying opinions are recorded, and stress is laid upon the necessity of individual choice from among them, and of individual modification when none of them seems really accurate.

An incident will illustrate the aim of the warning. A customer in a New York store, taking up a book treating of word-forms, asked: "Does it follow Webster?" Information that its author had not closely followed any one dictionary, but had made the work for the special purpose of selecting the best forms from all sources, caused instant and almost contemptuous dropping of the book. Evidently that person had no idea that anything in language could be right if not according to Webster. Undoubtedly there are today thousands and tens of thousands who would instantly decide such a matter in just this way. Each of them has always been accustomed to refer to some one authority, and to think that what is found there must be right. Indeed, so far is this species of heroworship carried that a critic, reviewing the book on word-forms mentioned above, could hardly find words strong enough to express his condemnation of its author, theretofore unknown to the literary world, for daring to criticise statements made by noted scholars. It is amusing to recall the fact that one of the heroes of this champion's worship began his career in exactly the way objected to, having devoted a large part of his first book to severe condemnation of some famous grammarians for having done something that he did himself, namely, copying and preserving errors.

Even yet we have not gone back to the earliest recorded condemnation of such hero-worship. One of the most famous of the grammarians scored by our preceding hero was Lindley Murray, and his stated reason for writing on grammar was identical with that of his critic - the work of his predecessors was not sufficiently accurate. Long before Murray's time, also, "peremptory adhesion unto authority," as Sir Thomas Brown wrote in the seventeenth century, had been "the mortallest enemy unto knowledge, and that which hath done the greatest execution upon truth,"

Where can "peremptory adhesion unto authority" be found better exemplified than in children's persistence in believing what they are first taught? Impressions made in childhood days certainly retain a strong hold long afterward, and this should be a powerful incentive toward giving them true impressions. One of the most popular language books now in use in primary schools, if not the most popular, has conversations between teacher and pupil. Here is one: T:—When I say, Falling leaves rustle, does falling tell what is thought of leaves? P.—No. T.—What does falling do? P.—It tells the kind of leaves you are thinking and speaking of." Is it not simply

or because it exists under different relations from what it does in the mind of the speaker. In other words, language is imperfect because the term in a proposition, if it has any meaning in the mind of the speaker, has a different one from what it has in the mind of the hearer. Hardly any abstract term has precisely the same meaning in any two minds; when mentioned, the same term calls up different associations in one mind from what it does in another. . . . The



Plate by Illinois Eng. Co., Chicago.

MILL BROOK, NEAR BLUEHILL, MAINE.

Photo by Vennor

astounding that our children must learn in school that falling leaves means a kind of leaves?

There is plenty of the same quality in books at the other extreme of schooling—the most popular university grammar, for instance, William Chauncey Fowler's "English in its Elements and Forms," which says: "While language has power to express the fine emotions and the subtle thoughts of the human mind with wonderful exactness, still it must be admitted that it is imperfect as a sign of thought. It is imperfect because the thing signified by a term in a proposition either does not exist at all in the mind of the hearer,

phrase 'beast of burden' might, to one mind, mean a horse; to another, a nule; to another, a camel.

It should be added that there is great vagueness in the common use of language, which, in practice, increases its imperfection as a medium of thought."

Yes, there is "great vagueness," and here, in passing, is an amusing instance of it by a well-known writer on meteorology: "All cloud which lies as a thin flat sheet must either be pure stratus or contain the word strate in combination." Did anyone ever see a cloud containing the word strate in combination? "Great vagueness" is exemplified in the grammarian's

own writing, however, and in a connection that demands a full exposition of it.

We need not quarrel with the expression "thoughts of the human mind," because we do not suppose that animals have mind; but certainly mind would be sufficient, without human, in discussing language. It is another matter, though, that the next sentence shows a constructive method at variance with the rules of grammar, and of a kind which the author himself brands as false syntax in his exercises. Either in the sentence is not in correct construction with the complementary or : it would be if because it were omitted -"because the thing . . . either does not exist at all, . . . or exists under different relations." In the last clause, "it exists under different relations from what it does in the mind of the speaker," what is improperly used, since the antecedent is plural - those which should have been used instead of what; the construction makes does a principal verb, wrongly, because it is used for does exist or exists, and even with the right verb another preposition should be inserted, thus - "from those under which it exists in the mind of the speaker." The whole sentence would have been much better expressed in this way: "It is imperfect because sometimes a thing mentioned either is not known at all to the hearer, or presents associations to his mind different from those conceived by the speaker."

The third sentence ludicrously transposes speaker and hearer—"because the term, . . . if it has any meaning in the mind of the speaker, has a different one from what it has in the mind of the hearer." Probably the writer accidentally placed these words in the wrong order, and the error is one of carelessness; but error it certainly is, for of course the speaker in every instance must suppose that his words mean something, whether his hearers think so or not.

In the fourth sentence "great vagueness" is again shown. What is the meaning of "when mentioned"? As here used, it can mean only "when a term is spoken of as a term," and that is nonsense. The sentence would be complete and accurately constructed without "when mentioned."

The fourth sentence also contains the only so-called imperfection which the grammarian mentions, "beast of burden." Undoubtedly there are many possibilities of ambiguity, but this phrase, chosen to illustrate imperfection, is really one of the beauties of the language. It is absurd to suppose that anyone would attribute to such an abstract term a concrete meaning; but even if "beast of burden" does suggest to one person a horse, to another a mule, and to another a camel, there is nothing in that circumstance to prove that language is imperfect. All that is expressed in the phrase is "some kind of beast used for carrying," and it is not said imperfectly. The imperfection is in the mind of the writer, not in the language - unless he can give a better example. If this author had omitted this section of his work, he would have shortened his book to the extent of half a page, and he would not have afforded a text for preaching against imperfection of mental training. If a thoroughly qualified proofeader had suggested proper corrections, in the proper way, it must be that the matter would have been bettered; and every proofreader should know how to make such suggestions.

Written for THE INLAND PRINTER.

DOES GOOD PRESSWORK PAY?

BY WILLIAM J. KELLY.*

BY way of introduction it may not be amiss to state in a brief manner what constitutes good presswork. Of course, there are many varieties of forms of work coming under this head which cannot be noticed now in doing this. Let us, therefore, speak of the more general forms, such as art journals, magazines, books and commercial jobbing.

In the case of art journals, where text and illustration form an essential whole to harmony and beauty, whether these appear in toned ink colors or in the more durable one - black - there should be positiveness in the coloring, without harshness, even to the fading off of the most delicate toning. The impression should be as light as is consistent with the possibility of solidity, and no more. It should also be uniform throughout in this respect, and particularly in that of color, for nothing mars the good effect of a piece of printing more than defective coloring. In register, every form should be made to harmonize with the other, for here also the critical eye looks for perfection. Of course, the composition and make-up of the text must be in consonance with the end in view - artistic. The paper used to secure such a result should be the most suitable; likewise the ink, rollers and press, With the facilities just mentioned, in the hands of a competent pressman who will carry out what has been here but briefly outlined, there will be no room for disputing the merits of what may be classed as good art-journal presswork.

Magazine work, especially the standard weeklies and monthlies, may be classed as good when their uniformity is maintained in successive order, and when they bear resemblance, entire, to the standard book publication. In this respect we allude more particularly to the coloring: that leaf and page throughout appear alike to the eye. Indeed, it is as necessary that this feature should be observed as it is in the case of uniform bookwork, for their issues are but serial to the volume which, sooner or later, is placed in the hands of the bookbinder for completion. True, we cannot look for so high a degree of printing as that expected to be expended on art journals; still the presswork should be clear, color solid, and the impression light and uniform. Good bookwork should have all these

^{*}Note.—On another page of this issue Mr. Kelly conducts a department of questions and answers, experience and practical detail. Pressmen and others interested in presswork will find in this department a congenial corner for the ventilation of theories and exchange of helpful advice.

characteristics, coupled with durable ink and paper, in order that it be considered a thing of beauty and a lasting enjoyment.

Commercial jobwork, to be good, should possess perspicuity in detail, and be totally devoid of imperfect letters. The color, whatever it may be, ought to challenge admiration by reason of its depth or brilliancy, and be free from off-set of any kind. It is only necessary to add, in conjunction with what we have just described as coming under the heading of good presswork, that the work should be free from all blemishes of whatever kind when sent from the pressroom.

If what we have here designated as "good presswork" is a satisfactory conclusion, does it pay to do such work? We have heard this question answered in the negative and in the affirmative. In the negative, by those incapable of reaching the standard, either through lack of skill or facilities, or of both. In the absence of one or the other it would not be a felicitous undertaking, and certainly not a paying one. Then there are the harpers for "rush work," who see more money in a dollar job than a good workman may expect out of a ten-dollar one, believing in the saying, "Ouick sales and small profits make long friends."

By the term good presswork we do not mean that only work of the highest merit should be so considered; but that that done in the general order of business should be mainly our theme. It is of the great bulk of presswork done throughout the country that we inquire: "Does good presswork pay?" We believe it does pay; and the success of establishments doing this kind of work verifies this belief. Let us take, for example, the history of such concerns as are now engaged in printing the standard weeklies, monthlies and quarterlies. A few years ago only a few of these made pretense to more than ordinary presswork in getting out the publications intrusted to them. Then the patronage received by the publications was far from satisfactory. A few of the publishers realizing that something must be done to increase their circulations, hit upon the expedient that to do this they must enhance the artistic value of the mechanical part; and that besides the use of more suitable type faces and attractive embellishment they would secure the best possible talent to beautify their presswork. They succeeded in all these essentials, and the public, ready for such improvements, manifested their appreciation by more than trebling their circulation. As a consequence, we now have journals and additional magazines representative of nearly every mechanical art and literary calling. This has come about chiefly through attractive and good presswork. This feature has stimulated other branches and departments, as it has exemplified the possibilities of the pressroom. Were it not so, where would we find such monthlies as Harpers', the Century, the Cosmopolitan, and others of more or less importance?

But good presswork also pays in the book and job departments. In the case of bookwork, we find that

publishers who maintain a standard of presswork in their productions rarely "go to the wall," while those who make "anything do" are seldom out of financial trouble. Excessively cheap books have never enriched their publisher; while those of a meritorious standard always maintain and do yield a remunerative profit.

In the job-printing department, we will always find that the man who insists on good presswork for his patrons has laid down the very best rule to secure a continuance of their trade. Nothing so disgusts a patron as does poor presswork; for no matter how appropriately the composition has been done, if the printing is inferior the entire job partakes of this defect, and shabbiness is the result. On the other hand, if the presswork is good, it will hide even a multitude of otherwise unpardonable defects in taste.

Yes, it pays to do good presswork; but it pays better to have a workman who can do such work advantageously. In no department of the printery lies so much importance as in the pressroom. Here the actual merit of the work turned out by the concern is depreciated or enhanced, and employers are beginning to recognize this fact and to place much of their reliance for success in this very department. But if we desire success through good pressmen we must also surround them with some of the practical facilities in keeping with their requirements. It pays to do this too. Clean and airy rooms, suitable stock, inks, rollers and presses — these, in the hands of a competent workman, are sure factors to good presswork at the lowest rate of cost.

Written for THE INLAND PRINTER.

NOTES ON THE BINDING OF BOOKS.

NO. VI.-BY W. IRVING WAY.

HATEVER may be the selection, the fly leaves having been proposed. the volume is ready for the gluing, rounding and backing stages. In a word, these stages consist in making the book ready for the boards after the fly leaves have been attached. If one reads all the authorities who have written on these points one will have a rather vague idea of what the craftsman should now do to carry the book through these successive stages; and yet the matter is very simple.

After knocking the book perfectly true at its back and head, it is placed in a standing-press, which is screwed tightly, and then hot liquid glue is applied to the back and carefully rubbed in, sometimes with a brush, sometimes with a handful of shavings, that no rough or uneven portions may be left to interfere with the book's flexibility. If the craftsman is careless and does not press the sections together with sufficient firmness to prevent the glue running beyond the requisite point, the book will be found on completion in the not unusual condition of many trade books, to open unevenly at the sections. Before the glue has had time to get dry and hard the book is taken from the press and the back gently rounded with a hammer to about

but slightly less according to others. Trueness is imperative, as otherwise the back will be uneven when covered. Great care is necessary to insure trueness at the extremes to form grooves for the millboards, and perfection of joints. If the book has been sewed "flexible," caution must be exercised to prevent straining and breaking of the threads. These may all appear to be minor points to the layman, but they are all important to insure perfection of workmanship. The book having been again put in the press, a strip of lining paper or strong muslin is pasted along its length to give it strength, and the selection of this paper or muslin should be with due regard to the covering, and to the size of the book, and the weight of the paper on which it is printed. We have all noticed the difference in books as we examine them in the bookstore, how some open freely and without a cracking noise. If the lining is of a brittle or unvielding material, and the book is opened in the middle, it will not infrequently crack along its entire length, which is objectionable. If the book is to have a full dress of leather, and the back is to be rigid, which is nearly

always the case with morocco bindings, then instead of lining paper, such materials as leather and vellum are not infrequently used. but more frequently one or two thicknesses of







THE EVOLUTION OF A SMILE.

The French binders, who often subordinate ease and convenience to art, invariably make the backs rigid so that in opening the book there will be no wrinkling of the leather and marring of the gilt decoration. But English and American binders not infrequently use the more flexible lining material so that the book may be opened more freely and fully, hence the so-called hollow backs, produced by the back springing inward and the cover bulging outward. This plan is oftener adopted for edition work than for the best decorated bindings. For books printed on flexible paper, with ample inner margins, the rigid or tight back seems preferable because more durable. But even a rigid back tempts the philistine, who likes his books to "open wide, and stay open at any page." This may be as good a place as any to insert Mr. William Matthews' directions, "How to Open a New Book." "Hold the book with its back on a smooth or covered table," says Mr. Matthews: "let the front board down, then the other, holding the leaves in one hand, while you open a few leaves at the back, then a few at the front, and so go on, alternately opening back and front, gently pressing open the sections till you reach the center of the volume. Do this two or three times and you will obtain the best results.

one-third of a circle, according to some authorities, . Open the volume violently or carelessly in any one place and you will likely break the back and cause a start in the leaves. Never force the back; if it does not yield to gentle opening, rely upon it the back is too tightly or strongly lined. A connoisseur, many years ago, an excellent customer of mine, who thought he knew perfectly how to handle books, came into my office when I had an expensive binding just brought from the bindery ready to be sent home : he, before my eves, took hold of the volume, and tightly holding the leaves in each hand, instead of allowing them free play, violently opened it in the center and exclaimed. 'How beautifully your bindings open.' I almost fainted. He had broken the back of the volume, and it had to be rebound." A printed slip giving these directions should be inserted by the binder in every well-bound book before it is allowed to leave his shop.

> The next stage is the selecting and lacing of the millboards to the book. These millboards, of which the best qualities are usually made of old rope, only came into general use about the end of the fifteenth century. Here, again, trueness is imperative, and the squares should not be allowed to project too far beyond

> > the edges of the book. The weight or thickness of these boards should be determined by the size of the book. It is customary to line them with one thickness of paper on the outside and

two thicknesses on the inside, that the covers may curve inward. Then, placed in the exact position required, holes are pierced by a bodkin at the proper distance from the squares through which the cords on which the sections are sewn are passed, from the outside. Then drawn tightly, the ends are knocked down flat to close the holes and prevent any projection that might otherwise show through the leather. The book is now ready for the treatment of its edges.

Written for THE INLAND PRINTER.

A NEW ENAMEL ETCHING PROCESS.

BY W. H. HYSLOP.

OMPLAINTS have sometimes been made that the fish-glue process as at present worked is not easily mastered, and has a great number of difficulties.

These complaints arise mostly where one man does most of the work, from photographing to mounting, and where it is quite natural that, having so many things to do, he cannot do any of them to the greatest possible advantage.

Wherever this state of affairs obtains there are sure to be difficulties and troubles arise, but not more with his printing solution than with his silver bath. In large establishments the case is different; day in and day out they seldom have a failure, and getting satisfaction with a reliable solution they will not be apt to change it.

For the benefit of those who are in the position of having everything to do, I have experimented considerably, with the result that I now give them a printing solution, which will give excellent results, with the maximum of advantage and the minimum of trouble.

One of the troubles with the glue process is the difficulty of clean development; this is the result either of acidity or poor negatives.

Then again the coating lifts in the etching; this is caused by unclean copper, or under-exposure.

A properly exposed print will never lift—that is, unless it has been very greatly overburdened, so the remedy is apparent.

With the new method these difficulties do not appear. You can with it watch the development. There is trouble about washing out the unexposed film, and when once developed and burned in, the film will not lift and you can etch as deep as you like, and at the same time retain all the color of the original negative. Of course, it need not be expected to find detail in the print which did not exist in the negative. Some people seem to demand this, and think any printing solution wholly bad which does not make up for their poor work in the negative.

There are two ways to mix up the solution, but the requirements for both are the same. We want, in the first place, some method of reducing to a powder resin and asphaltum. This can be done readily in a mortar or small disintegrating mill. Then we require a very fine sieve made of bolting cloth of such a mesh as is used for flour.

Take either the resin or asphaltum and reduce it to the finest powder and make up quite a stock of it as it will keep perfectly.

Mix the following solution:

Best gum arabic	2 ounces
Water	10 ounces
Chromic acid	10 grains
Saturated colution bich ammonia	T OUTLOO

When the ingredients are fully dissolved take as much of the powdered resin or asphaltum as will give the solution a good body (this depends on the gum and can only be judged by experiment). It must be of such a thickness that when flowed on a plate the grain appears as a whole and not in minute particles.

Clean your copper as usual and coat the plate with the whirler as usual. When dry it will appear as a mat surface without the shine you have been used to.

Print as usual, giving perhaps a little more time to the asphaltum print than to the resin.

In development, take your tray with the water in it and add to it two or three handfuls of the finest whitewood sawdust, taking special care that nothing is left in the sawdust that will injure the film. When the sawdust is well saturated, put in your plate and rock your dish. The sawdust is so soft that the unexposed film is washed away easily and surely, leaving the exposed film uninjured.

The image can be easily seen, more especially when using asphaltum, and it is easy to see if your development is complete.

If complete, dry as usual with alcohol, and then burn in, watching the film as it gradually changes from the mat to the highly polished surface of an enamel.

When this point is reached cool the plate and it is ready for etching. The film will not come off because it is firmly fixed to the plate by the asphaltum, and it has another advantage, and that is that it is quite unnecessary to etch with the strong iron, it will etch better with one of iron to four of water allowing you to see the etching going on, and saving you something in your bills for chemicals.

One point to watch in this process, and that about the only one, is that in drying the plate after coating care must be taken not to make it too hot, as in that case it is impossible to develop.

For those who may desire to try this method with the fish glue with which it is an improvement, let them take the general formula as it is at present worked and double the quantity of water.

The after-treatment is of course the same as before.

A print by this new method will be found to have reproduced every little dot and gradation from deep shadow to highest light, and it will be found that after etching to the greatest depth that this gradation is retained.

Etching to the depth which this process allows, will enable the electrotyper to get more satisfactory electrotypes, which means a good deal in reproduction processes.

Written for THE INLAND PRINTER,

THE RELATION OF STEREOTYPERS TO PRESSMEN. BY A. L. BARR.*

CONSIDERING the many benefits to be derived from the hearty cooperation of the pressmen with the stereotypers it is to be regretted that their over-zealous natures are too often the cause of great friction in their several departments. It is too often the case that when the paper is printed well that the pressman takes all the credit to himself, but when the paper is printed badly the case is reversed: "The stereotyper is to blame for it all," when it may be the fault of either or both the pressman and stereotyper.

The question is often asked if it is as difficult to learn to successfully operate a web perfecting press as it is to learn to do stereotyping for a daily newspaper. I contend that it is more so. Let no pressman become indignant at this assertion until we calmly consider what great knowledge really is required to run a perfecting press. In the first place, the builders send experts to set these presses up, and they adjust and

^{*} NOTE.—The attention of the reader is directed to the department of electrotyping and stereotyping conducted by Mr. Barr on another page of this issue.—HD.

explain them before turning them over to the purchaser, so that if the pressman never saw one before, if he knows anything about any kind of a press and has any mechanical ideas he should have no trouble in doing good work if he has a good stereotyper to assist him. Some pressmen may scoff at this argument, but old-timers that have had experience know that it has been proved time and again in the past fifteen years. I know of a case where the pressman came into the office a green countryman and applied for some kind of work (laborer's work), and after firing the boiler for a few months was installed as helper to the pressman who was running a perfecting press. In less than six months from the time that he applied at the office he was the pressman with four web presses in his charge, and is now foreman of a pressroom with three 16-page Hoe presses, but during all this pressman's time of development the office employed one of the best stereotypers in the country. In another case the proprietor had a coachman that he wished to advance and put him in as helper in the pressroom. After the ex-coachman had been employed in the pressroom for about six months the pressman was discharged for drunkenness and inattention to duty and the pet was given charge of the pressroom. The office had a stereotyper of many years' experience, and although he did not like to be placed in the responsible position of furnishing plates to a green, inexperienced pressman he could not see how it was to be avoided as there was no one in the town fully capable to take the place of the discharged pressman, so he went on as usual making the plates. For some six or eight months all went well, but at the end of that time the new pressman began to feel his importance and discovered the "points to be remedied" - which was his downfall. The changes made in the press caused it to print badly on the bottom of all the inside pages. At this point he told the stereotyper that his plates were too thin on the bottom. The stereotyper remonstrated with him, but he became very indignant, incidentally insinuating that all would be right if the stereotyper would follow his advice, as he guessed he knew his business better than any stereotyper. The stereotyper quickly said he was willing to make the plates to suit him, and after informing the proprietor of the pressman's ruling, asked the pressman how much thicker he wanted the plates. The pressman picked up a fifty-five pound matrix paper and said to make them as much thicker as two thicknesses of that paper. The stereotyper complied with his wishes, but his instructor was surprised when the paper tried to run out of the wrong side of the folder. This only goes to show that had the pressman and stereotypers been working together no such incompetent and expensive trifling could exist.

I will admit that there are many poor stereotypers holding good positions, but there are also many pressmen that could not hold their places were it not for the hearty coöperation of the stereotypers. There are too many pressmen throughout the country who think they are or could be stereotypers. One of them remarked to me not long ago that it required small skill to do the stereotyping, and that he knew several pressmen that could do and had done stereotyping, but he had never heard of a stereotyper that could run a press. I informed him that he was mistaken, as there were many stereotypers who could do presswork, but that no stereotyper claimed to be a pressman or wished to take any other tradesman's position any more than a first-class web pressman would take the place of a stereotyper. Either trade is sufficient to enable any good operator to earn a good salary if he is attentive to business and applies his leisure moments in keeping pace with the constantly increasing demands for higher technical knowledge.

It is amusing to hear the excuses made in an office where the pressman and stereotyper are both incompetent. I was in an office of this kind not long ago. The first thing that came to my notice was that one side of the plates was thinner than the other, and as they did not always shave the plates the same way it would be first on one side and end and then on the other. The pressman was the superintendent and a great man here. I asked him what was the cause of his paper looking so badly and he replied that the cylinder of the press was not round. In another case the pressman changed the rubbers on the cutting cylinder and took a hand plane and planed them down lower than the old rubbers and made them rounding. He lost the first edition of the paper, and would have lost all that day had I not shown him his mistake. and yet this man had the assurance to tell me before I left his office that he could do the best of stereotyping and that he was "as good a stereotyper as he was a pressman." The latter assertion I never doubted.

I wish to impress upon all pressmen and stereotypers the great importance of being in sympathy with each other for the interest of their employers. Each department is dependent upon the other, and without the proper assistance of the one the skill of the other will be as naught.



AN ANXIOUS MOMENT.



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PRESSMEN AND THEIR DIFFERENCES WITH THE INTERNATIONAL TYPOGRAPHICAL UNION.

N another column will be found a communication from Mr. Jesse Johnson, the well-known pressman, to which we direct the attention of our readers. Mr. Johnson takes up the differences now existing between the pressmen and the International Typographical Union without heat or passion, which is a pleasing augury that in future the discussions on this subject will at least be based on reason. When that stage is reached the difficulties standing in the way of an amicable settlement of the affair will quickly disappear, and the two bodies will then cease their strife.

From the pressman's point of view, Mr. Johnson makes out a good case - in fact, were he entirely correct in his premises, his conclusions would be irresistible. We have no desire to take sides in the discussion, much less to be regarded as the special champion of either party to the issue. But we realize that the quicker both parties confine themselves to the facts in the case, and discuss them in a straightforward, manly way, the sooner a correct understanding will be arrived at. Our correspondent argues that the whole trouble is owing to an unwillingness on the part of the International Typographical Union to allow the pressmen of America to manage their own affairs and the affairs of the employes of the pressroom. Did the dispute rest entirely there, we will admit that the position of the International Typographical Union would be indefensible, though the officers of the organization mentioned might take a different view of the matter. We prefer to let them speak for themselves.

Now, to be candid, brief and to the point, we believe that the compositors would be pleased if the pressmen were all in one international body, and managing their own affairs. Then why, it will be asked, is there a cause for a difference of opinion? The answer to this brings us immediately to the root of the whole trouble. The only difficulty - the only real difficulty - is to be found in the fact that when the pressmen seceded they were not successful in convincing all the pressmen, or all the pressmen's unions, that that was the proper course to pursue. Many of them elected to remain with the older organization. claiming a continuation of its benefits and protection - which they were clearly entitled to and which under the circumstances the officers of the International Typographical Union were bound to accord to them. If this is a correct statement of the situation, and we believe it is, the only logical conclusion to arrive at is that the quarrel is one between two factions of pressmen, one of which is receiving the aid and encouragement from the International Typographical Union for which they had contributed and to which they were entitled.

However, we are of the opinion that there is really nothing in this question which cannot be readily and quickly settled if the matter is approached in a proper spirit, and with a desire to do justice to all concerned. Abuse and vituperation will only add fuel to the flame in the future as in the past. While we do not altogether agree with the correspondent whose communication we here mention, we congratulate the gentleman upon his fairness and moderation, and will gladly make room for the opinions of others who may wish to treat the subject in the same manner.

Pressmen and compositors should remember that it is the employer who is inconvenienced by a warfare of this kind, and that the quicker it is settled the better for all concerned.

F the making of books [and magazines] there is no end" in these days, and when the ideal type-composing machine is perfected and put in active operation the minds that do not stagger now under the weight of reading matter laid out for their absorption, will then undoubtedly shake gelatinously. Relief is at hand, however, and the rescuer comes in the person of a Mrs. Max West, of Chicago, who has issued a circular explanatory of her purposes, "Owing to a pressure of duties and engagements of various kinds," says Mrs. West, "many ladies in our large cities are unable to give to reading and general culture the time they may wish," and she then cheerfully volunteers to supply the deficiency by providing such ladies with a small or large fund of literary knowledge at short notice and at the lowest possible cost consistent with market values. The fields to be thus covered are as follows: First - New books; a résumé of their contents. Second — Magazines : leading articles reviewed. Third - Newspapers; brief talks on the principal news of the day. Fourth - Library work to special order. This class will embrace the collection of notes for papers on a wide variety of subjects, and is designed especially to assist ladies engaged in the work of literary clubs.

T has been the experience of many that the attitude of hostility frequently maintained by workmen toward employers and by employers toward workmen in the printing business is born more of prejudice than of cause. On those too rare occasions when employing printers are visitors, by chance or appointment, at meetings of employes, many of their preconceived ideas are swept away, and they afterward speak of their experience at such times as showing that their employes are not so much of the "rule or ruin" class. but have an abiding faith in the principle that the business office and workroom must be in sympathy with each other if continued prosperity is desired, both for the employer and employe. On the other hand, the workman visiting a business meeting of employers is not unimpressed by the multitude of considerations that hedge the employer in - the thousand and one forms of vexation that are with him, both in business hours and out of them - and the reflection not unreasonably arises that if the places were reversed the employe as an employer might not be so considerate as are many employers who are denounced as arbitrary and unreasonable in the matter of wages and office regulations.

BOOKWORK compositors are anticipating the same disruption of old-time methods in book offices that is now taking place in newspaper offices in the displacement of hand composition by machine composition. A Chicago compositor who has secured employment in Denver, Colorado, in a private letter says: "Bookwork as piecework is a thing of the past in this town. The proprietors made a proposition to the

union to reduce the scale to 40 cents per thousand, the existing scale being 45 cents, but it was promptly voted down, with the result that a machine plant was put in which is doing the piecework for all the other printing offices, and the owners of the plant are having all they can do and are making money, while the proprietors are making a good thing, too. Only last Wednesday night our office sent over the copy for a 127-page brief, and by Friday moon it was back ready to be leaded and made up. It was printed and ready for delivery Saturday noon. Ordinarily it would have given work to ten or twelve men for four or five days."

MR. THEODORE L. DE VINNE having been taken to tack by an P. taken to task by an English contemporary for a recent newspaper report of his views on the relative merits of English and American presses, answers in a letter characteristic of his usual research and closes the defense of his position in favor of American presses with the following significant argument: "American printers are not in business to oblige American pressbuilders, or to indulge in sentimental patriotism. Their prejudices do not stand in the way of profits. Everything that they can buy better or cheaper abroad they do buy. They know that they could save, after duty has been paid, about \$1,000 on the purchase of every large printing machine, but they firmly believe that they would soon lose this saved \$1,000 in diminished performance. The question as to the relative value of English and American machines seems to be fairly enough decided by their salability. There are few English printing machines in the United States; there are many American printing machines in Great Britain."

JOHN BURNS, the famous English labor leader, now on a visit to this country, and said to be "probably the strongest of the forces working toward labor reform through peaceful and lawful channels," has lately made some interesting suggestions touching trade unionism and politics, "Politics," in Mr. Burns' opinion, "should never be allowed to enter trade unions, but trade unions should immediately enter politics." The example of the English workman is also held up to emulation: "Differences," said Mr. Burns, "prevailed at times, but the unions in England had been singularly successful in separating politics and trade-unionism."

REGARDING the abuse of the second-class mail privileges, the President's message has called general attention to one of the most flagrant evasions of the law: "Paper-covered literature, consisting mainly of trashy novels, to the extent of many thousands of tons, is sent through the mails at 1 cent per pound, while the publishers of standard works are required to pay eight times that amount in sending their publications." The subterfuge by which this wrong is possible makes a revision of the law imperative.



A LIVING PICTURE.

Written for THE INLAND PRINTER

SYSTEMATIC SET IN TYPEMAKING. NO. I-BY R. COUPLAND HARDING.

ESSRS, BARNHART BROS. & SPINDLER, in introducing the point-set as applied to body fonts, treat it as an experiment. They do not give explicit details, as the inventors of the self-spacing series did, so that without the actual types precise comparison of the systems is not possible. It seems to me that any system of point-set must recognize the half-point. This is already done in the case of the smaller bodies. We find that 51/2-point body and 11/2point leads and rules cannot be dispensed with. This was the ground of the late Mr. Spurrell's objection to the duodecimal division, which, as he pointed out, involved the introduction of the fraction of 1-24 pica. I could never see any validity in the objection; it is like the fault found with the 24-hour reckoning, on the ground that all clocks and watches would need new dials. It might have occurred to the objectors that there was no danger of mistaking 4 P.M. for 4 A.M., or noon for midnight, and that even if we habitually spoke of 24 o'clock a 24-hour dial would be a nuisance. In fact, one half-point is in perfect harmony with the rest of the scheme, and gives the duodecimal every advantage of the octuple system in addition to its own. In the case of set it is even more necessary (in small bodies) than in the gradation of the bodies themselves. And in certain fonts of the self-spacing letter, where, for example, the unit is 12-to-pica, and the body nonpareil, we have the full advantage of point-set. But this is not the case with such units as 7 and 11 to pica.

It is difficult to understand why the first experiments in this direction have been with body letter, when it is in the department of fancy styles that irregular set has always caused so much irritation. In this respect the Germans, with their habitual attention to detail, have taken the lead. Schelter & Giesecke's beautiful "Shieldface" fonts, combining with various borders, have been some ten years in use; they fill the body and are accurately adjusted to a unit of 3-point, with systematic justifiers. Similarly, large and small fonts of white letters, broad and condensed, on solid ground, combining with the heavy black combinations so much in favor in Germany, cast on the same principle, have been long in use. With solid triangular spaces, these lines can, when required, be placed at an angle of 45 degrees. With these I have seen excellent combinations, representing shields, etc., with white lettering, produced with a minimum of trouble, and which would, at first sight, be taken for specially engraved devices. If we except the single series 1083, produced twelve years ago by Bruce, of New York, there is, so far as I know, absolutely no job letter to point-set either in English or American books - and this notwithstanding the fact that several faces are expressly designed to work with border combinations. MacKellar's "Fillet" and "Stipple" I know only from specimens - but all his early and finer styles, as, for example, the Filigree, the two Relievo series and the two Arborets - I have them all - are unsystematic and difficult to justify. So with the "Brunswick Black," cast by Figgins, of London, but probably of German origin. It is a beautiful face, and the decoration of the caps is expressly designed to combine with the pretty "Ivy." One would suppose that the first and most obvious consideration would have been to make the set agree with the body. This was not done, and the type, which is cast on three distinct bodies -2, 3 and 4 line emerald in one font-cannot be justified accurately setwise with the combination, but is full of "pigeon-holes"; and even when set without decoration and with the full supply of spaces justification is difficult and causes such waste of time, that after a few trials the compositor leaves it alone.

It is quite likely that designers object to the restraint of drawing their letters to scale. But they should bear in mind that the trouble they shrink from taking once for all is transferred to the compositor, who has to make good their dereliction not once only, but every time he sets a line of their type. In the matter of ornamental combinations they have to draw to scale, or their designs would be rejected; in the case of letter, it would be even easier to do the same. It is not because of any freakish change of fashion that a fine letter like the Filigree survives only in the form of an occasional initial—it is simply because employer and compositor alike recognize that it does not pay to

take the time necessary for its justification. Personally, I care very little for changes of fashion, holding that a really good and useful style is always good. Letters or ornaments chosen only for their novelty can only become profitable when worked in season and out, in all possible situations, without regard to the fitness of things. At the best they are tolerated; soon printer and customer alike are tired of the sight of them. A good style, on the other hand, holds its ground and outlasts many successions of novelties. A good example is found in Caslon's "Anglo-Saxon," brought out in 1856. Scores of old english series, of all degrees of merit, have since appeared; but this standard face holds its own. More trade papers are headed with the five-line of this style than with any other letter. There must be about a dozen of the printing-trade organs in the United States alone. The Typographic Advertiser and the Typefounder are examples, the proprietors choosing the face in preference to any of their own original designs. The vitality of this series, which bids fair to hold its ground for another forty years, is enough to prove that types do not pass out of use from mere fickleness of fashion there must be some other cause - a defect either in design or in mechanical adaptability. Sometimes the series falls short in both respects. It looks attractive in the specimen book, and brings only disappointment to the buyer. When a designer hits upon a good novelty, it is important that he should work out the details as completely as possible. If he does not he will have the mortification of seeing his idea pass quickly into oblivion, or of finding it superseded by a manifest imitation in which its chief defects are avoided. I could recall a dozen ingenious American designs which have been recut and materially improved by the careful Germans - Arboret No. 1 is one of them - and even one of the English founders, slow-going as these houses are reputed to be in this respect, has brought out a revised combination on the lines of some familiar American series, with artistic touches that have quite justified the cost of reëngraving. (To be continued.)

Written for THE INLAND PRINTER.

LENSES FOR PHOTO-ENGRAVERS.

BY W. H. HYSLOP.

When have frequently had the query put to us, What lens do you consider best for half-tone photoengraving? The answer to such a query depends very greatly on another query: What size work do you wish to turn out? If the largest size is to be 8 by 10, then the answer is somewhat easy; but if larger than 8 by 10, the question comes to be, Would it not be better to have two lenses? As a general rule the lens should be of a focal length equal to one and a half times the greatest length of the plate; that is to say, a plate 8 by 10 would be best made by a lens of fifteen inches focal length, and a little longer would be better rather than a little shorter. One of the finest lenses we ever used

was one of sixteen inches focal length, and for anything from 8 by 10 downward it could not be improved upon.

The reason why a lens should be of such a focal length in order to give the highest results is that it gives the most natural angle, and consequently it gives a sharper, clearer dot than can be got by the use of a wide-angled lens. The fuzziness of the black dot in the shadows seen so constantly in some work is due to the use of a wide-angled lens. Such a lens gets a high character from some people because of its ability to give a sharp picture clean to the edge, and this quality is very admirable when it is necessary to make line negatives, but in making half-tones the same requirements are not demanded, and are really a positive disadvantage.

A very simple experiment will prove the truth or this statement. Take two boxes, one, say, two feet high, and the other one foot; now, take an ordinary printing frame with a negative having a piece of sensitized paper behind it, mask the negative, place it in the bottom of the highest box and the resulting print will show a sharp line round the masking; repeat the experiment, this time using the shallower box, and the resulting print will be found to have considerably more fuzziness round the edge of the masking.

Reducing the opening would give sharper results, but it would take very much longer to print, which would be a great drawback. The fuzziness in the dots of a half-tone negative is caused by this scattering and weakening of the light.

Taking this rule as a standpoint, it follows that almost any lens with the above qualifications will meet the requirements, and it is quite unnecessary to go to great expense in the purchase of suitable lenses, for among the cheaper grades will be found many which will give work equal in all points to the work turned out by lenses made by Dallmeyer, Ross or Voigtlander, the great advantage of the lenses of these makers being their uniform high standard, and the fact that you can rely on getting a good instrument; but if a little trouble is taken in testing some of the other lenses it is well worth the trouble in the great saving in cost, and nowadays this is an advantage not to be lightly passed over.



PUNCTUATION was first used in literature in the year 1520. Before that time wordsandsentenceswereputtogetherlikethis.—
Scottish Typographical Circular.

Written for THE INLAND PRINTER

PROGRESS OF COMPOSING MACHINES.

BY H. L. L.

FROM remarks heard in newspaper offices one would be led to believe that the typesetting machine question was finally settled—that the machine par excellence was discovered, and, on the other hand, from the list of machines that we hear and read of we could easily imagine that inventing a typesetting machine was of everyday occurrence and the easiest thing possible.

Up to date these machines can be classified as follows, namely: Slug or bar easters, movable typesetters, and type easters and setters. Of the bar easting machines we have the Mergenthaler, the Monoline, the Rogers and the St. John.

The Mergenthaler, after expending vast sums of money, is now placed before us in an acceptable shape and is reaping the reward which it so richly deserves for its perseverance. Newspaper publishers have become reconciled to its product and they have learned that their readers are not as critical as they had feared. That the Rogers and the Monoline will also come to the front goes without saying, but whether the St. John Typobar can be made a success with its steel base is as yet an unsolved problem.

Publishers of fine books and magazines look toward the movable typesetting machines as their hope of preventing a retrograde typographical appearance in their publications, and in this the inventive genius has not failed them, for here they find the Thornet, the Paige, the McMillant, the Lagerman, the Empire, and a few others, but in such an embryo state as to be nameless.

Of these, at the present time, the Thorne is preëminently in advauce, not only in its capability for preserving our high grade printing, but also in its utility in the newspaper offices as well, while it is conceded that as a mechanical wonder the Paige is unrivaled in nineteeuth century inventions and in time its commercial usefulness may equal its construction. All of the movable typesetting machines are bending their energies toward automatic justification, and it would appear that this has been at least approached by the patents of the Cox typesetting machine, illustrated in the patent review in the present issue of THE INLAND PRINTER. A machine in which perforated paper is placed, a button is touched and, without any further attendance, casts each type separate and places them in a galley, with lines exactly justified, is the type casting and setting machine. Of these we know of two, the Langston, of Washington, and Goodson, of Minneapolis, and both are now claiming perfection.

Other machines that are heard of as being in experimental stages are the Converse, of Louisville; the Cox, of Battle Creek, Michigan; Sears, of Cleveland, Ohio, who is experimenting with wood instead of type metal with favorable results, and an untold number of others which are yet in the inventor's brain.

The survival of the fittest will govern and an anxious public is awaiting results.

Written for THE INLAND PRINTER.

PRACTICAL WORKING OF COMPOSING MACHINES.

BY ALEX DUGUID.

This advent of the typesetting machines has brought into prominence many peculiar traits of the morning newspaper printer. After the first scare is over, and the ministed received from the property of the p

It was hoped that the change from piecework to timework would bring about a truce between compositor and proofreader, and that the growling and grumbling, bickering and strife, jealousy and rivalry would give way to peace and harmony, and that the much-needed era of good will and fairness to all would dawn upon the composing room. Alas, for the hope! In many places it will take more than a mere change to the time system to cradicate the accumulated grunbling of years of work upon a morning newspaper.

Experience will demonstrate the wisdom of a time system, but until the machines become an old story there will be as much rivalry as under handwork, and everything that checks rapid work will be abused, such as bad proofs, machines out of order etc.

Every printer will remember the youthful days when his ambition was to set the biggest string on the paper, and hope was high in his breast that he might be considered a "swift." Time went on, perseverance lagged, hope dimmed, and he began to pride himself rather on the correctness of his work than on the amount set - quality rather than quantity. By and by his standing as a workman becomes a fixture of the composing room. Now comes another learning of the trade -a new art - demanding youth's resources, when he has not the power to command at will the enthusiasm, vigor, hope and perseverance required to meet the issue. To fail now means disaster, and the chances are greater for failure. In the present condition of the trade, with daily accessions to the "outs," the fear of failure proves incentive enough to put every man on his mettle. Every nerve is strained and every point watched that success may result.

All these circumstances develop rivalry. To a certain degree this is commendable. Not so when trickery and underhand work are resorted to or unfair advantage taken of another. Men need watching almost as much as in the palmy days of "shirking the hook." And the backcapper finds a feast instead of the famine he feared.

The glory of the composing room is gone forever, and soon will be but a reminiscence as it fades before the everyday, practical typesetting machine. Who does not recall the good old days when a man could joke and talk and laugh all night long and set type just the same? All the latest news, the ball score, the horse race, the election returns, union gossip, the last row out, the single land tax and prohibition all came in for their share of discussion, and each found an earnest advocate, for a printer is nothing if not partisan. When "time" was called a hush settled over the composing room, and there was a hustle to be the first done with the starting "take." The click-click of the type, as it "clothed the busy thoughts of the day in the garb of the morning newspaper," was the only sound in the well-conducted composing-room. Now the rattle and bang, the rumble and din of the machine shop takes the place of conversation, and the operator is alone among his fellows. The fascination of morning newspaper work for printers will surely disappear with handwork and the piece system. The old-time independence is gone. We are workingmen now, and realize that our trade has lost much of its distinctive features and become commonplace.

Let us hope that the increased care and responsibility of a machine position will influence for good the character of the operator, and be some gain where so much has been lost.

Will a rapid typesetter make a rapid machine operator? is frequently asked. As a rule, yes. Both require the same faculties—good eyesight and quick mental action. Some rapid hand men learn more quickly than others, but I have yet to hear of a single instance where a rapid typesetter has failed to learn the machine, and the operator's speed can be gauged largely by his handwork.

Wonderful stories of the amount set on the machines have been circulated all over the country, and they have been promptly denied by printers who claim to know. Most of the measurements are taken as the matter appears in the paper, and the operator gets the benefit of heads, dashes, leads, etc. This is manifestly a very unfair way of measuring a man's work, and is little better than no gauge at all. The only correct way is to bring it down to the actual work done in solid type, as was done in the last typesetting matches, when not even a quad line was allowed the contestants. The MacKellar system of measurement is the best yet suggested, and would give us the exact ability of every operator. Some offices now measure by lines.

In order to give exactly what has been done in one large daily newspaper office, I have prepared the following table. The figures are taken from the books, and can be verified at any time. The columns of the spaper are 27 ems nonpareli wide, the type set, agate (5½ point) and nonpareli, and all strings were measured as they appeared in the paper. The paper is a "phat" one—lots of leads, dashes and heads and the operator was given all these advantages. The figures given were taken at the close of thirty days' apprenticeship, and give a correct idea of what has been done with thirty days' (of eight hours each) experience on the Mergenthaler linotype. The operators range in age from about thirty to forty-four. However, the ages of these ten operators cut absolutely no figure. Instead of giving the names of the operators, I have designated them by numbers. Here are the figures: luxuries were given up and schemes were thought of as to what would be done if the lightning did not strike in the right place, according to each one's idea of what was the right place. Two things were now certain: That the machines were coming and that at least one-half of the men would have to go. And then came a new set of rumors. Up to this time the men have believed that those at present in the office would be broken in to operate the machines, and that there would be a few relics left of the days when italics and small caps were used in newspapers. One rumor has it that a force of experts is coming with the machines, and another is to the effect that the machines are so simple that experienced printers will not be needed, and that typewriters and business college graduates will be cheaper and just as good, and will not be imbued with the socialistic notions that are supposed to prevail in composing rooms. However, the first of these proved unfounded, and the second was born in a fog and blew away in the first breeze. But they caused much worry and anxiety just the same, for this is the time when accurate information is much wanted and hard to get, and truth seems really at the bottom of a well. It is indeed a serious matter to the average newspaper com-

	First Day.	Second Day.	Third Day.	Fourth Day.	Fifth Day.	Sixth Day,	Average per hour.		
No. 1	8½ 27,400 10 34,100 10 39,300 10 28,300 8 24,900 10 27,500 8 24,400 10 31,600	Hours Ems. 10 38,700 10 35,300 8 24,300 10 35,300 10 35,300 10 32,100 8 24,800 10 30,200 8 26,800 10 33,000	Hours. Ems. 8 25,300 10 34,200 8% 29,200 8 24,600 8½ 26,200 10 36,700 8 25,200 10 27,200 10 33,400 10 33,700	Hours. Ems. 9' 32,000 8'4 23,600 8 32,400 8'5 28,200 8 26,200 10'5 34,500 8 24,600 8 24,900 8 24,800 8 24,800	Hours. Ems. 8 31,000 8½ 24,000 8 29,500 8 30,300 8 26,700 8 26,100 8 26,100 8 31,300 10 35,000	Hours. Ems. 8 31,700 8% 24,000 10 33,100 10 42,600 8 28,200 10 28,100 8 27,100 10 33,300 10 33,400	Ems. 3.735 3.179 3.489 3.573 3.217 3.344 3.017 3.975 3.335 3.281		

Bear in mind these amounts were done at the close of thirty days' experience. Since then all have increased their speed. Seven out of the ten are very rapid typesetters and first-class workmen. Indeed, they will rank with a similar number from almost any office in the country as all-around printers.

The figures are not startlingly large, but they are true. It will be noticed there is not very much difference in amount of each. Later on the difference is greater, and when all have reached their limit of speed, probably there will be as much variance as in their haudwork.

Much as we regret to acknowledge it, the machine has demonstrated that it can do the work required on a morning newspaper, and that it has come to stay. A tremendous meaning in that aspect of the situation to the printer.

Written for THE INLAND PRINTER.

CHANGES WROUGHT BY THE COMPOSING MACHINES.

BY HUGH WALLACE.

ACHINES have been placed in the composing room of the Morning ---- . For months there have been rumors floating around the room, traceable to nobody in particular (just "they say"), that the publisher had been investigating the different mechanical devices for decreasing the expenses of the composing room; rumors that were listened to with a feeling of uneasiness by some and outspoken unbelief by others. Then there was a close scrutiny of the exchanges in the editorial department, followed by a general belief that "the boss" would never be satisfied with that kind of work. Soon the rumors began to take a more positive form, and then came another examination of the exchanges, followed by the discovery that all machine work was not so very bad, and that the papers which presented such a botchy appearance with machine work had also been poor specimens of newspaper typography when hand-set. And then began the practice of little economies, the sub., of course, being the first to suffer; positor—much more so than the average job printer imagines. He has generally earned pretty good wages and he has generally made his style of living line up to the amount of his envelope. He is a good workman on a newspaper, can set a lot of straight matter and a fair display advertisement, and can run over market matter or correct stock tables and, ball scores at a speed that would astonish the ordinary job printer; but he has forgotten nearly all he ever knew about job printing, and now the machines have come and reduced the number of situations fully a half, for a peculiarity of the typesetting machine is that while it decreases the expenses and reduces the number of men employed it does not increase the number of newspapers. He sees now why the government should own the telegraph system.

Then some afternoon when the comp, comes around to throw in his type he finds the frames shifted about, a lot of big boxes on the floor, and a strange man in the room - a man who wears overalls and a jumper, and who looks rather contemptuously at men who come to work wearing white vests and white neckties and call themselves mechanics - and who is at work with screw-drivers and wrenches on a queer-looking mass of wheels and springs and other things that are strange in a composing room. By the next day the instructor or expert operator is on hand and the solution of the question that is more important than tariff reform is at hand: Who will get the machines? The question is soon settled. The men who are advanced in years, and those whose habits are such as to make them unreliable are generally left out of the calculations. (There is a general opinion that thirty-five years is the age limit; but plenty of men are really younger at forty-five years than others are at twenty-five, and not much attention is paid to that idea.) The remainder of the men are given a trial, the foreman selects those whom he thinks will give the best satisfaction, and in a short time the only hand-set type is in the advertisements and head-lines.

The revolution has taken place and the compositor is becoming an operator and getting accustomed to the

changed conditions of the business and is using the new slang of the trade quite glibby talking with confidence of matrices, automatics, hot slugs, squirts and other things which two weeks before he had never heard of, and accumulating experience and burned fingers at the same time. He is learning a new trade and he likes it. It is a novelty; there is no afternoon distribution and it looks so easy; just sit on a chair and press the buttons and the machine does the rest. But he soon finds that sitting on a chair for seven or eight hours is wearying to his back and it seems much easier to press the wrong button than the right one, and the proofreader will so testify, and the metal needs a lot of care lest it become too hot, when the slug will be full of holes; or too cold, when there will be no face on it, and other little things which are so easy when you know how and very puzzling until you do. He is working under a kind of dual authority, too. The foreman is as much of a dictator as he ever was, but the machinist is an important man in the establishment. But his progress is slower than he expected; his speed does not increase day by day, but by jumps with an interval of two or three weeks between each jump, and both foreman and operator are apt to be dissatisfied, because this is contrary to the accepted belief regarding the amount of work the operator should do after a short experience on the keyboard. And there are the records, too, published in reliable papers and by circulars with affidavits attached; but the operator, work hard as he may, does not seem to be able to get anywhere near them, and the foreman comes to the conclusion that he will have to import a fast man to show his local men what operating really is - a pace-maker. The pace-maker is not hard to get, for every office has someone who is a little faster than the average and a cash inducement will bring him. When he does come it is found that he is not such a wonder, after all, but he shows that a man does not become a competent operator in a month or six weeks, and that records depend very much on the way the string is measured - matter that is measured minion in some places is measured nonpariel in others - and forces belief in Carroll D. Wright's saying that "figures don't lie, but liars will figure," and in the necessity for an equalized system of measurement if figures in the composition book are to be used for comparison. The local man finds out for himself that the more he knows about typesetting the better operator he will be, and that boys, girls and "cheap" men will bother him.

Written for THE INLAND PRINTER

BOOKS, AUTHORS AND KINDRED SUBJECTS.

BY IRVING

THE summer number of Modern Art contains the first installment of "Thoughts on Printing: Practical and Impractical," by the editor, Mr. J. M. Bowles. Mr. Bowles' magazine is itself an example of his plea that the printed page, to be artistic and in accord with the best traditions of printing, must show "conception and execution" on the part of the compositor, and not simply mechanical "perfection of dot and hair-line." Artistic feeling and expression in printing should begin with the type designer and paper maker, with whom the compositor and pressman must work in thorough sympathy conjointly. The best results can only be hoped for when these four work together, and not independently of each other as is now too frequently the case. The summer number of Modern Art is one of unusual interest; in point of illustrations, perhaps, not superior to previous numbers, but with one article which alone is worth the price of the magazine. We allude to the paper by Emily G. Gibson on "Pierrefonds," the French château, built in 1390 by Louis, Duke of Orleans.

VERY dainty and pretty and deserving is the first number of a little venture just put on foot by the Messrs. E. P. Putnam's Sons. "Little Journey to the Homes of Good Men and Great," by Elbert Hubbard, it is called. And the first number, for December, is devoted to George Eliot; each succeeding monthly issue to be devoted to one author. The homes and haunts of Carlisle, Ruskin, Gladstone, Thackeray, Dickens, are among those to be written up for early numbers. From the form and make-up of this modest little enterprise it would appear that the Messrs. Putnam's Sons see an opportunity to present something which shall be attractive in its externals and yet distinctly literary in its contents. The price of 5 cents a number, or 50 cents a year, must also appeal to those who like more than their money's worth.

By special permission of the publishers, Messrs, Stone & Kimball, we are enabled to offer a reproduction (much reduced) of Mr. Will H. Bradley's unique cover design for Mr. Edmund Gosse's new book of poems, "In Russet and Silver." We regret, however, that our reproduction can only convey a sugestion of the colors of the original, though it does not lessen the feeling of perspective. In the language of the composing room, "another lead" between the lines of type might have been used with good effect, though this is largely a matter of personal taste."



IT is doubtful if many readers of THE INLAND PRINTER come in contact with the work or the name of Mr. Berkeley Updike, of No. 6 Beacon street, Boston. More is the pily for them. Mr. Updike has lately issued a circular in which he has "a few words "to say "about printing, bookmaking and their allied arts," which circular is printed in a type and manner highly complimentary to himself and to Mr. William Morris and the Kelmscott Press. It is a treat to look upon. We understand that Mr. Updike was some time associated with the house of Messrs. Houghton, Mifflin & Co., and that he assisted the sumptions edition de luxe of the "Standard Prayer Book of 1892" through the De Vinne Press, having special oversight of the decorations, etc. He is at present engaged in publishing on his own account a limited edition of an Altar-Book of most sumptions character. In the preparation of this book

Mr. Updike is being assisted by Mr. Bertram G. Goodhue, the Boston decorative artist, and by Mr. C. W. Sherborn, the "little master," of London, England. In some future number of THE INLAND PRINTER we hope to offer our readers some reproductions of Mr. Updike's work that will speak more eloquently in his behalf than any words of ours.

A FEW WORDS ABOUT PRINTING, BOOK-A FEW WORDS ABOUT PRINTING, BOOM MAKING, AND THEIR ALLIED ARTS: BEING A SHORT DESCRIPTION OF SOME OF THE WORK DONE BY MR. BERKELEY UPDIKE, AT NUMBER SIX BEACON STREET, BOSTON, MASSACHUSETTS



persons of taste and cultivation have been increasingly interested during the past few years is that of printing, and design as applied thereto. The modern tendency to specialize the different portions of all work has been nowhere more apparent than in the printer's art, so that to-day the compositor no longer sets the styles of typography, but simply works under the direction of those who have made style in printing a special study. In other words, there are arising on every side, workers whose place is not that of the man by whom a printer's work is used, nor of the printer himself, but of one, who, by a knowledge of the requirements of clients on the one hand, and the abilities of the printer on the other, is able to produce a better result than either could do alone. This little preface answers, to a certain extent, a question that is often asked as to the precise place which one holds in relation to printer and public. Mr. Updike has

FIRST PAGE OF CIRCULAR BY MR. UPDIKE, MUCH REDUCED.

MR. S. R. CROCKETT, in a recent number of the Bookman, tells us there are some books that he is anxious to forget - that he may have the pleasure of reading them again. He says, "I seem perpetually to be sending a plumbline down into the shallows of an imperfect memory to see how much of my favorite books the kindly tide has scoured away." Does the tide continue to scour away the Dumas novel beloved of Mr. Stevenson? Many years ago he had read the "Vicomte de Bragelonne" six times. We hear others say they never tire of Ik Marvel's "Dream Life" and "Reveries," but this may not be from forgetfulness of the books. "Some books are to be tasked," says Bacon in his immortal essay "Of Studies," "others to be swallowed, and some few to be chewed and digested." The little books of Mr. Hamilton W. Mabie (Dodd, Mead & Co.) are of the kind that one is glad to forget - that one may have the pleasure of reading them again. The first and second series of "My Study Fire" are particularly so. Some of the brief papers composing these two volumes come with a fresh delight at each reading. They are as evanescent as the dew of morning. One would have the books in every convenient corner of the house, that no matter where one may be seated they may be within easy reach to charm away the fleeting hours. The essays have that perpetual "freshness of phrase" so characteristic of the late Mr. Curtis, to whom Mr. Mabie has been likened, "Great thoughts" on slight subjects are scattered through his pages in profusion. The art of what someone calls "intellectual punctuation" he has to perfection. Many of his papers are so brief that one may be read while waiting for dinner. How refreshing, too, is one of these papers read aloud at the bedside of the sick and finished without weariness to the patient. And in these books "one may have any kind of music he chooses; it is only a question of mood. . . . The great gales that swept Ulysses into unknown seas, and the

soft winds that stirred the myrtles and brought down the pine cones about Theocritus are still astir, if one knows how to

MESSRS. DODD, MEAD & Co., who have been primarily booksellers in past years, are now getting well into the publishing business. It is surprising to take "a ramble among the books" of their illustrated Christmas (1894) catalogue and find how many new attractive items bear their imprint. Among others of interest is "A Farm in Fairyland," by Laurence Housman; a new edition, in two dainty volumes with illustrations by Garrett, of "A Tale of Two Cities": the new edition of Mrs. Trollope's highly diverting (and in this later day ridiculous) "Domestic Manners of the Americans"; a collection of stories in four volumes, by the weird and ghostly Paul Heyse, entitled "At the Ghost Hour"; and the second series of Mr. Austin Dobson's delightful "Eighteenth Century Vignettes."

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH

HE number of patents relating to printing granted during the past month has exceeded the number granted in any one month for several years. The list is particularly rich in the appliances used in the rapid production of the modern newspaper.

Three patents relating to typesetting machines were granted to the Cox Typesetting Machine Company, of Battle Creek, Michigan, as the assignees of the inventor, Paul F. Cox, of the same place. In Fig. 1, one of the forms of the machine is illustrated. The apparatus combines machine typesetting with "logography," or the use of types containing entire words or syllables which are

most frequently used, the singleletter types and word types being handled in the same manner. Each form of type has its own distinct set of holders and its own ejectors and carriers, but all are delivered to a common assem-

bling raceway. Another of the inventions, an apparatus for automatically justifying type, is shown in Fig. 2. The ordinary straight spaces are discarded, and instead of these are used vielding spaces made of crimped pieces of metal

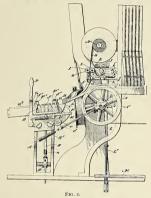


which normally separate adjoining words more than is necessary. By compressing the line the spaces uniformly give, and when once compressed will not spring back. By depressing a suitable lever a piece of type metal is crimped and cut off from a spool or roll and inserted between the words.

Fig. 3 shows a rotary printing machine invented by Jules Michaud, of Paris, France. No. 17 represents the roll of paper to be printed. No. 18 is a roll of "off-set" paper which is interposed between the impression cylinders and the printed web to prevent soiling. The web of off-set paper after passing through the machine is rewound on a spindle, 19, for use over

again. The folded sheets fall upon a belt having projections as far apart as the folded sheet is wide. When a certain number of sheets have been delivered from the folder the belt is advanced far enough to bring another receiving compartment into nosition.

Joseph L. Firm, of Jersey City, New Jersey, received a patent covering an improvement upon a printing machine



invented by himself a number of years ago. The patent illustrated in Fig. 4 was assigned to the Goss Printing Press Company of Chicago, Illinois. In the present machine three double folding devices are employed, so that if desired six copies of a four-page newspaper may be simultaneously printed. The paper is fed to the machine in three double-width webs and after printing the webs are split longitudinally and then severed transversely between the pages.

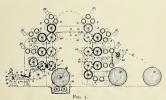
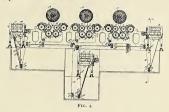


Fig. 5 is a side view of a job press invented by William II. Golding, of Newton, Massachusetts. It embodies a number of modifications. One object of the invention is to construct a machine in which the ink-disk has a progressive step-by-step movement, but in which this may, when desired, be changed to a step-by-step vibratory movement to secure a blending of different colors. The inventor claims also to improve the "throw-off" device, the counting device and the adjustment of the type-supporting bed.

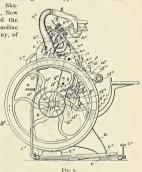
In Fig. 6 is shown a press patented to the Duplex Printing Press Company, of Battle Creek, Michigan, as the assignee of the inventor, Joseph L. Cox, of the same place. The press is of the single-acting, sheet-printing type which employs a stationary bed and a reciprocating cylinder which is thrown off while being moved in one direction. The delivery carriage moves with the impression cylinder, but its belt is trauled only during the backward movement of the cylinder to withdraw the printed sheet therefrom.



Matthew Vierengel, of Brooklyn, New York, invented the printing machine shown in Fig. 7. The machine can be converted into a machine for single printing, color printing or perfecting, as may be desired. The inventor claims that for single printing it can be run at a much higher speed than is most better than the printing machines.

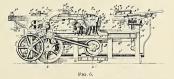
Fig. 8 illustrates an improved space bar used in justifying a line of matrices before casting a bar of type therefrom. The





prevents the gradual accumulation of small lumps of type metal which so often disfigure the sheet printed from linotypes.

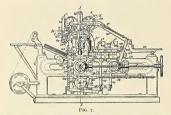
Alexander S. Capehart, of Bismarck, North Dakota, received a patent covering an improved matrix bar and method of making the same. The cut, Fig. 9, shows a frame containing the



type and a brass bar, such as is used in the Scudder "monoline" machine, ready for the electro-depositing bath. The recess in which the characters are to be formed by the electroTOTAL PROPERTY.

deposition of a filling of copper about the ends of the type, are undercut, so as to firmly hold the copper in place after it is deposited. When finished, at the bottom of each recess is a copper face having its appropriate intaglio character.

Fig. 10 is a perspective view showing a portion of a press adapted to carrying out a new method of imitating the work



of the typewriter. The inventor is Charles E. Adamson, of Muncie, Indiana, and the patent has been assigned to Albert Hallett, of Somerville, Massachusetts. He first prints the letter or circular with type similar to those used on the typewriter, and in copying ink. After the edition is printed he removes the type form and thoroughly cleanses the type. He

then substitutes of oth-covered rollers for the ink rollers and places cloth coverings over the ink disk and the type, and supplies the same with water. The circulars are now run through the press the second time, the dampened type causing the previous impression to blur radially in all directions, so as

Fig. o.

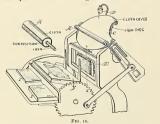
in all directions, so as to imitate typewritten letters which have been carelessly presscopied.

Fig. 8. copied.

No letter on the subject of patents relating to the printing trade would be complete without describing at least one

complete without describing at least one new quoin. The quoin shown in Fig. 11 was invented by Olif Andrew Amundson, of Chicago, Illinois. It contains the usual wedges having rack teeth for the insertion of the key.

A paper-registering machine invented by Talbot C. Dexter, of Fulton, New York, issued to the Dexter Folder Company, of the same place. Close to the edges is a roller in contact with

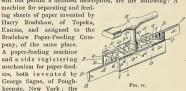


the paper, and beneath the same a presser roller carried by a swing arm which intermittently presses the paper against the lower roller to advance the same.

Fred B. Emery, of Boston, Massachusetts, received a patent covering a novel style of printers' metal furniture. The piece is provided with typeholding mortises or slots of straight, curved or other desirable form, and extending entirely through the same. The slots have vertical walls, so as to securely hold the types placed therein for printing.

A patent was taken out by John W. Nangliton, of New York city, covering a process of making electrotype plates. The form is pressed into the metal when made plastic by heat. The matrix is then cooled, removed from the form and bear to the desired shape by being placed upon a former, which is heated until the matrix is caused to assume the shape of the form by gravity.

Among the remaining patents in this line, of which space will not permit a detailed description, are the following: A



former being assigned to the Economic Machine Company, of New York city, and three modifications of the typesetting apparatus heretofore described, invented by Louis K. Johnson and Abbot A. Low, of Brooklyn, New York. The patents covering the same were assigned to the Alden Type Machine Company.

Written for THE INLAND PRINTER.

THE AUTHOR OF "TEN THOUSAND A-YEAR."

BY S. KINNEAR, EDINBURGH, SCOTLAND,

AMUEL WARREN, at the time we write of, loomed very large in the Public's keen, discerning eye. He had published anonymously his first attempt at novel-writing, "The Diary of a Late Physician," which proved a great success, but a big stumbling block to the medical profession, owing to its revealing family secrets, apparently, but only apparently. Warren was a medical student for two or three years in Edinburgh before he studied law; hence his ability to write the "Diary" in medical style. He offered the manuscript of the first chapter of this work to the editors of three leading London magazines, but all of them rejected it as "unsuitable." He next offered it to the editor of Blackwood's Edinburgh Magazine, who at a glance saw its value and speedily inserted it in his publication. Mr. Blackwood naturally thought it was the production of a medical man of mature years; what was his surprise, then, when a bright-looking young fellow of two or three and twenty introduced himself as the author! "Bless me," exclaimed the astonished editor, as he glanced at the glossy black curls of his visitor, "I had thought your hair must be as gray as my own!" After that the "Diary" regularly appeared every month for seven years in Blackwood, and was very much relished by its Tory readers. It was afterward published as a separate work, and in that shape also was a great

Another and still bolder work appeared in Blackwood soon after the "Diary" was finished; it was designated by the rather flaming financial title of "Ten Thousand A-Year," and called forth many bitter bites of criticism from the Liberal press and reading public. It was very properly stigmatized as "a Tory novel," owing to the free vent the author gave in it to his conservative leanings. Warren's father was at one time a Methodist minister, but went over to the Church of England, hence his son's Tory proclivities, which we must say are shown rather offensively in his works. We read professionally, when it first appeared, the proofs of his "Now and Then," and can

remember even yet the disgust we felt at its upsetting pride as the work passed through our hands. Meantime "Ten Thousand A-Year" established itself as one of the most popular novels of the century. For several years its author was serenely and proudly content to be known as its creator, and many tales were told of Samuel's peacocking pride in this last achievement, and how vainly he wagged his head over it.

Finshed by the success of his first two works, Warren essayed to write a third one, and made no secret of his perfect cocksuredness regarding its success! It was while he was revising the proofs of this work in Blackwoods' premises in Edinburgh that we had the privilege of a first and only glance at our famous author. As he walked quickly up the caseroom he appeared to be a good-looking man, about forty-five and rather low in stature. There was a refinedness and smartness in his look, however, which could not escape even a common observer. His manner was of the blandest. Samuel was a brick in his way!

"The Lily and the Bee" was the name of the great work on which he was now so hotly engaged, and which he had come all the way from London to pilot safely through the press. residing with his Edinburgh publishers during its revisal. He was greatly elated about it, and had fondly nursed many "golden" anticipations as to his new pet. This was quite evident from what took place in the printing office, for a new small pica font was got for it which was all put into a silver electric bath by (we suppose) the sanguine author's orders (afterward known as "the sulver-faced sma' peeky," in the Edinburgh vernacular); but the silver soon partly wore off, which gave the type a very curious appearance. In order to still farther signalize the anticipated success many tons of fine toned paper were also ordered, and to make sure that the public demand would be fully satisfied right off, the whole book with its bonny silverized face was at once all put up in type. Finally an old chum of the manager's, a great skeptic and splendid jumper, known by the cognomen of "Scorpio Major." was appointed to clique the wonderful bantling.

Dear Samuel, you were a happy man during these sanguine ongoings, and no doubt you thought with pity on the poor Californian gold-secker, who was then, with his wee pan in hand, separating the precious golden grains from their muddy bed!—in comparison with your dear self, that is, into whose lap thousands of round stamped nuggets, minus the mud, would soon be thrown by your very clever, knowing Scotch publishers!

Dear, proud, Tory author, all this bother was in vain, for your petted, silver-faced, sickly, wee bairn fell still-born to its Mother Earth, and no amount of coddling, pufning and advertising could make it spring to nugget-giving life! This was a sad downcome for the sanguine and suave author of "Ten Thousand A-Year." Eminent authors, however, have often made like mistakes as to their favorite bantlings, and no doubt our dear Samuel comforted himself with this fact.

The "sulver-faced sma' peeky." however, did splendid duty for many years after the expensive bath which it got, and kept the recollection of Warren sappy and green and shining in the memories of the Blackwoodian hands; and as for the tons of fine toned paper, they were gradually used up in the production of more substantial and successful works than "The Lily and the Bee."

Our author was for three years a member of Parliament, which position he resigned on being appointed to a Mastership in Lunacy. He was known for his unswerving conscientiousness and thoroughness as a lawyer, and in this way got his reward. He died in 1877, having reached the appointed boundary of threescore and ten. His place has been filled by many talented story-writers, who now swarm thickly in our weekly and monthly serials.

We lately made inquiry and learned that Warren's first two novels are now and again on the machines still. On the whole, he must have been a source of much pecuniary benefit to the Blackwood firm, which has been very lucky in picking up many talented English as well as Scots authors, thus encouraging clever writers and at the same time filling their own

"RESPECTFULLY DECLINED."

BY CLEVE SCOTT I made a song, a little song, Once, sitting 'neath the moon : Twas sweet as sings the nightingale To please the rose of June ; The very soul of melody Was in each tuneful line I never heard a lay that had A witchery like mine! To hide it in my heart, I said, Would be a foolish thing -The world, in future years, must have My little song to sing! So, tenderly, with loving care I sent my song away 'Twill bring me back, not olive leaves, I thought, but leaves of bay My little song flew here and there, A resting place to find, But homeless it came back to me, 'Respectfully declined! Oh, hard and cruel souls must be The guardians of the press They wear the human form, but they

Are Gorgons, none the less;
For if they were not hard of heart,
As well as slow of mind,
They never had sent back my song,

Respectfully declined !"-Central City Courier.

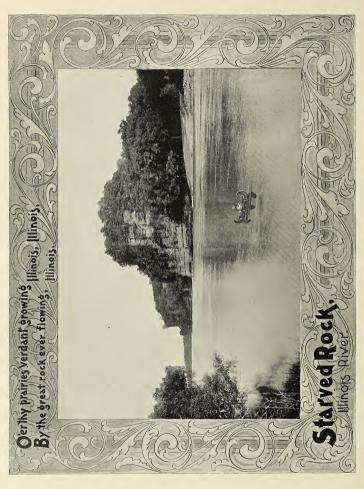
WAYZG00SE --- ? --- ! !

AMERICAN readers of English printing journals have not infrequently and forcibly inquired the meaning of the word that heads this note. The following theories as to its meaning are offered by the British Printer:

"A correspondent to the Craven Herald takes up the perennially fresh and debatable subject of the meaning and derivation of 'wayzgoose.' He says that, on consideration, it became clear that nobody, on pain of being a lunatic, would invent this monstrosity in cold blood. So it must have a derivation. Dimly aided by a German dictionary, he finds that 'Guss,' among twenty other things, means 'a font of type.' So he infers that 'Weg's Gusses' (pron - 'wayzgooses') is short for 'Weg des Gusses'; and means 'Begone with the typefont!' or, in English terms, 'Let the types go to blazes!' This he concludes fairly represents the sentiment of a printer's devil out for a holiday. This ingenious explanation, however, did not altogether satisfy the prosaically inclined editor, who, while admitting that the sentiment referred to doubtless describes pretty accurately the feeling of printers when out for their annual holiday, quotes the more generally accepted explanation as given by Dr. Brewer in his 'Dictionary of Phrase and Fable,' namely, that 'wayzgoose' is an entertainment given to them, the meaning of the word being a 'stubble goose' (wayz, 'a bundle of straw'), which is the crowning dish of the entertainment. Every year, as the holiday season comes round, are we confronted by this formidable word flourished by some guileless inquirer, but the one given above takes the palm as fairly ingenious, not to say appropriate."

KNOWS A GOOD THING WHEN HE SEES IT.

Mr. Gilbert A. Hays, of Sewickley, Pennsylvania, in sending a subscription for THE INLAND PRINTER, says: "I know a good thing when I see it, although retired from the printing business almost twenty years." It is not only those who are actively engaged in the printing business who read the paper with interest. Those who wish to keep in touch with the inventions of the day, whether in business or out of it, need THE INLAND PRINTER.





While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision,

ORGANIZATION OF EMPLOYING PRINTERS.

To the Editor: Buffalo, N. Y., December, 12, 1804.

As one of those who expect to pay assessments when the nine-hour question comes to a head, I am very much interested in "Manager's" article and your editorial on that subject, You strike the keynote in suggesting that the employers ought to organize and educate the small-shop people. "Manager" says the unions ought to discountenance these people, but is it fair to ask the union to discriminate against a man who has been a union man and promises to give the preference to union men in the future, and in favor of a firm that employs union men because it cannot get others? If the association and the union recognized each other officially, I believe the union would cooperate gladly with the association in the matter of organization, but it will not be done while they stand on opposite sides of the fence and make faces at each other. Get together, gentlemen. Just so long as the employer uses the cheap printer as a club against the union, just so long will the union decline to discountenance Mr. Jimcrow. Mr. Jimcrow knows that the trade unions in a large city control considerable printing and that trade-union ethics demand the label, and that merchants often find it good business policy to cater to the desire for the label, and he governs himself accordingly.

S. R. C.

THE TYPOGRAPHICAL UNION VERSUS THE PRINT-ING PRESSMEN'S UNION.

To the Editor: NASHVILLE, Tenn., December 4, 1894.

The question is often asked, What is the difference between the I. T. U. and the I. P. P. U., which causes such bitter antagonism to exist between the two organizations? This question is asked by trades union men of all vocations, the most numerous of whom are those owing their allegiance to the I. T. U. This plainly shows how zealously those who have waged the war against the I. P. P. U. have suppressed the real facts. It is because the I. P. P. U. claim the right to a complete autonomy as a trade, the right to make laws, and to control their own particular branch of the printing business. The I. T. U. contests the right of the I. P. P. U. to this claim, because Article I, Section I, of their constitution reads that in their International alone is vested the power to establish subordinate unions of printers, pressmen, stereotypers and every other person entering into the building of a book or the making of a newspaper. By what right they make this claim I have never heard explained. I submit this proposition - If the bricklayers should make the claim that in their organization alone was vested the right to establish, charter and control unions of carpenters, painters and all others who enter into the building of a house or building of any kind, would not the labor world consider them a set of bigots unworthy of notice, and rightfully so? Still, some of those who are members of these organizations will join with the bigoted members of the I. T. U. in condemning the I. P. P. U. for resisting the claim of the I. T. U., which they themselves would resist to the last ditch. A great many of them belong to unions who are affiliated with

the American Federation of Labor, which is builded on the corner stone of the complete autonomy of the trades.

The founders of the American Federation of Labor seceded from the Knights of Labor to establish the very principle of a complete autonomy for the trades. They saw when affiliated with the Knights of Labor that the best interest of those following the different trades could not be preserved in mixed assemblies. So the inviolate principle of the American Federation of Labor, and one they guarantee to all organizations affiliated with them, is the right to manage their own affairs for the best interest of their particular trade or calling, and is the very right which the I. T. U. is trying to force the I. P. P. U. to surrender by waging a bitter war against those who owe their allegiance to the I. P. P. U.

The growth and standing of the A. F. of L. shows how well founded were the conclusions of those who seceded from the K. of L. and established the A. F. of L.

The very principles that actuated the founders of the A. F. of L. actuated those who organized the I. P. P. U., and the growth of the organization shows how well grounded were these principles and conclusions, for today there are more unions of pressmen, and press feeders and helpers owing their allegiance to the I. P. P. U., with a larger membership than was ever known of pressmen to be affiliated with the I. T. U.; and men have been brought into the fold of unionism who never could have been reached by the I. T. U. Still a few years ago the delegates to the A. F. of L. permitted resolutions to be railroaded through their convention at the instigation of those who are interested in trying to crush the I. P. P. U., and which is the means today of preventing the I. P. P. U. from having delegates in that body for no other reason than that of battling for those principles upon which their organization is established.

If those members who are prominent in the I. T. U. in waging the war should be asked why the I. P. P. U. is not entitled to a standing as a labor organization, they will say, "Oh, they seceded from our organization," an accusation true only as to a small minority of the unious chartered and controlled by the I. P. P. U.; the large majority never were, and never would have been affiliated with the I. T. U.

Therefore, the only cause for the bitter antagonism on the part of the I. T. U. toward the I. P. P. U. is because the I. P. P. U. refuses to surrender their claim to a right to manage and make laws applicable to their own particular calling as pressmen and press feeders and helpers, which is no more a part and parcel of the compositorial branch of the business than the machinist is of the iron molder or blacksmith, and are no more bound to owe their allegiance to the I. T. U. than the carpenters are to owe theirs to the bricklayers.

Whenever the I. T. U. overcomes her bigotry so far as to be willing to recognize the identity of the I. P. P. U., and acknowledge her sovereignty as to pressmen and pressroom help, and her right to a complete autonomy, absolute, then it will be an easy matter to arrange for an amicable understanding. JESSE JOHNSON.

THE COMMA BEFORE CONJUNCTIONS.

To the Editor: TOPEKA, Kan., December 1, 1894. In the very readable article by F. Horace Teall, "Style and Style-Cards," in your October issue, Mr. Teall says: "Most people seem to have fixed upon the exclusion of the comma before the conjunction in a series of three or more items, notwithstanding the fact that its exclusion is illogical, and as erroneous as any wrong punctuation can be."

No one who has undertaken to read proof can have escaped trouble on this point, and, if he has omitted the comma, as Mr. Teall says "most people" do, it has been in defiance of all the authorities upon the subject.

Now, if "most people" persist in thus violating the rule laid down by the authors of treatises on punctuation, and indorsed by Mr. Teall, is it not reasonable to suppose that there is something besides economy of time or space or "pure cussedness" as the cause of their so doing? These might be sufficient reasons for many newspapers; but when periodicals so well printed as THE INLAND PLENTER exclude the comma, as is shown in the heading opposite Mr. Teall's article, would into the well to reëxamine the matter carefully, before styling their practice "illogical, and as erroneous as can be a support of the strength of the strength of the support of the support

It seems to the writer that there is some reason on the other side of this question, and that a sense of the correctness of the omission in some cases accounts for this breaking of the rule of the text writers by "most people," many of whom, probably, do not examine critically as to their reasons for so doing.

After some years' practice of excluding the comma in such cases, upon changing employers, some three years ago, the writer took middle ground between the two positions, and has not found it difficult for an average of about twenty compositors, on bookwork, to understand and practice it, and he desires to explain the practice pursued, and suggest its reasonableness to the craft.

Will the reader speak the sentence "John, James and George went fishing," and notice if he pauses before the "and." I think he will not. There seems to be a clear distinction between the speaking of the above sentence and "These fish were caught by John, James, and George." In like manner with adjectives. Contrast "He employed a careful, shrewd and skilled attorney" with "His attorney was careful, shrewd, and skilled." The group of nouns used as subjects of the same verb, or the group of adjectives qualifying a noun following them, seem to have a close and intimate association, which is broken by the use of the comma, as in saying "John, James, and George went fishing." Its use suggests the asking what John and James did. In the use of a series of verbs having a common object (as "He met, saluted and passed his friend"), or when all are modified by the same clause (as "He was met, saluted and passed by his friend"), the exclusion of the comma seems to give a unity to the use of the words which is natural, and which is marred by inserting it. When a series of verbs has no object or modifying clause immediately following (as "He came, saw, and conquered"), the use of the comma does not have the disjunctive effect that it would in the two samples preceding; and the same is true in case of nouns and adjectives similarly used.

Again, limiting the use of the comma as indicated above but not omitting its use altogether in closing a series, as is done by most who attempt to exclude it), its use in certain cases is much more helpful; as with nouns, "The building contained storeroom, granary, and stabling for several horses." A like use with verbs adds to clearness of expression; as "The deed was signed, acknowledged, and filed with the registrar." If the practice is to use the comma in all cases in closing a series, then it cannot serve so clearly to show that the clause following the last verb or noun qualifies only the last one.

A. G. CARRUTH.

TRANSFER WRINKLES.

To the Editor: CLEVELAND, Ohio, December 2, 1894. In the November issue of THE INLAND PRINTER, Mr. W. B. Vail comes to the front with an article on transferring, in which he states that "after years of practice in chromotypog-raphy and experimentation with nearly every known process and wrinkle for the execution of perfect register colorwork, he has struck a system for transferring that fairly overtops the process as offered by Mr. Earhart, and gladly gives the secret of its workings for the advancement and profit of the craft generally."

The writer knows nothing about Mr. Earhart's ability in regard to obtaining perfect transfers—if he lacks anything in this respect; his "Color Printer" (any page of it) speaks

volumes as to his being master of the art of color printing, and to which we can all turn for valuable suggestions.

Mr. Vail's method of obtaining transfers is as follows: "To transfer any form, ornament or cut to a block, take six or eight impressions on hard paper, carry plenty of ink (not to much). Have block locked in chase for any press, remove rollers, moisten the finger with ink and place on four corners of block, put on solid tympan and take an impression on same, after which rub block off with a rag; now place one printed sheet, face up, over where the ink marks appear on tympan, and, with possibly a little more packing take an impression, letting press stand on center one-fourth or-one-half a minute; take out form (block) and dust on gold or other bronze, brushing away the particles, and you will have a block that cannot deviate a hair when cut to lines, the transfer being absolutely correct. Proceed in the same way for as many blocks and colors as is desired."

The writer's plan is as follows, and it is a system that fairly overtops the process as offered by Mr. Vail.

 If the plate when engraved is to register with another color never pull the transfer sheet on a cylinder or rotary proof press. Why? Because the sheet draws under the impression, and when so printed will not register with an impression from same form taken on a press giving a flat impression.

Every "up-to-date" engraver understands this fact.

Now let us consider the surface that is to receive the transfer. We know that our finest half-tones are printed to the best advantage on coated or enameled stock. Why not coat the surface of the block so that every detail of a half-tone transfer will stand out in bold relief against a white back ground. We will do away with the "bronze wrinkle" and proceed to make the surface of our tint plate or block as sensitive as the finest coated or enameled stock.

Mix Gilder's whiting with liquid shellac to form a white paint, apply a thin coat of this paint to the surface that is to receive the transfer with a camel's-hair brush, taking pains to get it on evenly.

Now take an impression of the form on COATED or ENAM-ELED stock on any press giving a *flat* impression.

Now rub your finger gently over the painted surface of the plate; if the film does not "lift" under light pressure adjust the transfer sheet face down; now rub your hand over back of sheet to put it all down, return chase and form to press and take an impression without rollers, to set the transfer thoroughly onto painted surface of plate. Now with a wet sponge you will soak off the transfer sheet and you will find the impression transferred to the white surface of the plate in a manner that will cause you to say, "Why didn't I think of that before." Alcohol will clean the plate.

The transfers thus taken will resemble a proof of the form pasted on the plate or block, which water will not remove, and the lines cannot be obliterated by handling while being engraved.

J. C. RARL.

PRINTER'S PL.

BY NIXON WATERMAN.

We met with quite un accident fust as we won't to press' Tre joseuman diopded us lot of the por man diopded uses, he qad, ut jime to ux it up.
And so qe dipn't try'
But Zake our rowders out ann ull y piece of printer's pi.

Some jolgs muo do not uudeistend
The mysteries of the rade'
Are aer's proue to raise a juss,
Ij e uuistaje is uueda,
Oomdosptois tro noj surdiised
Aheu en'shinings wurd
They wil know qoow it is tipouselves'
Lo mays a printer's pt.



Half-tone engraving from photograph, by
FRANKLIN ENGRAVING AND ELECTROTYPING CO.,
(Formerly A. Zeese & Co.),
Chkago,
Deplicate plates for sale

PAST, PRESENT AND FUTURE.

CASLON'S BICYCLE RIDERS.

ESSRS, CASLON & CO., of London, England, in the autumn issue of their Circular, evidence their appreciation of present day requirements by the announcement of the set of "Bicycle Riders" which decorate the opposite page. Messrs. Caslon show a race-track in a tint, which make the "scorchers" appear very realistic. The Circular says: "Recognizing the necessity for some appropriate typographical ornaments or emblems of cycling, for the use of manufacturers', dealers' and club announcements, programmes, etc., we have designed a set of bicycle riders and starter, which can be used as corners and middles, together or separately. The character of these designs is thoroughly artistic and up-todate; the vigor and 'go' of our record-breakers are unmistakable, speed and movement being admirably represented. The race-track, shown in a tint, is not necessary to the use of these designs."

"A COMPLAINT AGAINST PRINTERS" AND THE CASE FOR THE PRINTER.

ROM Mr. H. Jowett, manager of the Aylesbury Printing Works, and a registered teacher in typography, and cxaminer in typography for the city and guilds of London Institute, we have received a letter pleading the case for the printer in reply to "A Complaint Against Printers" made by "An Editor "in the October number of the Bookman. As many of our readers may desire to know the substance of "The Complaint" we publish it entire, preliminary to submitting Mr. Jowett's plea. We regret that considerations of space compel the use of smaller types than is desirable in laying this interesting controversy before our readers.

A COMPLAINT AGAINST PRINTERS.

BY AN EDITOR.

The competition between printers is exceedingly severe, and I am assured that the profits in the trade are not what they were. If, however, any firm is to be found which fhills the modest requirements I am about to state, it is certain that firm will have no reason to complain of bad basis. So, where the contractions with printers were, and are, numerous, but I have never met with any firm fulfilling the conditions, nor, after much inquiry, have I ever heard of anyouce the who has.

(1) If you give in a prospectus or title-page, or even a book, to any firm of printers, you may be certain that in ninety-nine cases out of a hundred the first proof you receive is so utterly bad that it requires to be altered from beginning to end. By this I do not mean that there are printers' errors ; the grievance is that the matter is not properly arranged and displayed. It takes a great deal of consideration to bring out a prospectus well, to make it at once effective and tasteful. A good title-page, pleasing to the eye, simple, clear and artistic, is an excellent beginning to a book That also requires care and skill. I need hardly say that the way in which a book is printed, the arrangement and especially the choice of the head line, affect the comfort of the reader very greatly. Now my first complaint is that, as a rule, the editor, or publisher, or author has to make the changes, suggest the types, guide the general arrangement. He often feels -I have felt a thousand times-that he has not been very successful. What he is sure of is that he has vastly improved the original draft. But is it not unreasonable that he should be expected to do this? Is it not the work of the printer? Why does not every respectable printing firm retain an artist in their service who will oversee such matters

I shall be told that publishers, editors and authors are so lacking in taste that they do not know a good thing when they see it. Possibly; but they know a bad thing, and my complaint is that they never, or at least very rarely, have offered to them any but the very worst. Later on someone in the printing office may come to the rescne, and, between one and another, a tolerable result may be secured. But why should there be such trouble in reaching it? I shall be told also that there are houses where men of genuine artistic feeling preside and where you may rely upon good work. My experience is that these artists are so much run upon that their services are given only to a very few customers. Others have to put up with what they can get, or at most they get what they want after violent recriminations. I ask again, is there any printing house in London or Edinburgh, or anywhere else, where you can rely upon having a well composed prospectus or title-page on the return of the first proof? If I can hear of such a house I think I may promise to put work in its way!!! (2) My second complaint is that, as a rule, the reading is badly done.

(a) My second complaint is that, as a rule, the reading is badly done. Things are slightly improving in this respect, but they are still very far from the ideal. One example will suffice. I have had through my hands a book of criticism printed by a firm justly famous for their artistic work. The book deals with a very well-known anthor, whose works are familiar to all educated people, and to many who are not educated. The mansscript was made viry fair copy. The proofs were returned and were found to be full of almost every conceivable binnder. It would have appeared that no attempt had been made to read it, but, on close inspection, it turned out that there was one attempted correction, apparently quite wrong. Every real error the reader had passed by . He was plainly ignorant of the whole subject and had not taken the least pains to inform himself. Such cases are too frequent, but in fairness I must state against them others where the proofreader has been an invaluable ally. I know proofreaders who correct Syriac, Arabic and almost any other language, and, on the whole, I think proofs are better read now than they were ten years ago.

Is it too much to ask that in every priuting house of standing there should be engaged one or more artists, and that means should be taken to secure that every book is thoroughly and carefully read by competent men? I pause for a reply.

[We shall of course be glad to print satisfactory replies to this editor's "Complaint."—ED. Bookman.]

THE CASE FOR THE PRINTER.

AYLESBURY, England, November 30, 1894.

Editor THE INLAND PRINTER:

"What is taste?" was the very natural query that arose in my mind on reading "A Complaint Against Printers, by an Editor," in the October issue of the Bookman, and I was much disposed to accept the editor's invitation to offer a few words on the subject, especially as I felt that they did not be the difficulties that printers have to contend with in this matter. Extreme pressure of business, however, prevented my doing so at the time, but I had hoped that the trade papers would have taken the matter up from the printers are subject. The subject is the printer in the Bookman to an awar for the printer, that cultively given the case away (taking, as a "reader," a very limited and departmental view of the subject. I think that there is a little more that might be said on the subject.

peet, it must make there is a mixed more uniform states that "a good more suppertuding to the every peet car. Relative "states that "a good more depending to a book." This is an axiom upon which we are all agreed, but the point is how to accure this with coqual satisfaction all round. I will admit that there are very few compositors who really can set up a good and effective title page, simply because they do not exercise taste, out the one hand, and their logical faculty on the other. Undoubtedly a title is perhaps the most difficult of all display composition, and it for ancedered still more so by the tastes and whims of authors and publishers who affect to have genuis in this particular. Whether they have, or have not, they often insist upon having their own way. This perhaps, as they pay for it, they are cuitted to but they are not equally entitled to call the printers bad and anagisty names, and pour out the vials of their with upon the head of the unof-reading compositor simply because his taste does not coincide with

All these difficulties are enhanced by the fact that of late it has been the tendency, as "An Editor" states, for "the editor, or publisher, or anthor, to make changes, suggest the types, and guide the general arrangement," not because the printer is nuable to set up a respectable title-page, but because it has become the fashion to try and make the title-page the leading feature of the volume. The severe titles of thirty years ago, consisting of varying sizes of plain but beautifully cut Elzevir or Aldine types, have been abandoued in favor of every possible craze and crank in type-casting, till the printer has become fairly bewildered by the various types and styles - I had almost said type gymuastics - demanded of him by varying tastes. The worst of it is that no one person knows what he wants in this direction : and "An Editor" frankly confesses this when he says that " if they don't know what is good, they know what is bad," True, but in the setting of a title-page "bad" is a comparative term, which may, after all, only be the expression of individual taste. It is obvious to all printers that the style of type and setting that would suit one person would be atterly condemned by another. In the same way, while some reputable critics praised Mr. Whistler's "Nocturnes" as the perfection of artistic genins, the greatest of art critics denonnced them as worthless rubbish. Whatever canon of taste, however, there may be in fine art there is absolutely none in the choice and disposition of printing types, and this might be proved over and over again from one's own experience, were it not for the possibility of violating confidences, which all printers are taught to respect.

It is not fair, therefore, to assume that the eccentricities of most of the title-pages, with which the reader is daily being brought into contact, are due either to the vagaries, stupidity or ignorance of the printer. The fact is that most book printers have their regular extoners, and they know exactly the style, subject to the wording and construction of the title, which their clients will and will not have, and the title-page is set accordingly. But not martequently the author sleps to the front, and, ignoring both pulser and printer, will have what he caller 'pare and simple tatte,' and point is that of an author of a highestane book of travels who would have the whole of the title-page set in varying degrees of a thick block (sams serif) type, all the subordinate lines being of the same character. To the technical mind such type was simply outrageous for a title, and would be considered sairable only for a playbill or a patent medicine circular; yet the author would have it, and the printer, by patting his imprint to the author would have it, and the printer, by patting his imprint to the author would have it, and the printer, by patting his imprint to the

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book, has to own it as his own, and would probably be judged and condemned thereby! Now compare this with Mr. Ruskin's titles, which, I think it is agreed, are models of what " An Editor " would style " a simple. clear, and artistic title-page." In this case all concerned knew exactly what was Mr. Ruskin's taste, and set the title accordingly, although it is only fair to that "grand old man" to say that he would help the printer, by altering the wording to make it coucise, and therefore more capable of management. His readers will note that as a rule his titles are always neat, chaste, and symmetrical never containing anything obtrusive or vulgar. He would invariably draw out in pen and ink, in pretty imitation of Roman characters, the copy of the page, indicating as nearly as possible the relative importance and distance from each other of the liues by the different sizes of the letters so drawn. Technical readers will note that nearly all Mr. Ruskin's titles consist of plain

roman or titling letters, interspersed with italics. "Praeterita" title may be taken as a typical one, which was set straight away once for all, and of this he wrote : "I think the 'Practerita' title-page is delightful!" I once called his attention to the fact that after our joint efforts the disposal of the lines looked too much like the lettering shortening

of a tombstone, i. e., gradually lines resembling an inverted result which every printer is taught pretty, why should it not look like Mr. Ruskin in reply. But would authors accept the style even of If not, where is to be found an tastes? One publisher will have unobtrusive roman types; another made into a paragraph of antique a big covering initial, and stuck

pyramid (a to avoid). "If it is a tombstone?" said all publishers and Mr. Ruskin's books? absolute canon of his titles in plain, will have his title or fancy type with into the right-hand

or left-hand corner of the page, with half-titles, imprints, and dedica-tions, similarly placed; others will have one overwhelming leading line. One will have no "black letter" or "Old English" type in the page, others will have

nothing else; some will have headpieces; and some will have rules round, while others would not look at Some will have the punctuation marks all such a thing. removed, others will bless you in no measured language for out; some will have the title-page composed leaving them of old style types while the book itself is set in a shapely and Aldine or Baskerville type, which is about as sharply cut consistent as it would be to wear a helmet and visor with an evening dress suit. The style of his ordinary customer the printer soon falls into: but suppose a new client appears on the

scene, any of the before-meutioned styles might one and all be peculiarly obnoxious to him, and he would probably feel in the same frame of mind as the writer of the first article in the Bookman. But

what is the poor printer to do in all does try to please and satisfy his the other hand does not allow him to the quantity that should be put disproportion of the lines, or the should be set. Originality, not the fashion of the hour - there are who will admire Aubrey Beardsley. mind would probably admire the Kelmscott Press, which has done revive the badly cut and still more this? He certainly customer, who on to say one word as into a title-page, the types in which it necessarily taste, is even found persons The same order of productions of the nothing better than badly lined embry-

nic attempts of the early printers of the fifteenth century. Am I not right, therefore, in saying that no fixed rules for setting a title-page can be laid down, seeing it depends so much upon individual taste and a peculiar order of mind, to say nothing of the actual words that are given to a

compositor to work upon. So much, indeed, depends upon the actual wording of a title-page that it has been claimed that the printer should have the exclusive control of it both as to rording, construction and composing, and that the author and publisher should have neither part nor lot in the matter. Without going so far as this I agree that authors and publishers should endeavor to make the title-pages as short and concise as possible, for a crowded title-page can never be displayed with elegance or taste.

'An Editor" suggests that printers should keep an "artist" or " artists " for this kind of work. To begin with, the profits in the composing department would never admit of the extra expense, and if it did, would authors and publishers accept these said artists' designs without demur or suggestion? Bookbinders and lithographers keep their own artists, or have them at command, but are not their efforts frequently entirely overruled? The fact that their work is designed by a capable artist carries no sense of awe or responsibility to accept it on the part of the client. One of our greatest living artists was, I have been informed, engaged by an eminent firm of bookbinders, but the connection was dissolved because the clients complained of a want of variety. By the way, some of these designs would be worth collecting.

As I have, however, admitted, there are compositors and compositors, some having not the slightest idea how to set two consecutive lines, or how to analyze a title with a view of giving due emphasis to certain lines and the subordination of others, but no respectable house would trust such men with work of this nature, and if so employed their work would then have to run the gauntlet of overseer, manager or reader (always assuming the latter to be a practical printer) before it reached either author or publisher.

With regard to "reading," I think "An Editor" also a little too sweeping in his condemnation. It does not pay a good book house to keep a bad or inferior reader -- the printer would suffer most, both financially and by reputation. A good reader should have a quick eye for compositor's errors, be a good grammarian, have a rather extensive general knowledge and a retentive memory, be able to decipher bad manuscripts, and last, but not least, be a practical printer. But it should not at the same

time be expected of him that he should be a master of all the arts and sciences, to be able to put right an author's abortive attempts to quote foreign phrases, correct problems in geometry, or suggest better readings in translations. Especially is all this peculiarly unfair when the manuscript is badly written, as it too often is, for it is a commo saying in the printing office that the more technical the subject the more badly the manuscript is written and prepared. Of course, printers' blunders and wrong readings have been a fair mark for witticisms in all time, but if printers were not the modest and

unaggressive race they are, what an amount of fun they could get (and usually do get among themselves) by printing authors blunders! Many a racy and interesting magazine article might be written on the subject. Further, how many authors there are, and too, who are indebted to the reader for pointing out the most egregious blunders, not merely in history and geography, dates, names, etc. but in the correction of their sentences and "tell it not in Gath." in the construction of their story. I have in mind an incident where a reader modestly called the attention of a wellknown authoress to an absolute

contradiction of one part of her story with another. The authoress replied indignantly that "she was no novice," that "this was not her first book and that she required no editorial help from the printer." Well and good : there was nothing for the flagellated to mildly apologize for his interference and But in the next proof the story was altered reader had suggested, and that without any ment. I am happy to say that this is not the for many literary men of high standing do moment to acknowledge their indebtedness printer and to the printer's reader, and ceived, form bright spots in a desert of

thankfulness. And here another question arises : " An Editor" takes a typical book which he says was "full of every conceivable blunder"; "it would have appeared that no attempt had been made to read it"; "every real error the reader had passed by"; "he was plainly

whole subject," etc., etc. ignorant of the An Editor' was speaking of the proofs before the book was published, such reader was an impostor and could not hold his own in a respectable house for a month : but if as the context seems to suggest, this was the state of the book after being printed and published, then I say that the author was equally responsible; he at least should have seen that his own book was literally and technically correct, and if he found, as he soon would, that he was reading "first proofs," he should

have returned them to be read. Of course, we all know readers who can correct the continental languages, besides Greek, Latin, Hebrew, Syriac, etc., etc., but they are scarce; and such readers have seldom an eye for anything else. I have known such in my own experience who would spend an hour in looking up the proper aspirate for a

Hebrew word, and have a dozen glaring blunders (in English) in the proof. I once tried a full-blown University man with a big degree as a reader. He caught errors in Latin and Greek quickly enough, but ordinary English literals he passed by the score, and I am sure my experience is that of many others. Now and then, one comes across a veritable Crichton, but such are few and far between, and are not to be bought for money; they generally drift away from the printing office into the church or the literary world, according to their bent. The fact is, a successful printer's reader must have had a thorough tech-

nical training, combined with a good varied education, and although I do not say that such a man should "follow his copy" literally, and only devote his attention strictly to typographical errors; on the other hand, I do not think he should be expected to be a sub-editor, or made responsible either for the author's facts or the author's composition, though a good reader will, of course, call attention to obvious slips. Further, if he once arrogated to himself this duty, he would bring a hornet's nest about his ears, and the first who would set him down and tell him to keep his place would be the author or editor himself. H. IOWETT

"ARTISTIC DISPLAY IN ADVERTISING,"

One of the most interesting and valuable books of specimens of elaborate designs in advertising has just been issued from the press of The Inland Printer Company. Eighty-five specimens of different designs from the same wording are shown. A handsomely embossed cover gives the book an exceedingly attractive appearance, and the contents are as interesting as they are valuable. Price, 25 cents; by mail, 5 cents additional,

From wash drawing by Henry Reuterdahl, Chicago. Written for THE INLAND PRINTER.

A MARINE ILLUSTRATOR - H. REUTERDAHL.

BY S. L. S.

I T was while chatting with a friend in the opera café in Stockholm, that Mr. H. Reuterdahl came to the conclusion that America ought to be a pretty good place to be in. His friend was about making the United States his future home and Mr. Reuterdahl resolved to do the same, and securing an engagement to illustrate the passage, he arrived in



Chicago some three years ago, where he became connected with the Chicago Graphic, remaining on its staff until its suspension, and then connected himself with the art work in the interest of Lexlie's Weekly.

Henry Reuterdahl was born in Malmo, Sweden, 1870. He views the principal incidents of his life "as a series of accidents," as it was by chance he became an artist, and chance brought about his change of country for that of the United States, but he readily admits that his choice of marine as a specialty was in no way accidental; on the contrary, considers it as a most natural result of a strong attachment for the sea. As a boy, he was to be found down in the harbor among salors climbing masts and acquiring more knowledge of nautical terms than of Casar.

Paternal authority was naturally brought to bear on so weighty a subject as a choice of calling, that same authority being directly opposed to that of an artist, not considering it conducive of high living or accumulation of fortune, but probably from the boy's very marked inclination and strong importunities, it yielded - an unusual thing for paternal authority to do - and the boy was placed as an apprentice in the scenic studio of the opera in Stockholm. He, however, soon tired of gilding panels and "working the growler" for his seniors, and struck out for himself, and started illustrating, attending the art school during evenings. He became intimate with several artists, from whom he received instructions, and that equally, if not more potent factor to development, criticism; but nevertheless his first enthusiasm continued unabated, finding his lifework among the city's bustle, the marts of commerce, and ships.

The drawings we reproduce show that Mr. Reuterdahl is not entirely confined to marine, having touched nearly all sorts of subjects during his engagement with the late Graphic, but he always has had a most marked preference for the wet

He has during his work for that paper shown a great efficiency in obtaining good material, and has often "scooped" his colleagues. During the late coal strike he showed some very powerful sketches from the disturbances, and had the pleasure to see his paper ahead of its competitors. It was through his efforts that the London *Graphic* was the first European paper that published any sketches from the great railroad strike.

It may be noted as a happy coincidence that nearly all the editors he had dealings with have had more or less interest for the sea. Mr. J. S. Dickerson, of the late Graphic, was one of the most enthusiastic admirers of the water and its sports, while Mr. F. B. Shea, of Lessièrs, is considered one of the ablest marine tillustrators in the country.

Correct drawing and detail in general is a conspicuous characteristic of Mr. Reuterdahl's marine sketches. No flags flying against the wind are to be found in his drawings; every nautical item is closely observed and executed.

It should not be supposed that his claim as a marine illustrator rests solely on his knowledge of the sea and the ships thereof; he has an intense love for the water, observing its ever-changing moods. As his sketches show, he has traveled extensively through isweden, Norway, Demmark and Germany, and is as cosmopolitan in temperament as he is in art, conceding what is due to the traditions and influence of the Old World, while he is thoroughly in touch with the progressive movement of the New, and lastly, he has unbounded enthusiasm for the black and white art and unlimited faith in its still greater future.

IT WON'T TEST EGGS!

The "Vest Pocket Manual of Printing" received from you as a premium recently, while not throwing any light on the whereabouts of a double-column brass galley which has been missing from our office for some time, nor giving any trustworthy rules for testing eggs, is still a most valuable little work and I prize it highly.—Arthur K. Taylor.



TROMSOE - THE DEPARTURE OF THE STEAMER .- REUTERDAHL

Specially reported for THE INLAND PRINTER.

GIVING CREDIT IN THE PRINTING BUSINESS.* BY I. B. HULING.

I THINK I may safely say that there is no business where the existing conditions demand that the greatest care be exercised in giving credit to customers more than in printing, and yet there is none that I know of where bad debts seem to be incurred with more ease. The reasons for



DIVERS AT WORK .- REUTERDAHL.

this to my mind are several. In the first place, the majority of employing printers assume their responsibility without ever having had any experience whatever in a countingroom, without, perhaps, ever having come in contact, even as a foreman, with those who order work to be done. Their knowledge of men must of necessity, then, be very small. Were this state of affairs otherwise, and information more common as to how the "boss" has to hunt around when payday arrives, no doubt the temptation to go into business for oneself would be much weaker, and the reckless competition, born of ignorance in the trade. be greatly reduced. The next reason is, that when the printer finds himself installed as a master, and begins to realize the difficulties of making both ends meet, he lapses at once into a state of mingled credulity and desperation, and clutches at anything that looks as if it might ultimately turn a dollar or two his way, forgetting the risks he assumes meantime and the liabilities he in turn incurs. So far as I can learn, the percentage of printers who have sufficient nerve to say to a glib stranger that a deposit must be made before the work will be started is at a minimum.

Let us look for a moment at another aspect of our circumstances. We know what happens to us when we go to a strange tailor or shoemaker, but, notwithstanding, is our experience then any example? Now, neither the tailor nor the shoemaker runs the risk we do if a job is not taken by the customer. They can at least obtain the cost of the material they have used by some chance sale, but what is our material worth under similar circumstances? We might spend many dollars' worth of time to cover with ink a few pounds of paper that would get from the ragman forty cents a hundred. Now, these facts you will all agree with me are perfectly true, and yet is there any systematic attempt among us to get our dues? Anyone who studies, as I do, the weekly sheets sent out by the mercantile agency cannot but be impressed with the fact that there must be so little discretion displayed in numerous instances as to be entirely unworthy the distinction at all. We see more than once the names of delinquents given in this way : "Miss Iones, 60th St." Now, really, when we see such derelicts as this, what language needs be used to properly characterize the conduct of the printer who gives Miss Jones credit? What are his deserts? We have no means of knowing who may be the guilty ones in the cases that are revealed to us. but it may be safe to say that they could never have reached any higher position in the trade than compositor or pressman before becoming full-fledged "masters."

I presume you are all aware of the facilities offered merchants and manufacturers by the commercial agencies for obtaining information respecting those who require credit. The large registers of business men and their financial rating are common in whatever direction we may go. They serve their purpose generally, but for any purposes of the average printer they are of so little utility as not to warrant the necessary investment. I should be surprised to learn if a dozen are owned in the entire trade of Chicago. Comparatively few printers have customers out of town, and those who do usually have private knowledge before taking the order. Then, as mention is made therein only of persons in trade, and printing patronage is from professional men and others who are unknown in commercial agencies, there is no adequate demand among us for the publication as it is issued. The printer, therefore, has no course open to him but to require a deposit or references from those whom he does not know. Will the average craftsman ever develop the nerve to pursue that course strictly? I am not entirely hopeless as to that. I sincerely trust that one effect of our association's existence will be to bring all employers to a realizing sense of their condition, as the phrase is in the revival, and that they, like the penitents in the church, will be led to "go and sin no more." The more we enlarge on the shortcomings of the trade-even harp on them, if you will so have it - the more their viciousness will be



ST. JOSEPH, MICHIGAN — WHERE "HANK" LIVES.—FROM WATERCOLOR BY REUTERDAHL.

revealed and they be recognized as leading to destruction so surely as they are continued in practice. It is no substantial consolation to make low prices to bad-pay customers, and, when they fail, to say to ourselves, "By making our price so low we don't lose so much." Suppose a printer opens up

^{*}Paper read before the Master Printers' Association of Chicago, November 15, 1894.



A WINTER DAY ON THE NORTH SEA. - REUTERDAHL.

in a community where he is unacquainted, how shall he form his judgment as to whom he should trust? The best credits are by no means those who make the greatest show. It is the custom of the leading commercial agencies to give merchants rating according to their legal responsibility, and to rate no one whose property is encumbered, even though his payment of accounts may be prompt to the minute. On the other hand, there are a large number of agencies covering special lines of trade who pursue what seems to me a more equitable method. They indicate in their books the way tradesmen meet their accounts. Dun or Bradstreet would not give A I rating to a man with \$10,000 capital, although he might be more scrupulous in his purchases and payments than a man with half a million. We all know cases where we would sooner trust the man of small means. The pretentiousness of many large concerns is too apparent when we find how many times we have to run to find the right man to check our small account, or the proper person to sign the check, etc. In fact, it is no uncommon thing to hear that some houses of this sort have gained their position through the overuse of creditors' money. Were we to hold over our debtors the ax suspended over us by the typefounder and the paper dealer, perhaps we would oftener have our due, but will our nerve ever develop to that extent? I shall hope so when it first reaches the stage where a deposit or reference is rigidly required.

I myself am situated so that I run few risks compared with many. No one can readily stroll into my office from the street. In fact, the complaint is too frequent that I am hard to be found even when directions have been given or the caller has been guided in before. I think I have had visitors reach me from every direction except down the chimney. Hence when



NEAR ST. JOSEPH, MICHIGAN, - REUTERDAHL,

a stranger does come in I am naturally on my guard. As a rule he is from some customer who will give me sufficient information before I incur expense. However, when he is not, I enforce the rule. This strictuess has contributed largely to the condition that I have not lost one-half of one per cent on my business, including bad debts and jobs left uncalled for. I was fortified, however, by experience in another line where my losses were large enough in amount even though small in per cent. I set out in printing to get all I worked for, and you have heard how nearly I have succeeded. Some persous naturally make me suspicious. One kind is that class so eager to leave the work regardless of price. In view of the usual beating down to which we are subjected, perhaps this sensation is common to you all. If there are any novices within reach of my voice, this will put them on their guard. There is one customer to whose blandishments I think evervone would vield. I refer now to him who pays in advance or on delivery a number of times. and theu sticks you on something larger than he has ever had. This kind succeeds in every trade. I doubt if he can ever be overcome. Were I to undertake to specify those whom I never

would credit at all, you might take me to be the parent who set out to tell his son what was injurious for him to eat, and was shortly interrupted by the lad saying, "Never eat any-

thing." I will therefore simply specify, without giving extended reasons. When I was in merchandising, I used to think the very highest ability was demanded in giving credit to milliners. At the present time I substitute lawyers for milliners. Your attoruey-at-law is an expert in telling you how to ruu your business and collect your debts, but sets the worst kind of an example in his personal habits. I think if history could be delved into far enough it would be disclosed that it was a law ver who first said, "Do as I say, not as I do." The local habitation of many of them is rather minute. and if the time ever arrives when it becomes necessary to make a levy on it, the constable's labors are brief, "No property found." As the income of the average lawyer is fitful, so is his ability to



SUNDAY .- REUTERDAHL.

pay. Therefore leave his trade to our loug-pursed friends, and likewise the patronage of brokers of nearly every description. Retail tradesmen usually order small, and seldom enough to keep open account from month to month. They ought to be made to pay on delivery, or soon after. Of course, I do not now refer to such houses as are on our principal streets. From them, and from all others, in fact, monthly settlements should be had, and au understanding reached as to a particular day for payment, the earlier in the month the better. The tendency of the day in all lines is to short credits. Your bank wants paper at sixty days as a rule, and wholesalders endeavor to keep their patrons

to thirty days, offering discounts to that end that alone are a fair profit. We know how limited is the credit given us, and should advantage by the recollection of it. Individuals with transient jobs, representing social clubs or unincorporated bodies, are entitled to no time at all. Physicians are the best class of professionals I trust. They are fairly diligent themselves in collecting, and are not averse to clearing away their own debts pretty soon after they are incurred. Saloonkeepers should be kept off with a gun. You can make up your mind that they have few scruples if they will take up that branch of trade. Right here, too, I might utter my warning against all who are in any schemes that are deceptive or fraudulent in any respect. One of my largest losses was to a fellow whom I felt sure was beating his customers, but who I thought was favoring me. Your wandering advertising fakir is the humbug par excellence. With him originated that quality now so commonly read of as "monumental effrontery," in plain language, unadulterated brass. I said above that you should have a gun for the saloonkeeper, but for this species a cannon is none too small. The directions are to cram him in the weapon and fire him right over to the competitor you hate the most. Sometimes he is an entertaining cuss, and you may be



less, don't forget to touch off the cannon. The lady wanting a charity job is one of the dearest problems. You will find here how the man felt when he said, "Discretion is the better part of valor"; you will save time by

vastly amused by his

tales, but neverthe-

throwing up your hands at once. A valuable suggestion given here gratuitously is that you figure out what stock is required, and let her have the address of your paper dealer. It is one of the very few chances you ever have to get even with him for sending you stock in wrapping paper that you cannot use over again. Occasionally a pretty typewritist may deign to offer her trade to you. Treat her tenderly. She may be an angel without any disguise, and put you on to lots of good trade that far overshadows her own humble job. Editors with new publications may not be so bad as they look. They rarely have any means and depend on their advertising to pay their bills to you. As advertising bills are those the average man is most reluctant to pay, you should take into consideration at once how long you may be able to carry the paper until you take it on yourself to discharge the editor and indite the articles yourself. Some very successful journalists have developed this way.

Now, I have said enough, I believe, to set you all a-thinking, and upon turning over your thoughts some other specimens of customers must come up. Analyze them for yourself, and determine their value. We, in our line, cannot reason as the tradesman does, whether it is better to see his goods on his shelf or figures only on a book, when a questionable patron comes in. Our stock is principally the labor of our men; while not tangible, we have to pay for it all the same. To sum up briefly, there ought to be no hesitation in deciding that positively there is no margin for taking chances in the printing business as it is conducted at present.

THE Chicago Tribune evidently appreciates the interest of the American public in the art and science of advertising. It offers a prize of \$10° "for the funniest and the most unusual newspaper advertisement published bona fide in any American newspaper between January 1 and December 1, 1894."

TWO OLD FRIENDS.

That rusty pair of scissors and that dingy pot of paste Should not be called a monument of literary taste, But they are very useful ornaments, with quiet, peaceful ways, And they come in mighty handy on the miscellany days.

Suppose I find some melody like those attractive lines, Where you hear the boys a whistling among the summer pines, I don't allow the fugitive a chance to get away, But cut it out and paste it, and use it the next day,

Often 'tis something funny that I chance to come upon.
Or a little bit of wisdom, how this or that is done,
Or a scrap of well-told pathos that I think will bring the tears,
Then, just from force of habit, I grab the old brown shears.

They may have given pleasure and perhaps have lightened care, Because they have caught some sunshine in the journalistic air, And helped to shape it for you, 'mongst the other things you read, As the brain's a curious creature, and requires a lot of feed.

And the man who knows his business and wants to fill the cup To quench the public thirstiness and build the journal up, Will do as custom dictates, let poor news run to waste, And use good things provided with help of shears and paste.

CHICAGO ART INSTITUTE CLASS FOR INSTRUCTION IN ILLUSTRATION.

THE development of modern process engraving has caused a growing demand for instruction in the art of drawing for book and newspaper illustrating for which in the various art schools no special provision has hitherto been made, and the lack of training in these matters has been shown more particularly in poor arrangement and bad composition. The requirements of students in this branch of art are now being met in some degree by a class formed for the purpose at the Chicago Art Institute. The class is a large one; the students from the life class and the antique taking part - an evidence of appreciation - meeting for terms of two hours twice each week. A faculty many of the students have to acquire is that of drawing from memory; the non-cultivation of which makes drawing without models a matter of unnecessary difficulty. Though the use of a model, it may be noted, is always to be desired, the ability to construct figures without a model is



Chicago Art Institute Classwork.

oftentimes most necessary, particularly when arranging a composition, or drawing figures the attitudes of which are too difficult for a model to sustain, or under a number of unusual circumstances easily imagined.

The training of this faculty is part of the work of the class and subjects of everyday life are suggested, and a call is made upon the memory or knowledge of the student for representation. Composition is the part of illustrative work, however, that receives most attention—the art of presenting a given subject in its most agreeable form as to arrangement, balance of light and shade, beauty of line, etc. The medium, be it penand-ink, or wash for black and white, is considered of next importance, and exercises that display the particular qualities of these mediums are given. The sketches here reproduced were based on the general subject of "poverty," and were selected from the class work, and are an interesting evidence of progress. Mr. Fred Richardson is the instructor of the class.



PENURY.
Chicago Art Institute Class Work,

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY WILLIAM J. KELLY.

TO CORRESPONDENTS.—Letters of inquiries for reply in this department should be malified direct to Mr. William J. Kelly, 762a Greene avenue, Brooklyn, New York. The names and addresses of occrespondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

"Presswork"—How and Where to Optain It.— F. W., Washington, D. C.: The author of this work does not keep it on sale. It is the property of The Inland Printer Company, who are its publishers, and can be obtained from them, their agents, or any typefoundry or printers' warehouse. Mostly any one of these keep the book in stock. Ves; it covers all the points of inquiry made by you, and about all the others likely to arise in your shop experience. To get the work without delay, send postal order for £1.50, made payable to the publishers of this journal, when it will be mailed you at once.

EMBOSSING .- J. W., Melbourne, Australia, writes: "What is the best counter to use for embossing on cylinder and platen machines? and what is the best process for making the counter? How can the variation in register be prevented? I find that when the counter is put on it stretches the sheets, and causes variations in register." Answer .- We are not familiar with any method of doing embossed work on cylinder presses, but believe such work can be done on machines of that kind, So many methods and articles are used for building up the "force" or "male" for dies, the best of which are reserved by the makers for the market, that it would be unwise for us to make their secrets known. A little work, entitled: "Embossing from Zinc Plates" covers about all our correspondent desires to know, except the material for making the force, which, as we have said, is a secret. This work can be had from the publishers of this journal, price, \$1. It is the most practical exponent of the methods of embossing vet published. Its author has been known to receive as much as \$18 for merely showing a workman how to do embossing, previous to publishing his treatise.

GLOSS-FINISH INKS .- A. G. S., Chicago, writes: "I have had some discussion with one of the fraternity as to what would be considered more desirable in the ordinary run of small jobwork ; black ink drying with gloss or without. Please enlighten me. Answer .- Gloss inks have their special place of adaptability, such as in the case of labels for canned goods, and the like, and where exposure and wear are a desideratum in the printed product. Glossed inks produce a suggestion of inartistic taste when used on the ordinary run of commercial printing. Gloss is always attractive, otherwise it would not be gloss; but an attractively dressed person is not by any means the best dressed, where the matter of taste and propriety is considered. If you would have tasty printing, and black is to be the color, then by all means use a jet black ink which, when dry, reflects an ebon sheen of delightful intensity. That is beauty, and it requires fine ink to produce it; but it pays. Let all forms be made ready so that no imperfections appear on the printed sheet; carry the color sparingly, but full, and there will be no question as to which looks best - gloss or nongloss inks.

PICES ON ILLUSTRATIONS.—J. F., Cleveland, Ohio, says: "I have considerable trouble in keeping my work clear of little picks which appear every hour or so; this is the case particularly when I am running on half-tone engravings. I find that the solids are almost constantly gathering these little picks and defacing the finish of the work very materially, although I take every means known to me to get rid of them. I have read your pointer regarding coated paper, and have tested the quality of the paper, which responds on being well coated; so it cannot be there. My rollers are fresh and well

fitted for doing good work. Please inform me what you believe to be the cause complained of. Answer .- Your case is that of many others who have written to us on this subject, and that of very many who have not. The picking off of coated paper just where it will show most on a printed job or page is truly annoving to a good workman as well as an eye-sore to an art student, but happily this may be avoided, for it is simply a question of ink. The ink you are using is too strong for the coating on the paper, and by reason of it being so, it pulls off whatever weak particles of the coating



HOMELESS.
Chicago Art Institute Class Work

chance to fall on the strong parts of the illustration. Your firm should furnish you with suitable ink for such work as you are doing on coated stock. You require a short, free and deep colored black his, with just enough "tack" to maintain distribution. A little of low grade book ink, made for cylinder press use, mixed with a medium strong black of good color, will often be found quite serviceable to avoid picking off.

DIFFICULTY WITH "SOLDERED-IN" HALF-TONE CUTS.—
J. H. L., Meadville, Pennsylvania, has sent us two sheets of a

16-page book form, one of which shows the first impression taken for underlaying, and the other the impression taken after the form has been underlaid. Regarding these he writes: "I have been working electrotype plates with half-tone cuts on copper 'backed up' on metal and soldered into the electrotyped page plates, which are made here. When I take an impression for underlays from them for the plates, I find the edges of the vignetting to the cuts all black, and they cannot be 'faded' to a nicety. The electrotyper says that the heat from the soldering iron causes the edges of the copper to turn up. I have to underlay, or rather level up all of these cuts,



DULL TIMES.
Chicago Art Institute Class Work.

and then take a small punch and tap the margins of them to get a good 'fade,' even after all I could do otherwise, by underlay and overlay, to get anything like a good effect. But this damages the wooden patent blocks which I work from. What do you suggest to be done in the electrotype room to give me flat cuts, and save me this trouble of black edges. All the cuts alluded to are the originals on copper and backed up as stated." Answer .- Your complaint is a general one, and is certainly annoying to pressmen. We have carefully examined the appearance of the several half-tone cuts, which show a black rim on the outside edges of the light vignetting. The character of the illustrations being portraits, and where backgrounds are expected to be clear and light, makes it important that the very best effects be produced, or the customer becomes dissatisfied. In our examination of the first printed sheet, we discover that the mounting of the portraits have all been backed up and shaved off so as to be slightly higher than the type part of the plate into which they have been soldered. This is wrong; and right here springs your difficulty. If your electrotyper will more carefully shave down the backed-up copper originals, so that when soldered into their proper places in the electrotyped plates, they are a little lower than one thickness of the paper on which your impression sheets sent us are printed, you will be able to make ready by underlay and overlay without the use of the punch. By the method suggested you will allow yourself what is necessary to lightly underlay the solids and even up the cuts, and, at the same time, have enough to spare for overlaying. We differ from the opinion of your electrotyper regarding the heat from the soldering iron curling up the edges of the copper on which the half-tone has been etched.

That is not a valid reason. What is needed in the first place is that the utmost care be exercised in the electrotype room when preparing for backing up the original engravings. The originals should be perfectly straight; and if not, they should be given into the hands of a competent finisher for that purpose. If, when backed up with the metal backing, they are found to be warped in any way, or the backing shatting on one or more sides, the straightening and shaving on the job should be done with more than ordinary attention, for the electrotyper has in this case one of the most difficult jobs that can be put into his hands, and the smaller the cut the greater the difficulty becomes.

TO PREVENT PAPER CREASING ON CYLINDER MACHINES.

- Machinist, Timaru, New Zealand, asks: "Do you know of any effectual remedy for the creasing of paper when passing through cylinder machines? As this is the cause of much trouble and annoyance to machine printers generally, I am sure, like myself, they will be very glad if you can lay them onto some really effectual means of preventing it. For myself, I have tried all sorts of remedies. I have tried as little and as hard packing as the condition of the type would admit of: but I have found this only partially successful. On certain classes of work and with certain kinds of stock the paper will crease in passing through the machine in spite of every effort to prevent it. Assuming that the surface measurement of the cylinder corresponds exactly with the surface measurement of the table, both traveling at the same rate of speed, the paper ought to pass through without creasing, unless there is some inherent defect in the principle of a round and a flat surface working together. Perhaps you will be able to throw some light on this matter." Answer .- To begin, let us say that the difficulty complained of is certainly a general one and very perplexing at times. Almost all cylinder printing presses are equipped with devices for controlling the run of the paper while working, among which may be mentioned the tongues attached to the feed board and on which the feed guides rest, and then the adjustable steel band in front of the cylinder. These devices, when properly set to the cylinder, and the action of the cylinder and bed is in unison, are of themselves almost perfect in their control of the sheet. A true curvature of the tongues to the cylinder head, by which the descent of the sheet is so infinitesimal that it is almost imperceptible, will materially prevent crease or buckle as it leaves the feed board on its way to the steel bands and the form. Begin right at the start, and above all see that the sheet of paper is held strictly uniform by the grippers from one end to the other, and that it is traveling straight. If the grippers are not set accurate in hold, the sheet is liable to wrinkle in the middle as well as at the leaving ends. If a buckle occurs after the tongues and grippers have been adjusted then the bands should be set either looser or tighter, as the needs may be, in order to dispel the crease in the paper. Sometimes altering the position of the tongues and feed guages will effect the end desired. Much depends on the size of the sheet and the quality of the stock in use. It is rarely that the devices named fail in producing a remedy for creasing. Of course, we are assuming that hard packing is the kind of tympan in vogue, and that the cylinder is not overpacked. A thin wire, or a reasonably strong string, fastened to the band-rod in front of the cylinder and carried under the same and made fast at the leaving end, will dispel creasing in open forms, where they will admit of such a procedure. When all these methods fail we would suggest the use of paper bearers, to be fastened to the cylinder at the point giving the most trouble. A bearer of this kind holds up the sheet and assists in creating a channel through which the air under the sheet may escape. Imprisoned air, under the sheet of paper, is one of the leading causes of wrinkling. Turning forms, running with light impression and other expedients have been tried with more or less success. In open work, or forms with rules around open pages, buckling is an everyday nuisance, as indeed it is often the case with illustrated work where decided lights and solids form a part of the make-ready. Small pieces of folded paper to act as bearers, pasted on the open spaces on the cylinder, will act in a surprisingly effectual way. Such bearers can be made to any size desirable, from a nonparell in thickness to several picas in width, and as long as necessity suggests, or to suit the margin where buckling occurs. This improvised remedy for wrinkling will also be found valuable in stopping slurring and otherwise balancing the sheet when passing over open portions of a form.

OFF-SETTING AND BLURRING .- C. E. S., Ashland, Ohio. writes: "Kindly inform me through the columns of THE INLAND PRINTER the best way to keep enameled and supercalendered stock from off-setting or blurring. Today I was running four pages of a book form on a platen job press, with a long fountain, and had a hard time of it to keep it from blurring when I laid several sheets on the top of each other. The main cause of trouble occurred when the fountain roller touched the form roller -- caused by too much ink. I put the fountain roller back until it just touched the form roller. This helped to overcome the difficulty a little; but the blur still left its mark on the top sheet, but not as much as at first. I put on a heavier impression also: thinking that perhaps the impression was too light -still the blur. I then adopted the plan of laving the sheets out in piles of 100 or 150 each : this remedied the trouble some. Was it an accident of not having ink for the kind of stock? Impression too light? Form rollers striking the fountain too hard, or piling too many sheets on the top of each other? Answer .- All the causes suggested in your last inquiries could contribute to blurring: but let us begin where you state that "the main cause of trouble occurred when the fountain roller touched the form roller -- caused by too much ink." You are correct as to that point, but you do not say that you reduced the quantity of ink then flowing from the fountain. To have given this your next attention would also have aided you. Working forms such as you describe on platen presses and with such fountains as are applied to them entail more or less difficulty. The inking of all large forms for platen presses should be kept down to the actual stage of solid color, and no more, as any quantity of ink beyond this will cause blurring. It should be kept in mind that the imperfect method of inking up and distributing the ink on such presses (with rare exceptions) will always tend to create such difficulty as our correspondent complains about, for this reason: The ink delivered from these crude makes of fountains and their feed roller leaves the ink in streaks across the disk of the press, in which condition it is taken up by the form rollers and laid on the face of the form, only in a milder condition of streakiness. As sheets are piled upon each other the risk of smutting is augmented by reason of the cause assigned. Your make-ready should be void of rebound; in other words, it should be kept rigidly in place by a suitable top sheet securely fastened down to the platen. The grippers, also, should be so set as to hold the sheet firmly when the platen is leaving the impression point; otherwise the ink on the form will pull the sheet from under them, and blur it as it leaves the form. It is possible that the ink used on the press was too strong and nondrying for the paper. The form rollers and the fountain roller should merely touch each other in taking ink from such a fountain as you have in use. Laying out the sheets in small lots, when not inset with insetting sheets, is a wise course to prevent blurring or off-setting. Do not "pile" the sheets straight as they are taken from the press, but drop them lightly and irregularly, so that the air may pass in amoug them. When removing the sheets from the feed board, lift them up from it, and lay them down wherever deposited, in a light and careful manner, and much more of the causes of offsetting will disappear.

"This paper," says Mr. Rafferty, "says that a felly wor blask. Phwat's blask?" "Thot," said Mr. Dolan, "is the falin' thot comes to a mon phwat's got so lazy that loafin' is hard wormk."—Post.

BERNARD C. GARBROCK.

A SUDDEN ending to a useful and busy life was the death of Bernard C. Garbrock on November 17 at Cincinnati, Ohio, while busily employed in the printers' roller factory of Buffington & Garbrock, of which firm he was junior partner. His taking off was almost instant—and no word was spoken by him after the attack. His remains were laid to rest in the beautiful Wesleyan cemetery, in the presence of his widow and two children and a large coucurse of friends.

Mr. Garbrock was born in Cincinnati, Ohio, in 1857, and was almost entirely self-educated. As a boy he was employed



in a number of printing offices, finally making a comparatively permanent stay with the Cincinual Price Current, at which office he made the acquaintance of his then future partner in the roller business—Mr. L. C. Buffington. The partnership of the two men was formed eleven years ago, and was a uniformly successful and harmonious one. Of his deceased friend and partner, Mr. Buffington writes that "he was like a brother as well as a partner to me. His force of character and personal magnetism made him many friends, and his fine instincts, his truth, honesty and integrity won him esteem from everyone." In 1859 Mr. Garbrock read a paper before the Cincinnal Typothetæ on the subject of printers' rollers, which was received with pronounced favor and was very widely published in the trade press and issued in pamphlet form at the request of the typothetæ membership.

The business of the firm will be continued by the surviving partner, Mr. I. C. Buffington.

On November 16 last, at Bloomfield, New Jersey, Mr. Francis A. Teall, the veteran editor and proofreader, died suddenly. Mr. Teall was born at Fort Anne, Washington county, New York, in 1822, and began to learn the printing business in 1836. He went to the city of New York in 1841, and as a companion at the case he worked with Walt Whitman. As a proofreader he had the distinction of reading the original proofs of Poe's "Raven" and "The Bells." He was one of the principal editors of Appleton's New American Cyclopedia and of the Century Dictionary. Mr. F. Horace Teall, whose contributions appear regularly in this journal, is his son. Mr. Teall had been confined to his bed for a long time because of a fractured hip-joint, but had been comparatively well until a few days before his death.



THE KISS.

A CONSTANT READER.

BY CLEVE SCOTT.

The overworked scribe of the Mudville Gazette
Sat wondering—moneyless wight—
If his office would ever be cleared of its debt,

With the times so deplorably tight; When the tread of old leather was heard on the stair,

And a stranger stepped into the room, Who asked, with the "Don't-let-me-bother-von" air

Which the bore is apt to assume,

"How are you?" The editor rose with a smile Aud pleasantly yielded his chair, Placed the visitor's sadly unbeautiful tile

(Which exhibited symptoms of wear)
On the top of the desk, alongside of his own
(A shocking old plug, by the way,)

And then asked in a rather obsequious tone,
"Can we do anything for you today?"

"No-I just called to see ye," the visitor said;
"I'm a frieud to the newspaper man";—
Here he ran a red handkerchief over his head
And accepted the editor's fan—

"I hev read all the pieces you've writ for your sheet, And they're straight to the point, I confess;

That 'ar slap you give Keyser was sartinly neat; -You're an ornyment, sir, to the press!"

"I am glad you are pleased," said the writer, "indeed, But you praise me too highly, by far,— Just select an exchange that you're anxious to read,

And while reading it try this cigar.

By the way, I've a melou laid up for a treat—

I've been keeping it nestled on ice;
It's a beauty, sir, fit for an angel to eat—
Now, perhaps you will relish a slice?

Then the stranger rolled up half a dozen or more
Of the choicest exchanges of all,
Helped himself to the fruit, threw the rinds on the floor,

Or flung them at flies on the wall; He assured his new frieud that his "pieces were wrote In a manner uncommonly able,"—

As he wiped his red hands on the editor's coat That hung at the side of the table.

"By the way, I've neglected to ask you your name,"
Said the scribe as the stranger arose;
"That's a fact," he replied, "Tm Hezek! Bame—
You hev heerd o' that name, I suppose?
I'm a-livin' ou here on the Fiddletown creek.
Where I own a good house and a lot;
The Gazette gets around to me wunst every week—

I'm the constantest reader you've got."

"Heziky Bame," mused the editor, "B-a-m-e"—

(Here his guest begged a chew of his twist)—

"I am sorry to say your mellifluous name
Doesn't happen to honor my list."
"S'pose not," was the answer, "no reason it should.

For ye see I jine lots with Bill Prim—

He's a reg'lar subscriber and pays ye in wood,

And I borry your paper o' him."—Central City Courier,

SOME PRINTING HOUSES OF CLEVELAND, OHIO.

W. M. BAYNE PRINTING COMPANY.

This is a busy little house, and within the past few months a large addition of new type and presses has been made to it. They do general commercial, catalogue and society work, besides which they do the composition and presswork of several local publications. Their output never fails to give satisfaction. Nine presses are always busy, and it takes over \$500 weekly to pay the employes. W. M. Bayne and G. W. Eruner comprise the company.

THE CLARK-BRITTON PRINTING COMPANY.

About eleven years ago Mr. C. R. Clark started this office, and a few years later admitted Mr. C. S. Britton as a partner. Recently the company was incorporated. From a small beginning the business has continued to grow, frequent additions of presses and materials being made and new departments being added. They run four cylinders and four platen presses, and

keep them on the go all the time. They have thirty-five employes and pay out \$325 per week. They do catalogue and commercial work, and turn out some very nice work, their aim being to give the best of satisfaction to their numerous patrons. The manufacture of blank books is also a feature of their business, and they do all their own binding.

They are the publishers of the Railway Agent, a monthly devoted to the interests of railways and railway men.

 $\operatorname{Mr.}$ C. S. Britton is president and treasurer, and $\operatorname{Mr.}$ E. F. Hamm, secretary and manager.

THE FORMAN-BASSETT-HATCH COMPANY,

Three years ago the firm of Short & Forman was burned out, and immediately thereafter The Forman-Bassett-Hatch Company was incorporated, Messrs. J. C. Forman and C. O. Bassett, of the old firm, consolidating with Mr. C. D. Hatch, of the Hatch Printing Company.

They occupy a six-story building, 50 by 150 feet, at 223 and 225 Seneca street, where they do a general stationery, printing, lithographing and binding business, no small part of the railroad business of Cleveland coming to them.

They have three lithograph presses, sixteen cylinder presses and platen presses, all of which are kept busy the year through. Their force of employes numbers in the neighborhood of 145, which takes in weekly wages \$1,500.

They manufacture all kinds of blank books, which, like their printing and lithographing, never fail to give the best of satisfaction, and they enjoy a constantly increasing share of the trade in Cleveland and vicinity.

They have just added to their plant one of Anderson's power embossing presses for stamping commercial and society stationery, thus completely equipping them for all classes of work.

The officers of the company are: J. C. Forman, president; C. D. Hatch, vice-president; C. O. Bassett, secretary and treasurer.



RIDELITY.

THE Christmas number of THE INLAND PRINTER is one of the finest examples of the art preservative of all arts ever published. It is a marvel. For beauty of design in skill and execution it has never been equaled since Caxton first pressed a form.—Daily Times, Chalanooga, Tom.

AN EDITOR ON EDITORS.

M. R. W. T. S. IRELAN, editor of the Saturday World, Dunkirk, Indiana, has been reflecting on editors, and sends us his impressions for publication. Anticipating that some of our readers may profit from reading them, we append them:

There coming a time in the early experience of a newspaper man when the deems it his duty to "rip somebody up the back," or endewore to requise the common throughout the common

Kindness auf fair dealing beats snobbishness and dishonesty all to pieces in the newspaper business. Because a man has fifty pounds of long primer and second-class rates at the postoffice, it does not give him the right to call his neighbor a swindler and a blackleg. I would say to all beliligerent brothers, don't sow seeds of discord in the community, for you will not be round of the crop you reap.

PROCESS ENGRAVING NOTES AND QUERIES.

BY W. H. HYSLOP.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the exriences and suggestions of engravers and printers are solicited hereto. It is a believed that herein will be found a medium for the interface of valuable hints and suggestions never before offered to those in interest.

We are glad to hear that our esteemed friend Mr. Max Levy is writing an article on the effect of varied forms of stops on the half-tone image. We are always pleased when Mr. Levy can find time for writing for he is certain to say something in a rather different way from what anybody else would say it.

In connection with the above, Dr. Eugen Albert, of Munich, has taken out a patent "for stops which contain more than one opening, or which contain one opening which is not circular" for half-tone work. Dr. Albert cannot have learned overmuch on his late visit to this country.

PRICES IN PHOTO-ENGRAVING.—There is no sign of prices going up and it is not likely that they will go up for ordinary work until the great American Photo-Engraving Trust is an accomplished fact. There is one way of improving business, and that is to specialize. Try it!

SENSITIZED PAPERS, HOW MADE AND USED. BY HENRY C. STIEFEL, PH.D .- This book appeals not only to the professional but to the great numbers of our readers who are only interested in photography in an amateur way. It bears evidence of the thoroughly practical use of the scrapbook, for that is all the author modestly claims for it. He says: "For a number of years it has been my pleasure and duty to read from ten to twelve photographic periodicals monthly - as manufacturer to see what was new; as amateur photographer through love of the art. Whenever I found an interesting or valuable contribution in a periodical I placed it in my scrapbook, adding to it what I knew about the same subject from personal experience." What an amount of boiled-down information we could have on all subjects if others would give us the benefit of their scrapbooks. We can recommend this book to even the old hands, for we know by experience that they are likely to learn something.

WE reproduce the following from that bright little monthly Process Work: "A German firm have placed on the market dry plates with a grain, either line or collotype reticulation, the idea being to dispense with the use of a screen. We fail to see that such plates will be of any practical use, as the best half-tone results depend not only on the breaking-up action of the screen, but upon the diffraction brought about by the adjustment of the screen at a certain distance from the sensitive plate. Such action could not be bought about by a grain in intimate contact with the film."

ANNIAL OF THE PROTO-TRIES.—There are some books which it is never well to be without, and of such are the photographic annuals. We have to hand the annual of the Photographic Times for 1895, replete with up-to-date information and subjects pertaining to photography. We have not only the record of other people's successes, but also the record of their failures and how they overcame them. The Illustrations are as usual excellent, and although there is nothing in the way of colorwork — which is to be regretted—still we cannot grumble. The editions of these annuals are soon sold out, the demand being very great, and a hint to the wise, etc.

DECISION IN JOSEPH WETTER & CO'S ADVERTISE-MENT COMPETITION.

THE announcement of the competition opened by Joseph Wetter & Co., which appeared on page 140 of the November issue of THE INLAND PRINTER, has not brought so general a response as might naturally have been expected, judging by the answers to previous competition announcements. A sufficient number have submitted examples of their skill, however, to make the result but little less instructive and interesting than the contests which have preceded



FIRST PRIZE.

Specimen by W. I., Streeter, with the Star Job Print, Saco, Maine.

First choice of S. H. Treloar. Second choice of A. S. Dinsmore. Third choice of Fred H. Smith,

Fills the Demands

OF THE MOST EXACTING
PRINTER....

THIS IS THE KIND OF TALK USERS OF

The Wetter.....



Numbering Machine....

....INDULGE IN

IT IS ABSOLUTELY ACCURATE AND AS SOUND AS A DOLLAR IN EVERY

Joseph Wetter & Company

20 & 22 Morton Street

→Brooklyn, N. Y.

Ω

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Specimen by Geo. M. Applegate, with MacCrellish & Quigley, Trenton, New Jersey.

First choice of Fred H. Smith. Second choice of S. H. Treloar.

it. The prizes are awarded as below indicated, under the rules and conditions laid down:

FIRST PRIZE - W. I. Streeter, with the Star Job Print,

The judges appointed, Messrs, S. H. Treloar, superintendent of the composing room of The Henry O. Shepard Company A. S. Dinsmore, assistant foreman, and Fred H. Smith, specialist in society and art printing, with the same firm, did not widely disagree in their estimates of the merits of the specimens, and the services of an arbitrator were therefore rendered unnecessary. The choice made by each judge, noted beneath the illustrations of the specimens awarded prizes, will explain the method of adjusting the order of merit according to a majority rule.

THE MERGENTHALER ON THE BROOKLYN REGISTRY LIST.

As stated last week, the list of registered voters in the city of Brooklyn, which has been printed by the Metropolitan job office, on West Twenty-sixth street, for a number of years, was given to the Recorder this year to be done on the machines, as the Recorder's estimate was a trifle lower than that of the Metropolitan.

The contract called for the composition to be done in minion type, and only four days were allowed for the typesetting, presswork and binding. This virtually gave the Recorder but three days to do the composition.

Of course no modern newspaper office could be expected to do the stonework and presswork on a job of that kind, so the contract for making-up, printing and binding was given to the Metropolitan, as they were used to it and knew just how to go about it.

Part of the copy was given by the Recorder to the News, the Press, the Times and the Herald, and as fast as the bars were ready they were put on galleys, loaded into a truck and shipped up to Twenty-sixth street, where they were made up into pages and put on the press.

Extra minion matrices and molds were furnished by the Mergenthaler Company, so that the faces of the type would be all alike, and on Tuesday the race began. It is safe to say that Mr. Ragowski, foreman of the Revorder, did not sleep much while the job was running, as a bond of \$50,000 had been given to get the work out on time, and a break of any kind meant much to the Revorder people.

The machines which were working on the list were kept running steadily, twenty-four hours per day. One set of operators going on at 7 o'clock in the morning and working until 7 at night, when a new force took their places and worked all night.

About noon Thursday it looked as if the Recorder people had taken a bigger contract than they could fill, and that the Brooklyn voters would either have to vote without a list or not vote at all. The \$60,000 seemed to be in jeopardy, and Mr. Ragowski was seen hurrying from one office to another and holding anxious consultations with the men in charge. Then a little extra exertion was made to get the copy up, and the operators were importuned to "pull out."

Hand compositors along the Row were watching and praying that the machines might fail to accomplish the task set for them, so that another attempt might not be made to do like jobs on them. On Thursday night it looked like a race for a man's life. Every operator who had a take of registry copy was "hamping" himself, and even the machines seemed to partake of the excitement, and the distributing arms seemed to hurry to get down to grab the line of matrices and fire them into the distributor. The men on the street were still "rooting" against the machines, and were happy in anticipation of the failure of the Roorder.

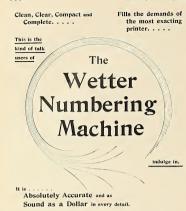
On Friday morning the last linotype bar was cast, loaded into a waiting truck, and the horses attached to it started on a dead run uptown. The machines had won and the registry list was out on time.—Union Printer, New York, November 3, 1894.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY A. L. BARR.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

MR. S. K. PARKER'S MISCONCETTION.—In an article not long ago I gave the number of men necessary and the work each should be expected to do. This was in answer to a letter from a firm that had a very poorly managed shop and had more men than were needed. They asked who should lock up jobs and attend to shipping. I said that after putting the proper number of men in the right places, they would have plenty of men to lock up forms and some whose time they could throw to the birds. This, I see, has been misconstrued. I did not intend to convey the idea that anyone could lock up forms, but that there were too many drones in this particular shop. No, it takes an experienced man in this line, and when it is possible there should be a first-class job printer employed



Joseph Wetter & Co. Brooklyn, N. Y.

20-22 Morton St.

LLEWOL

THIRD PRIZE.

Specimen by L. H. Ricc, with P. F. Pettibone & Co., Chicago.
First choice of A. S. Dinsmore.
Second choice of S. H. Treloar.

to do this work, as it does not come under the head of electrotypers' work, and very few, if any, can do a first-class job if there is any fine rulework in it.

THE TROLLEY SYSTEM OF ELECTROTYPING.—S. C., Chicago, asks: "What are the features of the so-called trolley system of electrotyping? I am told the plan is used at Spring-field, Massachusetts, and that the time of making electro shells is reduced to a minimum by the casts being kept in circulation around the bath. What is the philosophy of this?" Answer.—We have never heard of the trolley system, but we see no reason why it should not work, but it would be more expensive and unless it was used for cheap work we cannot see any advantage in it. With a good dynamo and bath a good shell can be made in two and one-half hours, and we do not think that this can be improved upon and do first-class work.

How To RIMEDY HIGH RULES.—J. R. T. writes: "I am troubled with the column rules coming up, that is when I take the forms out of the steam table there is always one, and sometimes all of the rules more than type high, and as this will often occur on the last page or the starter, it delays the paper. I try to rub them down on the form, but they often double. Can you help me out? *Anwer.—Ves. I can tell you a very simple way to fix high rules. Take your hand chiesl and after turning the mod if acce down on the table run the chiesl down each side of the high rule and you will have no more trouble. Do not wet the mold. There must be some cause for your having high rules, and you should remedy it.

PRINTERS in Wheeling, West Virginia, are much disturbed about the advent of composing machines. It is reported that the machines will be introduced on the *Register* about the first of February.

BANK OF ENGLAND FORGERIES.

There are very few forgeries now, but one hundred years ago they were rife. The first recorded instance of the forgery of a Bank of England note has a singular touch of romance about it. The forger was a linen draper at Stafford, named Vaughan, who, in the year 1758, employed several workmen to engrave different parts of a £20 note, and when a dozen had been printed off he deposited them with a young lady to whom he was engaged to be married as a proof of his wealth; but the imposition was discovered, and Vaughan was hanged. One of the cleverest imitations of a banknote was the work of a poor schoolmaster, who forged an entire note with pen and ink, and, sad to say, was hanged. John Mathieson, who was convicted of forging the water-mark, offered to show the directors how it was done if he was pardoned, but they would not withdraw the prosecution. Singularly enough, forgeries first began to be frequent soon after the introduction of the £1 note, and in April, 1802, Mr. Addington told the House of Commons that the forgeries had increased so alarmingly that seventy extra clerks were required at the bank merely to detect them .- Strand Magazine.

HE WAS UPRIGHT!

"Week ago last Thursday" remarked the proprietor, as he quietly trimmed the imprint off an offsetted job, "I advertised for a stone hand; and what do you think came up in the elevator to apply for the job? Well I'll tell you. An ossified man; and while the elevator boy was propping him up against the door frame so he could run the elevator, the applicant said he'd never done much outside the museum, but thought a change of occupation would do him good, and he had undisputed testimony as to his inflexible uprightness."—Arthur K. Taylor.

A MONUMENT TO THE PRINTER'S ART.

It is with much pleasure that I acknowledge receipt of bound Volumes XII and XIII of The INLAND PRINTER. I desire to express the view that if possible these two volumes are even better than those which preceded them, although the previous ones left nothing to be desired. I consider The INLAND PRINTER a monument to the printer's art, and I assure you I prize my volumes very highly.—J. N. Faithorn, Chiago.

CONGRATULATIONS.

A correspondent sends us an item clipped from the Midland Mcchanic, of Kansas City, Missouri, and, as it will be of interest to many of our Washington readers, with whom we join in congratulations, we reproduce it herewith:

Married.

At the residence of the bride's parents, at Twenty-second and Troost avenue, by the Rev. Mr. Bushnell, of the Cumberland Presbyterian Chirch, Mr. T. Carlton Bornkassel, of Washington, D. C., and Miss Olive K. Moore, of this city

Mr. Moore, father of the bride, is a well-known Kansas City merchant, and the young lady was a great favorite in society circles, which she has graced by her presence for several seasons. The groom is well known by the typographical fraternity, having worked in several of the larger offices. He was the Washington correspondent of the Mechanic a long time, and his letters were read with pleasure. He is now engaged in the Government Printing Office, has been twice promoted since his appointment, and now holds the position of "stone-man" and also father of the office chapel. He is a member of Columbia Union, No. 101, Osage Tribe, No. 6, I. O. R. M., of Washington, Fourth of July Lodge, No. 96, K. of P., of Philadelphia, Prevost Division No. 1, U. R. K. of P., of Kansas City, Missouri, and two years ago was appointed special orderly to General Carnahan at the grand encampment of the Uniform Rank K. of P., and reappointed in Washington last summer. The happy couple started for their new home immediately after the ceremony, and will visit in St. Louis and Philadelphia en route. Their many friends wish them all the happiness possible in their new departure, and hope their paths through life may be one of sunshine and strewn with flowers of contentment and unalloyed pleasure.

THE INLAND PRINTER.



FIRE SCENE, NORTON BROTHERS' FACTORY, CHICAGO.

SPECIMEN OF COLOR WORK IN FOUR PRINTINGS FROM PLATES MADE DIRECT FROM ORIGINAL WATER COLOR.



ASSASSINATION OF WILLIAM H. PRICE.

N December 12 the many friends of William H. Price jumior partner of the firm of Chandler & Price, printing press manufacturers, Cieveland, Ohio, were shocked by the announcement of his assassination by burglars who had entered his house early in the morning of that day. The murder was one of unusual atrocity and the sympathies of the entire printing and allied trades have gone out to the bereaved family in their great affliction. The printing and allied industries and the community which included Mr. Price in its citizenship suffer a distinct loss in his untimely death.

William H. Price was born in Cincinnati, in 1847, but moved with his parents when but one year old to Trumbull and then to Geneva. Twenty-three years ago he went to Cleveland, and had been a resident of that city ever since.

His father, the late O. H. Price, engaged in the printing press manufacture on First avenue, Cleveland, and the son took up the business at his father's death. In 1885 he and Mr. Harrison T. Chandler formed a partnership and located their factory on East Prospect street, at the corner of the Cleveland & Pittsburg railroad. In this place Mr. Price worked out his last days, full of the activity of middle age and of greater plans for the coming year.

Mr. Price was a selfeducated man and noted among his associates for his practical learning. Eminently a natural mechanic, he had broadened himself by seizing every opportunity to add to his attainments. From an artisan he became a scientific mechanic and inventor. Practical application of advanced science to his business made possible the success which became his in business matters.

But Mr. Price was not alone a business man.

He had marked literary tastes, and was an honored member of the Western Reserve Historical Society. Before his father died he studied medicine two years in the Cleveland University of Medicine and Surgery. At his father's death he left the college and took up the former's business, the mianufacture of printing presses. Though not a graduate of the college he remained a valued friend to it. He frequently gave sums of money to the institution, and aided it in every way he could.

Besides being prominent as a business man, and as a man interested in education, Mr. Price was an Odd Fellow, belonging to Cleveland Lodge, No. 13, and North Wing Encampment. He was also a member of the Chamber of Commerce.

Mr. Price was a close student of microscopy, and on the Friday before his death was elected on the board of trustees of the newly incorporated American Institute of Anthropology.

The wife of Mr. Price and three children under age, two sons and a daughter, survive him. The funeral took place on December 14 from the family home, the burial being at Lake View Cemetery. The pallbearers included Messrs. Harrison T. Chandler, T. F. Beidler, R. H. Boggis and Albert E. Converse.

REVIEW OF TYPE DESIGNS.

BY R. COUPLAND HARDING.

T is remarkable, when it is considered how many tens of thousands of ornamental characters have been produced for combination borders, that a really novel piece or adaptation at once strikes the eye. I ast month, in my English papers, I noted some ground patterns and bands which I felt sure were new—this month, in one of the trade journals of London, I find a specimen page with synopsis. There are

eleven characters, seven on 12-point em, three on en, and one 6-point em. Of these, Nos. 4, 5 and 7, a looped or linked ornament variously treated, are noteworthy for their novelty. All the pieces are neat and graceful, and singly or in combination form neat ground patterns. They are shown by the British Typefoundry, Camberwell road, London, and I presume are original designs. This is the first time I have come across the name of the house, which must be a new one. It has made a good beginning.

Somewhat similar, though not equal in execution, are some of the "Ideal" ornaments, ten characters, 12-point em. by A. D. Farmer & Co. Nos. 1 and 2 almost exactly resemble two characters of Brendler's "Pompeii" mosaic combination. No. 4 is original, resembling the astronomical symbol for a comet, but is not specially attractive. No. 5. a trefoil, No. 6, a leaf in

silhouette, and No. 9, a shell, are all good, though marked by a certain stiffness characteristic of the whole series. The same designs I notice are promised on 6-point and 18-point bodies.

The Inland Typefoundry, in its new face, Woodward, has added one more to the increasing "De Vinne" family of letters. It has, however, an individuality of its own, and the formation of the bottom of a and d, and of the top of the p is peculiar. The little vignettes, entitled Art Ornaments, are Teutonic in character, and decidedly pretty. The series of bold borders is continued. No. 1222 will be doubly useful—by itself, and in register with a former series. Several of the silhonette pieces I recognize as old friends from Leipzig.

The W. L. Warner Company is a name new to me. Their "Dainty" border, a free and light rococo design, is neat but scratchy.

The Frankfurt Foundry, of Nies' successor, shows a neat and legible sloping hair-line style in three sizes. It has a



feature which would have been considered inadmissible, especially in Germany, not long ago, the caps being provided with serifs, while the sanserif character is strictly maintained in the lower case. I cannot suggest any principle on which such an innovation can be defended—but the effect is not so incongruous as we might expect. This letter is one of the signs that German conventionality is breaking down a little under the influence of the much-abused "frei manier."

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfacty is the purpose in the production of every matter pertaining to the proofroom and to proofroading. The contributions, suggestions and queries of those specially interest care contributions, suggestions and queries of those specially interest care contributions. The production of the

TITLES FOLLOWING PERSONAL NAMES .- F. L. T., Portland, Maine, writes: "Which is preferable, the use of caps or small caps in case of titles following the names of individuals, such as D.D., M.D., etc.? In case of printing the name of a king, like George III., would the three I's be considered a title in the sense of those above, or a part of the name? I notice that printers of high standing are using both caps and small caps in the cases like those above cited." Answer.—Capital letters, and not small capitals, are prescribed by principle, and those who use small caps simply ignore principle. No one could ever give a reason for the use of small caps for such abbreviations, except the unsatisfactory one that certain other people use them, presumably because they are thought to look better than caps. Those who choose to adopt mere notions, to the exclusion of principle, are of course at liberty to do so; but it would certainly be advantageous to settle upon a universal practice in all such matters. Universal practice, or an approximation to it, can be attained only on the basis of real reason. "Initial letters used as abbreviations are to be in caps without exception " is a reasonable rule, and one that can never be misunderstood; it is the best rule, because in some instances caps are the only proper letters, and therefore they are better than any others in all instances. In titles like George III. the numerals are not a separate title, but part of the name. The title is properly read "George the Third," therefore the numerals are used as an abbreviation, and this should be indicated by using a period after them.

STYLE .- There is no limit to the number of unreasonable whimsicalities that are perpetuated in printing because they are the "style of the office." No matter how absurd anything may be, or how little it may be supported by authority, the fact that it is "style" seems sufficient to carry it, even when all hands realize that it is not right. How these things come to be "style" is often unknown. If any one thing is needed by way of reform in printing, it is the overthrow of "style." The very word might well be tabooed, and all questions now submitted to its decision - that is, all questions of form in language - be decided by the test of reason and authority. There are few matters of form and expression that are not amenable to decision on a basis of real principle, and it will be a grand day for the trade when, instead of blindly following "style" that has no such support, those who are in authority insist upon submitting every broad question to reasoning from analogy. A proofreaders' association could not possibly find anything better to do than to work with might and main to crush the monster "Style," so far as matters of punctuation, capitalization, compounding, etc., are concerned. A great deal of work must be done before any real reform can be accomplished, but what can be accomplished is not little, and is well worth the utmost possible effort. Of course this must not be understood as meaning that every possible point of difference can be settled as a matter of "right" or "wrong"; it only means that many of the differences are amenable to the test of "right" and "wrong," and should be submitted to it.

DEATH OF JOHN POLHEMUS.

M.R. JOHN POLIHEMUS, the prominent New York printer and and publisher, died at his home in Flushing. Long Island, on Friday, December 14. Mr. Polhemus was born near Haverstraw, Rockland county, New York, on December 15, 1826. His first employment was in a cotton factory and afterward upon the Morris and Lehigh cards. In 1842 he went to New York, and began to learn the printing trade



and soon distinguished himself as a skillful hand-pressman, and afterward as a power-pressman. In 1852 he entered into a partnership with John De Vries as Polhemus & De Vries, at 66 Cortlandt street, their work being chiefly auction catalogues. By arduous toil some capital was accumulated and in 1865 the partners separated, Mr. Polhemus taking new quarters at 102 Nassau street, on the top floor, and as business increased he added the floors below it. He began at once the policy of accumulating type so that he might be prepared for emergencies, his purchases sometimes exceeding twenty thousand pounds in a year. From this policy he was enabled to accomplish the feat of printing Goulding's New York Directory in eleven days. Lately the office was moved to 121 Fulton street. Mr. Polhemus was a member of the original typothetæ founded in 1863, and on its revival in 1883 he again joined it. He has been its treasurer and the chairman of the executive committee, and has been a delegate to all of the annual conventions, except the first. In 1891 he visited Europe, and was handsomely entertained by his friends at a banquet on September 22, 1891. Mr. Polhemus was married twice, and of late years his printing establishment has had its more active business needs taken care of by his sons. The funeral services were held at Flushing, Long Island, on Sunday, December 16.

FRIDERICK K. TRACY, for over fourteen years connected with the Chicago Newspaper Union, and of late the western manager of the American Press Association, with the new year assumes the position of manager of the Chicago Newspaper Union. Mr. W. S. McClevey, manager of the Indianapolis branch of the American Press Association takes the position vacated by Mr. Tracy.

BOOKS, BROCHURES AND PERIODICALS.

BARON KINATAS, a tale of the Anti-Christ: By Isaac Strange Dement, has been received. M. T. Need, Chicago, is the publisher.

THE Midland Monthly will begin its third volume with the January issue, and it is gratifying to note the interest which is so rapidly surrounding this representative journal of the West - admittedly a difficult place to successfully carry on a highclass magazine. The subject-matter is of special value to western interests, and the typography is excellent.

THE twelfth part of Bancroft's "Book of the Fair" well sustains the interest of the parts preceding it. The magnificent and curious fruit exhibits are here reproduced with all the fidelity of the modern photogravure or half-tone, and among them a superb full-page plate of the view across the south canal makes one live again in the days of that Fair of the World.

THE second series of the popular "Events of the Week," by "H. R. H."- Harold R. Heaton-have just been issued, and, if anything, the book is even more droll and humorous than the preceding. Printed from larger plates and on larger paper than the first series, it is in its mechanical features improved. In this particular field, by the force of Mr. Heaton's artistic genius, keen sense of the ludicrous, and refined humor, the Chicago Tribune is not approached by any paper of which we have knowledge. It is given to few artists, and at

where by her grace and beauty she "put the Colony in commotion." Of course she found a husband in a short time, and left a long line of descendants, among whom are the present Senator E. O. Wolcott, of Colorado, and Lieutenant-Governor Roger Wolcott, of Massachusetts. But the full story, and somewhat more, is told in Mr. Bolton's "versified narrative," which the interested reader should buy and read if he wants. as no doubt he does, an account of wooing in colonial days. The little book may be had of any bookseller for 75 cents.

"LESSONS ON DECORATIVE DESIGN" and "Theory and Practice of Design," by Frank G. Jackson, are two books which should be in the hands of every student of designing. The first mentioned work is a handsomely gotten up elementary text-book based upon a course of lectures delivered at the Birmingham Municipal School of Art, at which institution the author is second master. There are all too few inexpensive works treating on the elements of design, and that the "Lessons on Decorative Design" have met with popular favor is evidenced by the fact that the issue of the book is now in its fourth thousand. Its object - to assist young students in their early decorative attempts by showing them the constructive origin of ornamentation, and placing before them such guiding principles and orderly methods as are found to underlie all true decoration of every kind - cannot fail to commend it. Thirtyfour full-page plates adorn the text. The book is handsomely and substantially bound in cloth, embossed in gold. Price, \$2. Its sequel, the "Theory and Practice of Design," is of uniform



long intervals, to produce work in the line of cartoons so hilariously funny, so refined - without even the taint of vulgarism - and so correct in drawing. No one at all interested in line engraving should be without the work, and its low price. 50 cents, places it within everyone's reach.

THE Ouarterly Illustrator enters upon its third volume with the current number, and the number begins with a subject very dear to the average heart. The American girl has been our most important national characteristic since James expounded that abnormal specimen, Daisy Miller. Since then the variety and number of American girl types have been limited only by the number of authors to write about them. Under the title of "The Origin of a Type of the American Girl," Richard Harding Davis tells with his judiciously injudicious levity of how Charles Dana Gibson became the originator of a popular

MESSRS. COPELAND & DAY, 69 Cornhill, Boston, send us a quaint little book that has the appearance of having been laid away in some seventeenth century lady's dressing case and forgotten "all the centuries through." Paper, type and binding, all have that archaic touch characteristic of the books of "The age of Saturn and of Anne"

"On the Wooing of Martha Pitkin, being a Versified Narrative of the Time of the Regicides in Colonial New England, written by Charles Knowles Bolton, Bachelor of Arts"-so reads the title. The unversified story of Martha is told in a preparatory note, from which one may learn that, as a member of the Pitkin and Wolcott families, her name is frequently mentioned "in the colonial records of the time," Born in London in 1638, Martha followed her brother, William Pitkin, Attorney-General of Connecticut, to the New World in 1661,

size and is an advanced text-book which the author states does not pretend to be a book of design, but a book on design - not a picture book, but a text-book, and the seven hundred illustrations and diagrams have been selected and designed with the view of explaining principles and directing practice. We have pleasure in commending these works to the careful attention of all students in decorative art. London: Chapman & Hall. Philadelphia: J. B. Lippincott Company.

NEWSPAPER GOSSIP.

THE Pittsburgh Press has recently purchased two threeroll Scott insetting presses.

THE Daily Anthracite of Carbondale, Pennsylvania, has added a Scott web press to its plant.

THE "Joyful Greeting" of the Hudson (Michigan) Gazette holiday edition should win many additional friends for Editor Schermerhorn.

The Philadelphia Inquirer celebrated the opening of its new building with a banquet Saturday, December 15. The paper will be printed on three three-roll Scott perfecting presses.

A SORT of phenix of the Times-Standard of Newark, New Jersey, appeared Friday, December 7, with the title Newark Times. It is an afternoon paper with three editions; 1, 3 and 6 o'clock.

THE Pope Manufacturing Company, of Hartford, Connecticut, manufacturers of the Columbia bicycles, issue their tenth annual Columbia Desk Calendar in "a new dress and with new thoughts." It is certainly a compact and useful gift, and should serve to induce the busy office worker to seek relief for

brain and nerve exhaustion in exercise with the popular Columbia 'cycles.

THE Canadian Art Printer is a new monthly published at Owen Sound, Ontario, by Arthur M. Rutherford, intended as a medium for the exchange of ideas among printers, and the introduction to the trade of stationers' novelties.

THE Buena Vista Publishing Company, publishers of the Advocate, has begun the publication of the Addand Virginian, at Columbia, Virginian, with a circulation of 2,500. This company executes all classes of book, job and newspaper printing, and its mechanical department is under the charge of Thomas D. Bailie, probably the youngest foreman in the South. Mr. Bailie has had charge of the mechanical department since its organization — five vears ago.

THE Times-Standard of Newark, New Jersey, the only morning paper of that city, suspended publication Friday, November 30. The failure of the Empire Typesetting Machine Company to furnish machines at the time specified and the fight which Thomas C. Barr, the proprietor, waged against Typographical Union No. 103 for six months, and which was terminated about September 15 last in favor of the union, is assigned as the cause. It is said that Mr. Barr sunk \$200,000 in trying to make the paper pay. The Journal of the same place, an evening paper, has also suspended publication.

THE Northwestern Pennsylvania Editorial Association will convene in Erie, Pennsylvania, on January 4, to complete its organization. The preliminary meeting for organization was held at Warren, Pennsylvania, on November 27, when many interesting speeches were made. The election of officers resulted as follows: President, Lucius Rogers, of Kane; secretary, P. C. Boyle, of Oil City. Committee on by-laws—Bert Olson, of Smethport; R. E. Walker, of Warren, and W. H. Baker, of Erie. Committee on membership—I. A. Payne, of Corry; J. B. Borland, of Franklin; G. A. Northrop, of Kane; R.-E. Walker, of Warren and D. L. Wade, of Cambridgeboro.

An advertiser in an eastern city recently sent out to a list of country newspapers in his vicinity copy for an advertisement that previous estimates had told him would cost an average of between three and four dollars. In each envelope he inclosed a one-dollar bill, accounting for its presence by saying at the bottom of the order for the insertion of the advertisement, "payment for which we inclose." Did it work? Not one of those bills came back, the advertisement subsequently appearing in each of the various papers. And in the report of the next editorial convention in that state we will probably be able to read that some of the proprietors of these same papers took a prominent and aggressive part in the discussion of the question of "The Exclusion of the Poreign Advertiser from the Local Press."

IN America, when a newspaper publisher cuts the price of his paper, his rivals combine to boycott him. In France, one of the rivals would challenge him to fight. In the cemetery of Saint Mandé, a suburb of Paris, lies the body of Armand Carrel, who lost his life in 1836, due to a bitter quarrel arising out of the reduction in the price of a daily newspaper. Not a broad sheet, but a very narrow one in those days cost 6 cents. Emile De Girardin, who in addition to being a distinguished editor—in fact, a prince among journalists, and the husband of "Delphine Gay"—was an accomplished business man, created a revolution in the newspaper world by announcing the appearance of La Presse at 3 cents the copy (it is sold at 1 cent today). Carrel attacked him as the last of men for such an innovation. A duel ensued; Carrel was killed, and De Girardin received a bad bullet wound in the high.

TREACLE once meant an antidote for poison, then a sweet liquor used by druggists to disguise the taste of bitter medicines, lastly molasses.

OF INTEREST TO THE CRAFT.

THERE is considerable agitation over the amalgamation of Typographical Unions Nos. 6 and 98 in view of greater New Vork.

THE editor of THE INLAND PRINTER acknowledges a courteous invitation from the Printing Pressmen's Union, No. 56, of Cleveland, Ohio, to be present at their third annual ball, on December 17. The invitation and card of admission are printed with excellent taste.

A RATHER unique state of affairs came to light in the New York Times proof and composing rooms recently. It has apparently been the custom when a proofreader let an error go through that he was suspended for a certain length of time; and when an operator made an error in correcting he was suspended from duty for ten days or a fraction thereof. A severe letter from the president of No. 6 to the chairman of the office put a stop to the practice.

A CORRESPONDENT writing from Colchester, Connecticut, sends us the appended item taken from the *Advocate* of that place:

Fred Button has moved into his new building, has his printing presses set up, and is doing a good line of work. Also carriage and blacksmithing work done by G. F. Button at low prices.

Regarding this our correspondent says: "Perhaps some theorist will work out the origin of the experienced blacksmith printers from this. At any rate he is an amateur printer, and this is the first case on record that I have ever heard of putting in printing presses that would do blacksmith work!"

Through the typesetting machines have done much to discourage pride in fast hand composition, emulation in that direction has not yet been quenched. From Brownwood, Texas, comes an inquiry for the fastest record on leaded long primer for ten hours work—no distribution. We leave the question open for answer by any of our readers who may be informed. Our correspondent sends us a clipping from the Bultetin, of Brownwood, reporting the performance of Mr. ITA Hall in the typesetting line, and adds that Mr. Hall credits The INLAND PRINTER with his excellence. The lower case alphabet of the type used by Mr. Hall ran 13 ems. Copy was a mixture of manuscript and reprint, evenly divided, and taken off the hook. The entire quantity set was corrected in fourteen minutes. We append the newspaper extract:

The Bulletin thinks it has the fastest compositor in western Texas, and will continue to thinks so until it is proved to the contrary. Tuesday Mr. Iris Hall put up six full gatleys of leasted primer in ten hours, and had five mileting the state of the

The Ottawa correspondent of the Montreal Gazette, under date of December 4, says: "There are quite a number of unemployed printers in the city at present, most of whom are trying to get work in the Government Printing Bureau, where there are already quite as many men as employment can be found for. There is also a considerable demand in Toronto and other cities for good men who can run typesetting machines, which are fast superseding hand setting in most of the newspaper and job printing offices. In the Printing Bureau there are several typesetting machines which are used during the session in connection with the official debates, but are not in use at present. Dr. Dawson, the Queen's Printer, thinking to do some of the unemployed men a good turn and enable them to get work in other cities, offered to allow such of them as wished to learn how to run a typesetting machine to use one in the Bureau. This some of the men were willing enough to do, but the typographical union will uot allow them to use the machine unless they are paid \$2 a day. The Bureau officials did not see that they had any authority from Parliament to open a school for teaching the use of typesetting machines and paying the scholars \$2 per day for learning; and, therefore, the demand of the union has not been complied with. Ouite a discussion over the matter has been going on in the columns of the Capital Siftings, a weekly labor paper, but the above facts fairly cover all the points in the case." There can be little doubt that a more liberal policy on the part of the union might have been adopted, but it must be borne in mind that local conditions may have made a concession by the union a dangerous precedent. The newspaper extract quoted has several inaccuracies of fact, and it would seem that there is a disposition by the press at least to place the union in a false position. Any insinuation, however, of other than disinterested motives actuating Mr. Dawson should be deprecated.

TRADE NOTES.

THE tenth supplement of Bruce's Specimen Book of 1882 is just out. It contains specimens of four new faces made by George Bruce's Son & Co., New York.

C. B. COTTRELL, & SONS COMPANY have recently moved into handsome offices on the first floor of the Times Building, Park Row and Spruce street, New York.

IRA D. SLOTTER has sold his job printing plant at Columbiana, Ohio, to C. E. Wolfgang, and expects to open an office in Ontario, Southern California, in a short time.

THE Binner Engraving Company, of Chicago, have issued a catalogue of stock plates suitable for calendars, display advertisements, etc., copies of which can be had upon request.

THE Chambers Printing House, Philadelphia, has removed from 501 Market street to 16 South Fifth street, and announce that they now have all the facilities of a modern printery.

On and after February 1, the address of the John Thomson Press Company, New York, will be 253 Broadway, rooms 306 and 307 Postal Telegraph Building, opposite City Hall Park.

THE postal cards which George H. Benedict & Company, of Chicago, are issuing each month, seem to be attracting considerable attention. The last one, headed "Benedict-ionary," was especially good.

THE Palmer & Rey Typefoundry, Portland, Oregon, have removed to new quarters, at the corner of Second and Stark streets, and now have one of the best appointed printers' supply houses on the coast.

J. H. STONEMETZ & Co., 23 Park Row, New York, have secured the United States agency for the Dummer Paper Feeder, applicable to cylinder printing press, folding and ruling machines, and will soon be ready to fill all orders.

THE American Book Company, after a trial of nearly six mouths with a Miehle Press, have placed with the Miehle Printing Press Manufacturing Company a further order for ten presses for their new establishment in New York city.

THE business heretofore carried on by James L. Morrison, under the name and style of The J. L. Morrison Company, 17 Astor place, New York city, will be continued by Mr. A. G. Mackay, the former manager, alone, under the same firm name.

WE have received "Samples of Ruled Headings," being sections of statements, bill-heads, note-heads and letterheads furnished by the Whiting Paper Company, 240 Adams street, Chicago. A more useful set of samples could not be found. It shows all the various sizes and kinds of papers and different rulings and can be had from the company on request.

Mr. Henry S. Kearny, treasurer of the John Thomson Press Company, has been appointed a commissioner of the board of electrical control for New York city. For the past several years he has been its engineer, succeeding Mr. John Thomson, the first appointee. Amos J. Cummings has also been selected as one of the commissioners, and will resign his seat in Congress to assume the duties of the new office.

This specimen book of half-tone cuts by the Electro-Tint Engraving Company, Philadelphia, announced in the last issue, has made its appearance. It is called "Reproductions of Celebrated Pictures," and contains over 300 different kinds, and is nearly bound in cloth and excellently printed. While a charge of \$1.50 is made for the book, it is well worth the price. This amount is deducted from first order for cuts amounting to \$5 or over. The advertisement appears again in this number.

In the last issue a statement was made that the contract for furnishing all of the machinery and supplies for the book-binding department of the American Book Company, New York, had been awarded to George H. Sanborn & Sons. While the firm referred to is to furnish considerable machinery for the new establishment, a large part of it is to be supplied by T. W. & C. B. Sheridan and by E. C. Fuller & Co. The latter firm sold all the folding machinery, the automatic feeders and the Smyth book sewing machines. We are also informed that E. C. Fuller & Co. furnished quite a considerable amount of the machinery for the improvement of the Cincinnati plant of the American Book Company.

MR. GEORGE F. BARDEN, who has been for ten years with the L. L. Brown Paper Company, of Adams, Massachusetts, has severed his connection with that mill and taken a position with the Fairfield Paper Company, of Fairfield, Massachusetts. Mr. Thomas A. Mole, former treasurer of the Brown Paper Company, is now also counceted with the Fairfield concern, and both these gentlemen will be active factors in the management of the Fairfield Company, and bring to it such experience as is theirs from practical connection with the production of firstclass papers for many years. The Fairfield mill has many natural facilities and an equipment which is second to none, and the goods turned out will be as perfect as the abilities of the people at present connected with it will allow. Both Mr. Mole and Mr. Barden are well known to the paper trade in all parts of the country, and with the acquaintance they have and the practical knowledge of the paper business, they certainly should make things lively at the Fairfield mill.

What is said to be one of the worst fires that Cleveland. Ohio, has suffered in years, almost totally destroyed the large factory and office buildings of the K. D. Box Company, on the evening of December 21. Mr. R. H. Geary, president of the company, says that the loss of his company will reach \$140,000. "We occupied the third, fourth aud fifth floors, a store on the ground floor and all the basement," writes Mr. Geary, "Our trade was in boxes that are shipped in the flat, and so made as to be readily set up at the time they are ueeded for use. We did all the work in connection with manufacturing the boxes, including the printing and lithographing, and we had a large trade. Our annual output was in the neighborhood of \$100,000. We employed one hundred men aud women. Of the loss suffered by us, about \$60,000 was on machinery and the remainder on stock. The machinery consisted of printing presses, steam engines and boilers, a complete department of box machinery, an engraving department, and an electrotype foundry. The printing machinery was most valuable, the outfit of machinery in this department being worth as much as all of the rest put together. We had one press that cost \$30,000 to build. Our products went all over the country. We did a great deal of work in printing in four colors, which was as much of a specialty as anything we did. As to going to work again I cannot say at this time. I have no idea as to whether the building will be rebuilt, and our concern being a stock company, it does not rest with me alone to say what we shall do. We have been in business at this place four years, and the major part of the business was built up here. The insurance we hold is between \$60,000 and \$65,000."

sent us is a good piece of

work, reflecting credit on the

116 Fulton street, New York.

artistic book and job station-

ers, comes a graceful and ar-

tistic specimen of an advertising calendar from chromo-

Co., Charleston, Illinois, send the second number of their

bright weekly the Scimitar

It is well edited and well

printed, and that is the best

that can be said of any paper.

riety of high-grade work are

submitted by the Banning

Advertising Company, of St

Paul, Minnesota, in which

original design and correct

taste are shown in every ex-

Chestnut street, Philadelphia,

expert in high-grade adver-

tising, sends us a leaflet urg-

ing his claims for patronage.

It is dressed very daintily,

printed on handmade paper

iu black and red. We show

FRANCIS I. MAULE, 328

SPECIMENS of a large va-

UHIER REOS PRINTING

FROM Louis Weiss & Co.,

artists producing it.

type plates

ample

REVIEW OF SPECIMENS RECEIVED.

E. I. KARDELMAN of Evaneton Illinois sands a percel of creditable specimens of general work

Considering the facilities at his disposal the samples of job composition submitted by Tom S. Knox, with the Waynesburg (Pa.) Republican are

THE fifth annual Wayzgoose of Messrs. Hussey & Gillingham, Mel-

bourne, Australia, was held on October 13 last. The printed programme **SAMPLE SAMPLE S**



TWAS · SAID · OF · SOME *CRITIC · THAT · HE · NEVER READ · A · BOOK · SUB-MITTED . TO . HIM . FOR REVIEW, FOR REASON · THAT · THIS OMISSION · ENABLED · HIM APPROACH · ANY SUBJECT · "FREE · FROM THE . BIAS . OF . A . PRE-CONCEIVED · OPINION."

""EMINENT - CRITIC," - OF - COURSE. ALL . "CRITICS" - ARE - EMINENT. NAMES OF THE PROPERTY OF THE P

the first page, much reduced, to illustrate Mr. Maule's idea. The border

the work.

and the flower are in red in the original HENDERSON & DE PEW, Jacksouville, Illinois, are displaying unusual ability in the way of convention "art printing." Specimens received from

them are creditable evidences of their business ability. WILLIS HALLOCK, Riverside, California, submits a heading in which the old-time ideas of display are notable. An ability to do better work.

evident in the specimen, makes it more objectionable on that account. VAN LEYEN & HENSLER, engravers, 149 Jefferson avenue, Detroit, Michigau, send a specimen of their work - the souvenir of the tenth anniversary of the Detroit Philharmonic Club. It is most chastely and ele-

gantly doue. From Mr. Charles Taylor, Jr., we acknowledge the courtesy of the colored supplements of the Boston Globe, "the first colored supplement ever printed by any New England newspaper on its own presses and in its We cannot conscientiously say anything in praise of own pressroom."

THE holiday edition of the Tribune, of South Framingham, Massachusetts, is a creditable specimen of its type. The cover title is well done. Mr. F. H. Parrington, the compositor, evidently has had light material to produce an effect, but his careful elaboration has at least approximated a strong design.

O. E. TURNBULL, with the Guelph Mercury, Guelph, Canada, sends a number of specimens which are creditable evidences of his skill as a compositor and pressman. The entire presswork was done on a Westman & Baker improved Gordon, "the only machine built for printers in Canada," says Mr. Turnbull.

FROM W. Millard, London, England, inventor and manufacturer of the Indispensable Flexible Printing Surface for decorating on wood, tin, glass, frou and similar substances, we have received a number of proofs showing the perfection of his specialty, which show a clearness and sharpness of imprint equal to that secured from type.

A VERY handsomely produced specimen of bookwork comes from Charles C. Chain, printer and publisher of the McDonough Democrat. Bushnell, Illinois. It is the "Handbook of the Western Normal College, printed, we are told, on a 10 by 15 Colt's Armory press, by George D. Walt-man, and reflects credit on the establishment of Mr. Chaiu.

HARTES & WRIGHT, 532 Sixth avenue, New York, submit a tastefully colored calendar, as a specimen of an original and inexpensive advertisement of their business. All the rulework, we are told, with the exception of the outside rule, was made up from pieces consigned to the hellbox,

and the blocks for the colors were made from wood from an ordinary packing box with a jackknife. All of which goes to show that it depends less on material than ou brains to produce good work.

FROM S. C. Hally, manager of the Electric Printing Company, Lehman, Pennsylvania, come specimens of general work of a high average excellence. A little attention to compactness and balance in arrangement, a little less rule and ornament, and a more thoughtful study of harmony in the use of type faces would be beneficial. Our criticism has been solicited.

THE Link-Belt Machinery Company, of Chicago, have sent us one of their calendars. The entire design and idea shows taste and good indoment - from both an artistic and an advertising standpoint. If you are interested in machinery-a purchaser-a post card to the company will doubtless bring you one of these useful calcudars with its back crowded with compact information.

FROM the Cortland Standard Printing Company, Cortland, New York, we have received a specimen of catalogue work which evidences a comprehension of the requirements of such work, and an ability for artistic execution much above the ordinary. We trust to have an opportunity to review further specimens from this house, which has been heretofore a stranger in this columu.

FROM James Newman, with Clark & Courts, Galveston, Texas, we have received a number of interesting newspaper advertisements, which evidence a correct sense of typographical requirements. The card which Delegate Barnes, of the Galveston Union, circulated among the delegates at the International Typographical Uniou convention at Louisville, and which created so much favorable comment, was designed and executed by Mr. Newman.

DRESSKELL & KENNY, paper manufacturers and dealers, 922-921 Hammond building, Detroit, Michigau, evidently appreciate what the busy office man requires in a desk calendar, from the character of those they are sending to their customers. The calendars have an easel back, convenient for the desk, on which the sheets are arranged for one week each with a yearly calendar running down the left margin, a generous white space being allowed for memoranda at the right margin. It should certaiuly prove effective advertising.

THE Christmas number of the Starchroom, the official organ of the Lauudrymen's National Association, edited by G. H. Bishop, and issued by the Starchroom Publishing Company, 59-61 West Washington street, Chicago, appears in all the glory of tints, colors and bronzes. No expense seems to have been spared in its mechanical get-up and some original aud tasteful borders on the advertising pages printed in a tint exemplify Mr. Bishop's euterprise. A portrait of the "directing force" surrounded by much of the embellishments of designing and bronzing is given as a frontispiece.

GEORGE ROBERT MOON, with Gilliss Brothers, New York, sends us a package of samples of general work of the higher grades of printing. The work is chaste and refined, and arranged on the correct ideas of what constitutes art in printing. It requires sensibility and refined taste to produce such specimens, and these qualities Mr. Moon certainly possesses. We reproduce the title-page of one of the specimens, much reduced. As it

YUST PUBLISHED

PEN ETCHING

RT. REV. A. N. LITTLEJOHN. D.D., LL.D., BISHOP OF THE DIOCESE OF LONG ISLAND.

0

******* PORTRAIT PAINTED

LOUIS J. RHEAD.



appears here it is merely sucgestive of the type arrangement, and in no way does justice to the appearance of the

original. LEIGHTON BROTHERS. rinters, 221 Nicollet aveuue, Minueapolis, Minnesota, send us the "Birthday Book" of the Northwestern Miller, the leading authority in the milling interest. The printing and engraving are well done, and the little book is interesting from cover to cover. The Miller, it is interesting to note, was founded by a printer, Mr. A. K. Ostrander, in 1873, and it is today one of the most repre-sentative class journals of which we have knowledge. Messrs. Leighton Brothers have done creditably in dressing the brochure in such acceptable shape. Due respect should also

be paid to the engraved work by Bramblett & Beygeu exemplified therein. It is the graceful custom of the chapel of the New York Herald to send

appropriately designed and printed fraternal greeting each succeeding year to "the Friends across the Sea" in every promiuent newspaper office in all foreign countries, and the "greetings" this year are certainly more interesting in design and in the method of execution than in previous years. Mr. W. M. Moorhouse, formerly of Oil City, Pennsylvania, whose work has received favorable mention from time to time in these columns, was the designer and printer of the work, a description of which we will not attempt beyond saying that the typography is wholly that of the Herald, and forms a most unique and creditable souvenir.

Tits Seal Printing & Advertising Company, of Kirkaville, Missourit, send as a number of specimens of advertisments and of printing in colors, which minformly show deplorable taste and judgment. This house desires to be, and is, enterprising. On the morning of the first snow of the season it perpetrated snow verses, and printed them on a card and distributed them to enstowers. Their negative value is insettinable. Here they are:

THE BEAUTIFUL SNOW.

Oh Ho! The snow that snowed so snow last night You know, is the snow that causes all to know. That to town they must go, their money to blow, at sight of what might strike them right; then the money will go. So, if you do not know, we will endeavor to show How to catch the "doe" that is to go before the next snow.

The print shop whose printers printed this so print Wil advise you to open your eyes and advertise By giving in print to the people a hint; For he that is wise always buys of the firm that will advertise.

THE SEAL will advertise you.

GOOD THING: PUSH IT ALONG.

SPECIMENS have also been received from the Brutt Print. San Franco, Cai.; John T. Palmer, 468 face street, Philadelphia, Par, R. B., Darrow, New York, N. Y.; Harry W. Ross, Zanesville, Ohio: Frank B. Williams, Pittsbarg, Par, William D. Christman, Fredoins, Kan; Sich Job Office, Williamigon, Del; Barclay Brothers, Scranton, Par, J. K. Latta, Morning San, Jowa; Frown-Thruston Company, Portland, Maine; Quick Print Company, Spokane, Wash, City Steam Printing Company, Bridge Port, Conn.; Alfred M. Slocum & Co., Philadelphia, Par, C. H. Possons, Glens Falls, N. Y.; the St. Johns News Art Printery, St. Johns, Mich. PH. Gerlock & Co., Scranton, Pa.; the Dorroy Printing Company, Dallas, Tex.; the Standard Publishing Company, Ashtabula, Ohio; the Clark-Britton Printing Company, Coveland, Ohio.

CHICAGO NOTES.

DERRICK & WALTERS, printers, are now located at 300
Dearborn street.

Messrs. Berman & Co., of the Pontiac building, have sold out to the Superior Rubber Type Company, of 155 Fifth avenue.

A NEW Michle press and a large, new assortment of job type attest an increase of business with Date & Ruggles, printers, 189 Washington street.

THE printing press manufacturing establishment of the Challenge Machinery Company, 2539-2547 Leo street, was almost totally destroyed by fire on the morning of December 8. Insured.

MR. B. F. DAVIS, formerly editor and proprietor of the Democrat, Elk Rapids, Michigan, has joined the ranks of Chicago job printers. He has bought a new job office outfit and has settled down to business in Douglas arcade.

A MILANCHOLY death was chronicled in the daily press December 10. A young printer, twenty-three years old, Charles Van Borner, wearied with continued illness, despairing of relief, was found in his room in an unconscious condition with the gas jets turned on. It was found impossible to revive

In the descriptive article of the Werner Company in the December issue of The Inland Printer, the statement was inadvertently made that the Werner Company were the publishers of the "American Encyclopedic Dictionary." The Oglivic Publishing Company are the publishers of this work. The Werner Company are the publishers of this work. The Werner Company are the publishers of the "Americanized Encyclopedia Britannica," a totally different work.

MR. RANSOM, manager of the Libby Prison War Museum, is said, in common with many others, to entertain a very high regard for the many social graces of Mr. George E. Lincoln, the well-known and popular city salesman for Marder, Luse & Company, and he has recently been agreeably surprised by the discovery of Mr. Lincoln's rare gifts as a vocal soloist, by the exercise of which gifts Mr. Lincoln is said to have awakened much jealousy among the Slayton Jubilee Singers at the museum.

RUMORS have been afloat lately that the Chicago Typesetting Machine Company was to be resuscitated. This, if verified, would be welcome news to the many who bought stock in it, believing at the time they did so that there were "millions in it," but with the death of the inventor, Mr. E. C. Standiford, the concern collapsed and nothing now remains except some finely printed stock and an incomplete machine. This machine was designed to set moveable type.

THE American Packer is the title of a new monthly in the ranks of trade journalism, dealing, as the name denotes, with the meat interest. Messrs. Byrnes & Hallman, the publishers and editors, have shown commendable taste in the style of the journal, thought to a critical eye there are many little crudities that need pruning. Editorially it is valuable, and is of interest to the general reader as well as those for whom it is designed. The cover page, etched by Manz & Co., is a transposed reproduction of that of The INLAND PRINTER of last April. If a suggestion may be permitted in this case we would venture to hint that it would be a courteous and just procedure to have incorporated with the engraver's imprint the words,

Adapted from an original design of Will H. Bradley's without permission.

A GRMAL geutleman is Mr. R. C. McLean, the managing editor of America's architectural journal, the *fuland *Architect.* He has a pernicious failing, however, in writing what he calls "occasion. A recent instance of this vice has been brought to our attention, and we hasten to warn those threatened. The culpit called one Saturday early in the month of December at the house of the J. W. Butler Paper Company inquiring for Mr. Osgood, but finding that gentleman absent—ti being midday—he revenged himself by leaving the following malign influence, so characteristic of him:

A nice paper-man, Mr. Osgood,
Said the thing that he wanted was food.
He went out for hash,
"Mac" came with some cash,
And Dodd sold him cards less than he would.

A WRITER signing himself "Lazarus" thus expresses himself in the Joliet (Ill.) News respecting Chicago printers: "I have often reflected and wondered why the large printers of the West, and especially of Chicago, were so far behind their fellows of the East in the matter of correct and accurate typography. Long experience has led me to believe that it is the manifestation of the parsimonious element in their business. related to the proofroom, which leads the author and publisher to send their manuscript to the eastern cities. Good proofreaders, like good lawyers and good physicians, ought to be well paid. When the so-called book printers of Chicago accept this condition as a factor to produce books in good style and with correct reading, they will hold much of the work which goes elsewhere. To raise the standard of excellence in this relation becomes the opportunity for the Chicago Society of Proofreaders."

THE question of the financial responsibility of proofreaders for errors has long been a disputed point, to which question a long-pending case, décided December 3, will doubtless bring further discussion. As published in the Tribune of December 4, the case is as follows: "Benjamin T. Shewbrook in December, 1892, was a proofreader in the printing establishment of Donohue & Henneberry, and for an error in the printed copy of a manuscript which had passed through his hands was charged \$6, which his employers withheld from his wages. The proofreader brought suit against the firm before a justice and obtained judgment by default. The firm appealed and yesterday the matter was tried before Judge Blanke. The question at issue was whether the proofreader had 'O K'd' the copy with the error in it, and Shewbrook testified that the article before it was put upon the press was not submitted to him, but was approved by the foreman, who was his superior in authority. J. W. Donohue testified that the authority of the foreman was inferior to that of the proofreader and that the latter is responsible for all errors. Several employes of the

firm testified, but it was not shown the article had been passed upon by Shewbrook before it went to the press, and Judge Blanke entered judgment for the plaintiff with costs."

P. H. McLogan, an old-time printer employed on the Tribune, died suddenly on December 16, from fatty degeneration of the heart, in the sixty-third year of his age. Mr. McLogan came to Chicago from Detroit, where he had taken an active part in local politics, and was at one time clerk of the police court. He came to Chicago in 1865, and was employed on the Republican, and since then has worked as a printer on nearly all the Chicago papers. He served as president of the Chicago Typographical Union during 1874-75, and in 1876 was delegate to the International Typographical Union convention held at Philadelphia. He always took an active part in organized labor matters, and was chairman of the labor convention which nominated Nelson for mayor of Chicago. He was a fluent and forcible orator. Funeral services were held on the 19th at St. Agnes' church, whence the remains were taken to the Chicago Typographical Union plot and buried under the auspices of the Order of Foresters. Mr. McLogan leaves a wife and two children

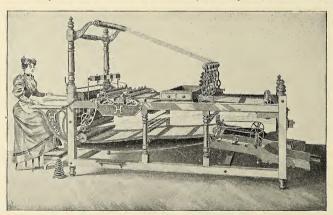
BUSINESS NOTICES

A RULER FOR RULERS.

The W. O. Hickok Manufacturing Company, of Harrisburg, Pennsylvania, have just perfected a ruling machine which has points to commend it over many others. In these machines one accustomed to operate a ruler will note that the new the way of the knee, since they are, as we have said, on a line with the inner surface of the rail. In connection with this arrangement the circular cam-heads which have heretofore been placed against the inner face of the rail are now recessed in the outer face of the rail and protected by a face plate. The ruler can set his cams and adjust them with less difficulty than when the cam head was placed in the awkward position it formerly occupied. Machines are built in two styles. The large illustration shows Style 3, duplex or two-beam striker machine, and the small illustration the Style 1 single-beam striker machine, in both cases using the new Style O-A "Hickok" striker.

All machines shipped by the manufacturers where but one beam is used, have the rail recessed where the auxiliary striker cam-head should be placed in case the auxiliary or second beam striker is added at a later date. This recess is filled up with a detachable block which may be removed when the auxiliary striker is added, the face-plate on all machines being double width. A new style of standard has been adopted, which is much more rigid than any of the old patterns, and at the same time is self-adjusting, a turret movement having been adopted. The thumb lock-mt heretofore used has been replaced by a lever lock-mt, which is much more secure and at the same time more rapid in movement.

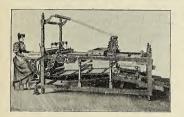
The gate heretofore adjusted on the inside of the rail either by a thumb nut or a nut set by a wrench, has been replaced by the new right-angle adjustment formed of a worm wheel and a worm. A thumb-screw head, which will be noticed in the large illustration just to the left of the foot of the standard, when turned either one way or the other, adjusts the gate accurately, to a hair adjustment, in a moment. This arrange-



arrangement of change-gears places them on a line with the inside surface of the upper horizontal rail on the ruler's side of the machine. They have all been reduced in size so that the largest change-gear used today is about the size of the smallest used under the old method, yet the capacity of the machine for striking various sizes of paper remains the same. While the change-gears are placed in a convenient position for rapid changes, they are in nowise in the ruler's way. There are no gears into which he can accidentally get his fingers while contracted in the large strike and the production of ment requires no check nut, which avoids the possibility of changing the "set" of the gate after it has been adjusted, yet the new device will not allow of the gate being jarred out of position.

A steel adjustable guide is placed on the face of the guide board, so that instead of "jogging" the board to set it to the paper's edge, the board is now left stationary after being first set; any adjustment thereafter is made by this simple steel guide. The feeder may, if desired, adjust this for the ruler instead of having the ruler stop his machine and take his time to "jog" the guide board. The new style of ink fountains shown in the above illustration have an adjustable post rising from the top of the fountain. By screwing this up or down the flow of ink may be gauged perfectly, the supply being turned on or off by the little stopcocks fastened beneath the fonts.

Since wide machines have come into general use, the rulers have been annoyed when trying to reach across the machine by striking their heads against the overhead or clamp strings. To avoid this difficulty an elevated roll has been placed about



midway of the machine, thus raising the cords, as shown in the illustration—the space between the supports of this roll being utilized as a clamp rack, thus at once giving the ruler a convenient place for his clamps and providing for them a position less likely to cause them injury than when taid on the floor under the machine or stood on a window sill, etc., as have been frequently the case in the past. Patents have been applied for on the several new improvements.

The new combined lay-boy and receiver, which is almost the same as the lay-boy without the jogging fingers, is quick of adjustment and exceedingly desirable on short-run work. Many hours of time may be saved in "jogging up" the paper after it is ruled where this device is used.

AN OPEN LETTER TO REAL PRINTERS.

We desire to notify our friends that we still have on hand a few hundred sample sheets of "A Street in Vertice," and will be glad to mail a copy to anyone who will signify a desire to receive the same. It originally appeared as a frontispiece in a recent issue of The INLAND PRINTER, and is an excellent illustration of the state of the art in chromotype printing, the original was printed on our "Col's Armory" press, and the sample sheet here referred to was executed for us by The Henry O. Shepard Company, of Chicago, It appeared to us that a few of these were not as well executed as might have been expected, in view of the fact that the aforesaid press was used and that the aforesaid company operated the machine; and we presumed to call its attention thereto. But the following letter would seem to indicate that our own criticism of the work was rather "finicky";

Chicago, December 17, 1894.

John Thomson Press Company, Temple Court Building, New York, N. Y.:

DEAR SIRS,—Iu reply to yours of the 13th inst., would say that the

Darr Sirks.—In reply to yours of the 13th first, would say that the writer has been all over that matter in regard to the inserts that we printed for you on your "Colt's Armory" press . . We have examined the details of the job throughly; have shown it to at less twenty-five different persons, and have to find one to say a word detrimental to it. They have all expressed themselves by saying. It is not of the fine fine if his of press that we will have represent the first present with five in this, and must say that we think—IN FACT, WE KNOW—Lath the job is first class in every respect. Hoping that this will be satisfactory, we are yours very truly.

By SAM R. CARTER, Superintendent.

"Praise from Sir Hubert is praise indeed," and if Sam Carter says that this is "the finest piece of printing he ever saw," that settles it for us. We have remitted the amount charged, and now we will be glad to submit Sam's judgment to you, together with some additional samples of half-tone printing and embossing. Vours very truly,

JOHN THOMSON PRESS COMPANY,
December 24, 1894. New York City.

Note.—See our new address, etc., on our two advertising pages in this issue.

AN INVENTION OF INTEREST.

It is a well-known fact that in order to fold heavy coated paper, such as is often used for fine book and catalogue work. it is almost impossible to do so without wrinkling or "buckling" the section at the third fold. This serious objection to good work has been entirely overcome by a recent invention of Mr. Wellington Downing, manager of the Brown Folding Machine Company, of Erie, Pennsylvania. Mr. Downing states that his manner of procedure is to slit the section as it leaves the first set of folding rolls. The slit is made automatically, beginning at a point just beyond the center of the second fold and ending at the edge of the sheet. This mode of operating is the same as has been done heretofore by hand. The old method by machine was to put a slitter at the third fold. but the results were never satisfactory. Mr. Downing also states that he is willing to guarantee his device to avoid wrinkling on any weight of paper up to one hundred and twenty pounds. Samples of the work will be sent to those who are interested.

AWARD AT THE MIDWINTER EXPOSITION.

The following is a copy of a letter recently received from one of their correspondents, by the Byron Weston Company, which speaks well for the papers made by that firm:

SAN FRANCISCO, July 20, 1894.

Byron Weston Company, Dalton, Massachusetts:

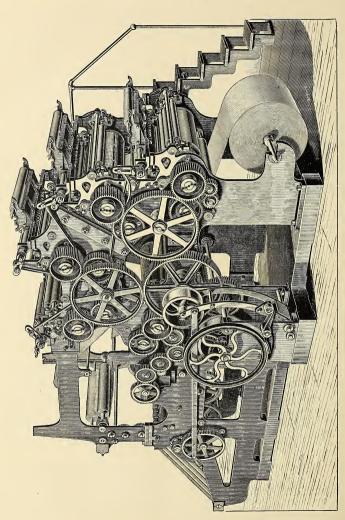
GENTEMEN,—It gives us great pleasure to inform you that your exhibit of linen ledger and record paper was the subject of a special award, consisting of a gold medal and a diploma of honor at the Midwinter Exposition just closed. This was the highest award that it was possible for any exhibitor in any department to obtain. Many who received good medals did not get the diploma of honor. The diploma is for "A superior paper for permanent records, erasing and rewriting qualities, also strength and finish." Vour attractive exhibit, placed under a handsome canopy of our California redwood, has been the subject of many favorable remarks. We assure you that the Weston ledger paper will continue to grow in popularity; there is certainly none better.

EXPRESS TRAINS FOR FLORIDA.

The time of the Cincinnati day express of the Pennsylvania Lines, "Panhandle Route," has been shortened one hour, leaving Union Passenger Station, Canal and Madison streets, chicago, at 10:30 A.M. daily, arriving Cincinnati 7;30 P.M., making direct connection with fast southern express trains to Jackson-ville, Tampa, and other winter tourist points. Pullman dining car runs on this train out of Chicago, serving dinner. For particular information call upon or address H. R. Dering, assistant general passenger agent, Pennsylvania Lines, 248 South Clark street, Chicago.

CONTACT FRAMES FOR PHOTO-ENGRAVERS.

Those in the photo-engraving business will be glad to learn that they can obtain a very superior form of contact frame from Joseph Hoffman's Son, 93 East Fourth street, New York city. The frames made by this firm are highly recommended for their exactness and durability. There seems to be no wear-out to them, and therefore no necessity of repairing. They are made in all sizes and at reasonable prices. The advertisement appears upon another page.



NEW ROTARY FOUR-COLOR PRESS.

The illustration on opposite page shows a new rotary fourcolor press, manufactured by the Kidder Press Manufacturing Company, Boston, Massachusetts, embracing a number of novel features which cannot fail to be appreciated by the craft in genaral, but particularly by the practical pressman. In designing the press, the inventor, Mr. F. Meisel, the vice-president and manager of the above firm, who has had over twenty years of experience in this line, has combined all the features which are so essential in a machine of this character.

In order to produce first-class colorwork, it is just as necessary that each plate cylinder has its companion impression cylinder as on presses constructed for a fine grade of one-color work. To bring out the desired shades, overlaying has to be resorted to. For this reason and others which are explained below, this machine is built with a pair of cylinders for each color. To enable the operator to get at the impression cylinder, also at the plate cylinder and fountain for the perfecting side, conveniently and without being obliged to work in a pit, room is provided in the center of the machine. In this position he can also move the press slowly by means of a lever and ratchet, according to his requirements while making ready. Each impression cylinder is equipped with a throw-This feature is not commonly used on rotary presses, but is of great importance, and will be appreciated by the one who has to pay for the paper as well as by the pressman. With the impression cylinders thrown off it is not necessary to run paper through the machine while the ink is being distributed, nor does it spoil the make-ready, thereby saving many hundred pounds of paper in the course of the year and a great deal of time and annoyance to the pressman.

All the form rollers and distributers can be lifted away from each plate cylinder by simply turning a handle one-half of a revolution, either while the machine is in motion or while at rest, without danger of breaking parts of its mechanism. This feature of the press is a very important one, as the ink can be distributed without depositing same on the plates, saving ink and the time required to wash the plates. It is also very useful, in fact almost indispensable, during the time in which the pressman is engaged in overlaving and making ready, since the operator can lift the form rollers clear of the plates on all of the impression cylinders, inking only the plates on the one upon which he is at work, enabling him also to work up the colors one by one to the desired shade. The form and ductor rollers are interchangeable. All of the composition rollers, twenty-two in number, can be placed in position, when once properly adjusted, in four minutes, and removed in the same or less time. The adjustments of all the rollers and vibrators are simple and positive. The distribution of the ink is all that can be desired. The register is absolutely accurate, and much better than would be possible by hand-feeding on the best constructed and built flat-bed press.

To avoid offset, a web or roll of paper is used which runs between the printed side of the paper and the perfecting impression cylinder and at the same speed as the printed web, being rewound by a patented device which rewinds it tight and even. This roll of paper can be used on both sides until unfit for further service. The cutter which cuts the web into sheets is very simple and durable, and makes a clean cut, not serated, as is the case with most web presses. The delivery of the sheets is accomplished by an accumulating cylinder and fly. The sheets are carried by their margins to the cylinder by tapes, thereby avoiding all smutting and delivering them as clean as the best bed and cylinder press.

For fine illustrated work, magazines, books, etc., in one color on each side, the press requires two pairs of cylinders only and will not occupy more room than a flat-bed cylinder press printing the same size sheet. The simplicity of its construction enables the makers to quote moderate prices. For producing the finest quality of work at the highest speed

attainable, for easy accessibility to all parts, handiness for the operator, simplicity and noiseless motion, this machine has no equal. The design and construction admits of placing and running it on any floor of a building strong enough to sustain its weight. No pit is required. The press can be built to use electro or stereotype plates or both combined. An electrotype bending machine, very simple in construction, which will not injure the plates in the least, or a stereotype outfit both of their own construction, can be furnished. They can build any desired size of press to order, printing from one to five colors on one side, or one to five colors on one side and one or two colors on the reverse side. In order that the company may answer all inquiries promptly, in writing always state the size of sheet number of colors on each side desired, and whether electrotypes or stereotypes are to be used, or both. Every machine is warranted to be as represented above. Samples of work produced on press now running sent on application. Address the Kidder Press Manufacturing Company, 26 to 34 Norfolk avenue, Boston, Massachusetts, U. S. A.

"ARTISTIC DISPLAY IN ADVERTISING."

The eighty-five designs submitted in the Ault & Wiborg advertising competition have been issued in book form under the above title, nearly printed, with embossed cover, and will be sent postpaid to any address, on receipt of 30 cents, by the Inland Printer Company, either at Chicago or New York. This work is the handsomest one issued in this particular line, and the low price at which it is furnished puts it within the reach of all. The demand promises to be large, and orders should be placed at once. The Banning Advertising Company, of Minneapolis, who have just received one, say: ""Artistic Display in Advertising" is a neat piece of work, and will neet with the approval of all those interested in our line of business, and at the same time reflect deserved credit on the publishers." Do not delay your order for onc of the publishers."

SUCCESSFUL COLOR PRINTING.

In their ambitious moods nearly all printers aspire to venture into the field of color work. Every specimen or more elaborate sample book teems with color and effective combinations. As a part of the general business color printing must tend to raise the grade of work in an office; it must open the opportunity for greater profits than the ordinary class of work. When the conditions are such as to warrant artistic work at a good price, color printing is made profitable by the use of the Golding Jobber. The perfect distribution and register and quick make-ready place it at the head of all job presses for fine work. To quote from the World's Fair Diploma it is "the most highly developed type of the modern job printing press."

WANT ADVERTISEMENTS.

Will receive special want advertisements for TWD Eva-ADD Players at uniform price of a geetap feel line, fen words to the fine. Price invariably the same whether one or more insertions are taken, and cash to accommon the contract of the c

A DVERTISING—Circulars, primers, booklets, etc., about the printing business (or any other business) written in a way that will draw trade. Terms moderate. "ADVERTISER," Box 1975, Boston, Mass.

A LL live printers should have Bishop's "Practical Printer," populars price \$t_*\$. Also his "Printers Rendy Reckomer," of cans seat, the "Printers Corder seat, the "Printers Corder seat, the "Printers Corder seat, the "Printers Corder seat, and the stand most useful states. Handlest and most useful slaso "The Job Printers List price \$t_*\$. All who are starting in business need these books.

ARTISTIC DISPLAY IN ADVERTISING is the title of the amphlet showing the eighty-five designs submitted in the A. & W. advertising competition. This is a work that every compositor and adpaid, so cents. INLAND PRINTER CO., 212-214 Monroe street, Chicago. or Ann street and Park Row. New York.

COMPOSITOR will give bonus of \$25 for permanent position, book, news or plain jobbing; strictly temperate, rapid, clean and reliable; eastern or middle states preferred, city or country: have done proofreading; age 23. Address "H. WILLIAMS." care INLAND PRINTER.

ELECTROTYPE FOREMAN WANTED—Young man of ability and ambition to take entire charge of inside work. A good manager of help and one who will insist on system and good work. Business growing. Correspondence solicited. Address "ELECTROTYPER." Box 447, New Haven, Conn.

EXPERT ADVICE IN PROCESS ENGRAVING—With the advance of process engraving practical engravers come across a multi-dependent of the process of

FIRST-CLASS cylinder pressman desires permanent situation; experienced as foreman of pressroom. Address "ALEX," care INLAND

FOR SALE—A half interest in one of the best paying and best-equipped job printing offices in Oregon, located at Salem, the capital of the state. For particulars address T. J. CRONISE, Salem, oregon.

FOR SALE—A Potter-Scott web press. Been in use a little over two years. Complete stereotyping outfit. Address ARTHUR JENKINS, manager The Herald, Syracuse, New York.

FOR SALE—A third interest in a job and newspaper office in inventory for the interest of the well equipped in every respect; will inventory \$6,000; third interest can be bought on easy terms, as owner is interested in other business; center of the papermaking trade. Address Box 1506, Springfield, Massachusetts.

FOR SALE—Complete set of plates of a World's Fair illustrated angazine, including all the original halforer plates used in that trated angazine, including all the original halforer plates were supported by the state of the sta

FOR SALE—Job office (cost \$5,000) in a city of 60,000; best trade in the city; Michle, Colt's Armory and Pearl presses; point system; annual business, \$10,000. Will sell for cash or part cash. Address "GASCO," care Indan

FOR SALE—Very cheap, a complete book and job office, with fine stereotyping outfit; good established business, in a live city of 30,000. Death of proprietor the reason for selling Address "C. H.," care INLAND FRINTER.

FOR SALE—Well established, modern equipped, paying job office in Rochester, New York. Investigation allowed and particulars given; inventory about \$3,000 cash. Address "ROCHESTER." care INLAND FRINTER.

FOR SALE-28-inch steelplate side press, railroad pattern. M. RAU, 39 Center street, New York city.

HALF ADVERTISING, HALF CASH, SIXTY DAYS, will be accepted, for sixty days only, for Challen's Advertising, Subscription and Job Printer's Record, from any paper in the United States or Canada. "CHALLEN"." 165-167 Broadway, New York.

PHOTOGRAPHY FOR HALF-TONE ENGRAVING — A pamphlet of 16 pages, giving instructions in regard to half-tone engraving by the enantel process, by a practical worker in this branch of the business. Sent by mail, postpaid, on receipt of price, 25 cents. Address THE INLAND PRINTER CO, Chicago.

PRESSMAN WANTED—Cylinder pressman, who also understands platen presses. Permanent job and good wages. Married man preferred; must be of good habits. Write immediately, giving references and experience. M. J. CANTWELL, Job Printer, Madison, Wis.

PRINTERS AND PRESSMEN, send \$3 and secure a copy of book "How to Make All Kinds of Printing Inks and Their Varnishes," GEO. W. SMALL & CO., Kinney avenue and Wold street, Cincinnati, "O.

PARINTER WANTED — A good thorough stone hand can find a good position with us if he is sober and a hustler; better class of commercial work, pamphlets, legal blauks, etc; four job presses and three cylinders; none but a thoroughly capable man need apply; scale, \$18 per week; nine hours a day. THE DORSHY PRINTING CO, Dallas, Texas.

PRINTING thoroughly taught at the New York Trade School, Pird arems, Stybeyevinh and Sixtyeight attent, New York, Instruction comprises both newspaper and job work. The course in newspaper work includes plain composition, fishular work, setting advertise-paper work includes plain composition, fishular work, setting advertise-forms. The instruction in jobwork consists of all kinds of mercantile printing. Blustrade datalogue maled free on application.

SITUATION WANTED—Practical, all-around printer, young man, temperate and reliable, wants situation in country town. Address "C. W. E.," 447 Seminary avenue, Chicago.

STEREOTYPE OUTFITS—The only cheap, practical stereotype outfit. HUGHES STEREOTYPE OUTFIT CO., 175 6th av., N. Y.

TO PRINTERS—A thorough master of the printing business wants to engage with good concern, with view of taking interest or on salary. Would take charge of mechanical department, estimate and look after trade. Address "M," care INLAND PRINTER.

WANTED—A partner in a first-class job printing office; must be steady, honest and a good workmau. Cash required, \$700. Address Lock Box \$75, Lyons, Iowa.

WANTED—First-class man with \$5,000 to \$10,000 to take interest in and management of a first-class printing and press plant. Address Box 27, Buffalo, N. Y.

WANTED—Position in pressroom under instructions. Nearly four years' experience; no amateur. Correspondence solicited. Address "C. P.," care Inland Printer.

WANTED—Situation by young lady of seven years' experience in city office, a position as compositor in good office. Wages moderate. Address "COMPOSITOR," care INLAND PRINTER.

WANTED—We will pay 50 cents for copies of THE INLAND PRINTER for October, 1888 (Vol. VI, No. 1), if in good couditiou. INLAND PRINTER CO., Chicago.

LITHOGRAPHIC STONES FOR SALE.

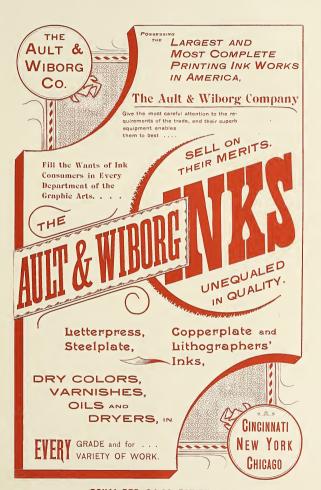
For sale, at a bargain, sixty-five secondhand lithographic stones, all in first-class condition, ranging in size from 7 by 9 to 24 by 34 inches. Must be disposed of at ouce. Can be seen at 212-214 Mouros street, Chicago. Call and make offer. THE HENRY O. SHEPARD COMPANY.

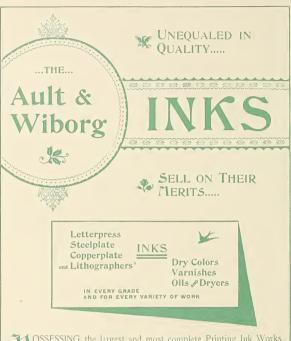
FREE UNTIL JANUARY 15, 1895. Have you ever been dispected in ordering specimen books? If you have, we give you a suppointed in ordering we are so condition of its merits that we will run the risk of getting you order for No. 6, which appears in February. We have only a limited insure 100 to 100

A PRINTER'S TOOL. our citatione of general isock which no printer can well do without. It is the most complete, best arranged and classified catalogue yet published. Although issued about a one of them, send 12 cents for podage and we will mail you a copy. C. J. PETER'S & SON, 145 light street, Boston.

Requests being constantly received for sample of the Superior Embosing Composition, we have decided to make part of the United States of Canada, on receipt of Security, Ossamps, Sage of the United States of Canada, on receipt of Security, Ossamps, Sage of the Canada, on receipt of Security, Ossamps, Sage of the Complete, not discount on 8-th, bett, and on receipt of Superior Embosing Composition Co., 708 Em St., Canada, N. J.







OSSESSING the largest and most complete Printing Ink Works in America, The Ault & Wiborg Company give the most careful attention to the requirements of the trade, and their superb equipment enables them to best fill the wants of Ink consumers in every department of the graphic arts.

De De

The Ault & Wiborg Co.

CINCINNATI

NEW YORK

CHICAGO



UNUSUALLY HARD PRESSED

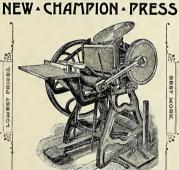
For words to express his high appreciation and unbounded satisfaction, is the printer who uses

BUFFALO PRINTING INKS.

It is folly for us to try and enlarge upon their many good points each month. You know all about them. Made by

Buffalo Printing Ink Works,

.... BUFFALO, N. Y.



Chase 6x10 in.; weight, 300 lbs., \$ 65 " 8x12" 600" 85 " 9x13" 750" 100 " 10x15" 1,000" 135 Chase 8x12 in.; with throw-off, \$120 Steam Fixtures, \$12. Ink Fountain, \$12. Boxed and delivered in New York city free. Easiest running; simple in construction; the equal of any other job press; ery one warranted; for fine as well as for heavy work; two weeks' trial lowed. Send for circular.

NEW CHAMPION PRESS CO. A. OLMESDAHL, MANAGER.

Machinists and Manufacturers and Dealers in Job Printing Presses No. 41 Centre Street, New York.

DEAN LINSEED OIL CO.

LINSEED CRUSHERS.



VARNISH OUS

FOR MANUFACTURERS OF

LITHOGRAPHIC VARNISHES AND PRINTING INKS.

181 FRONT ST., NEW YORK.

POWER FROM GAS OR GASOLINE.

THE OTTO GAS ENGINE

OF TODAY, IS THE RESULT OF OVER TWENTY-FIVE YEARS' EXPERIENCE IN THIS FIELD.



CAN BE USFD FVFRY-WHERE!

NO BOILER, NO STEAM NO COAL, NO ASHES. GAUGES. No Engineer. NO DANGER.

SIZES: 1-3 TO 120 HORSE-POWER.

THE OTTO GAS ENGINE WORKS, (INCORPORATED)

Cor. 33d and Walnut Sts., PHILADELPHIA.

No. 245 Lake Street. CHICAGO.



THE FORCE OF ARGUMENT

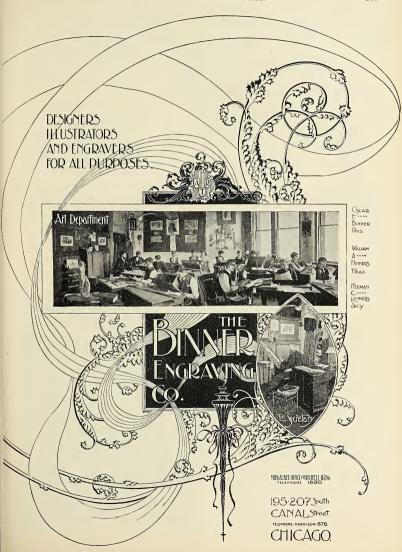
Must be brought to bear upon a person occasionally in order to gain a point or accomplish a purpose. It requires no prolonged harangue, however, to convince any man of ordinary intelligence that

QUEEN CITY PRINTING INKS

are the ones above all others in which to place the utmost confidence. They are "away up" in quality and value, but no higher in price than many inferior brands. Send for our new Catalogue.

The Queen City Printing Ink Co.

CHICAGO: 347 Dearborn Street.



THE BINNER PLANT ILLUSTRATED.

Illustration No. 3: The Art Department and Secretary, Chicago.

STOCK CATALOGUE SENT UPON RECEIPT OF 10 CENTS IN POSTAGE.

THE DATEST.

2000

JUST WHAT YOU WANT.

... The Monitor ... Automatic Wire Stitcher.



SIMPLE.

DURABLE RELIABLE.

A Money Maker ...



because time is spent in STITCHING, not in ADJUSTING.

Do not purchase a Stitcher until you investigate the merits of this.

For circular, fully describing it, address

Economy Manufacturing Company,

195-197 SOUTH CANAL STREET.

CHICAGO.

Just the thing for Printers... Useful for Journeyman or "Devil."

THE INLAND PRINTER

Vest Pocket Manual of Printing.

A Full and Concise Explanation of all the Technical Points in the Printing Trade, for the Use of the Printer and his Patrons.

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Convenient Vest Pocket Size. Neatly Bound in Leather, Round Corners. 86 pages. Price, 50 cts., postpaid.

For sale by all Typefounders and dealers in Printers' Materials, or by the Publishers,

THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Park Row and Ann Street.

212 and 214 Monroe Street, CHICAGO, ILL.

Latham ~ Machinery Company,

197 to 207 S. Canal St. Chicago.

MANUFACTURERS OF AND DEALERS IN



SPECIAL BARGAINS in New and Second-Presses, Hand Presses, Job Presses, Wire Stitchers, Cases, Stands, Pulleys, Chases, etc. Materials and Supplies. Bookbinders' Machinery and Supplies, Gas Engines, Steam Engines and Electric Motors,

> SUCH BARGAINS NEVER OFFERED BEFORE.

Secondhand Machinery equal to new in operation and appearance.

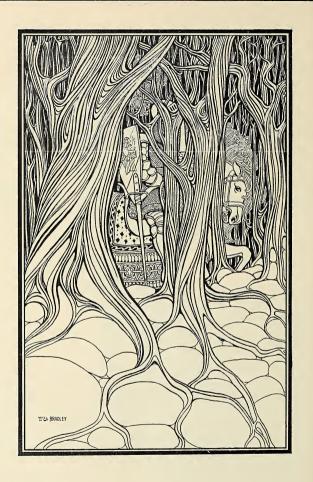




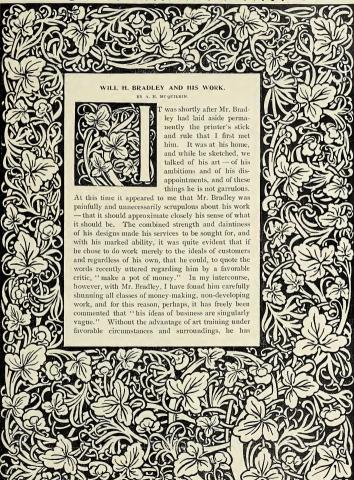
Plate by
GARDEN CITY ELECTROTYPING CO.,
Chicago.

TOIL.

Photo by Jarvis White Company Davenport, Iowa







traveled along a path projected by himself—every step developing and strengthening his remarkable talent. Whatever he has produced has evidenced thought careful and deep reflection, and for this reason the quantity of his work has been uneven. Producing at some times with remarkable facility, at other times



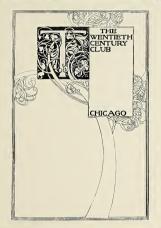
with equally remarkable slowness, no sketch is permitted to leave his hands until his own critical sense is satisfied. He has ever been a student of effects, and in the early days of our acquaintance, my inartistic taste failed to understand a number of strange creations which he at times showed me, asking "What would so-and-so say if I was to submit this for a cover design?" His suggestions in this connection were, I must say, somewhat coldly received by me, though in the light of present-day appreciation of decorative art, the work was remarkably clever and original, and at that time absolutely startling. We have become inured to eccentricities since then. Wherever he has heard criticism of his work, Mr. Bradley has given it a respectful consideration, and this rather uncommon trait has, in some instances, encouraged the belief that he was receiving instruction - whereas he merely winnows out the chaff in the hope that some grains of practical value may be exposed. It is rarely, however, that his hopes are realized. Comparisons are dear to the heart of the critic, and it is hardly to be expected

that Mr. Bradley, with the growth of his importance in the eyes of the appreciative, would escape being measured by the works of others.

His work had long been admired - admired discreetly, however - no one venturing to say that in Chicago resided an artist in decorative drawing the peer of any contemporary artist in that field. When, however, the Studio, of London, approved his work. the time was considered ripe for acclamation. Mr. Herbert Stuart Stone, it is fair to admit, published in the Chap Book an appreciative though patronizing review of Mr. Bradley's work, on or about the time the Studio made its approving note, and though Mr. Stone's account has been extensively quoted, there is little reason to doubt that the approval of an English journal was the motive which actuated the press to reprint so extensively the Chap Book article. The extravagant decorative creations which have been produced by Mr. Bradley of recent months have added much to the interest of the public in him. Where some have admired others have condemned, but all have been interested. He has never been imitative. His ideas, so exquisitely worked out, are his own ideas, and not the reworked fruit of another brain, and in this fact lies the chiefest of his merits. Withal one wishes that the demand for the grotesque black and white massed designs would cease-the novelty has



palled upon the fancy, and the undoubted artistic and decorative excellences are merely tantalizingly suggestive of what the best efforts of Mr. Bradley may be. A peculiarity notable in the mechanical execution of Mr. Bradley's work is that no assistance is sought from the process of engraving to refine his handiwork. His sketches are made very slightly larger than they are intended to reproduce, and are done with exquisite care, so that in clearness and distinctness they surpass



the reproduction. For this reason, among others, Mr. Bradley's originals are coveted, and many and devious are the ways in which they are sought to be obtained.

Proving his way as he has advanced, Mr. Bradley has occasionally taken by-paths and used up much valued time, but these digressions have acquainted him with the ways in which danger lies, and today his poise in decorative art is impressive of the fact that with the opportunities which are rapidly opening to him, his genius will with grace and ease enfold them.

Written for THE INLAND PRINTER.

SOME PRACTICAL CRITICISM FOR PROOFREADERS.

A PERIODICAL highly esteemed in literary circles, in reviewing a book, said, "The proofreading is so bad that we infer that its author could not have seen the proofs." The publishers of the book do their own printing, and probably think their proofreading is as good as possible, though they may realize that it is not as good as it should be. Many employers have had trying experiences in their efforts to secure good proofreaders, and such experience may have operated in favor of poor workmen, through sheer discouragement of their employers.

An inference that "its author could not have seen the proofs," while possibly natural, is hasty; for, while many authors examine their proofs carefully, and are reasonably quick to perceive and correct errors, most authors are not good proofreaders.

The inference is about as shrewd as one that might be drawn from the make-up of a recent number of The INLAND PRINTER. A certain article therein was followed by a laughing child's face, looking up, and labeled "A Good Joke." The writer did not infer that the editor meant to laugh at him, though he knows that many people dismiss such subjects as his without adequate consideration.

Errors in print were quite as common as they now are when "following copy" was common, as it was in New York, for instance, about thirty years ago. One of the best offices in which a man could set type was Alvord's, flourishing at the time mentioned. In it the compositor measured for his bill absolutely everything for which a customer paid, be it a cut, a blank page, or anything else. There, likewise, he was seldom called upon to change a letter or a point except to make it like his copy. Certain large offices in New York now are like Alvord's only in the fact that their proofreding is not good—and the authors see most of the proofs. In one important matter these offices are utterly unlike Alvord's—no compositor can earn decent wages in them.

Employers are largely responsible for the common poorness of our proofreading, because they have not recognized the real nature of the work, and have insisted upon classing it as mechanical. Proofreading will never be what it should be until the proof-reader ranks with the editor both in importance and in pay. With no more pay than that of the good compositor, and sometimes with less than the first-class compositors pay, the proofreader's position will not be adequately filled. Properly qualified proofreaders seldom remain long at the reading-desk, because they can and will do better elsewhere.

The correction of the evil, which is certainly a desideratum, may be secured eventually in one way, and that way is the one necessary for authors as well as proofreaders. We need improved methods of general education. We need more general training and development of the thinking power. Seldom indeed do even our greatest thinkers reason sufficiently. No amount of argument could prove this assertion beyond question, but some examples will serve a good purpose as an object-lesson.

One of our most prominent philologists, a man of great learning, addressed a meeting of scholars, speaking strongly in favor of what he calls "reformed" spelling—which would be re-formed indeed, but is not yet proved to be entitled to the epithet "reformed." Here is one of his assertions: "One-sixth of the letters on a common printed page are silent or misleading. Complete simplification would save one-sixth of the cost of books." Of course, he must have meant the cost of printing. Even with one-sixth less work in printing, very nearly the old cost of binding would remain, if not all of it; and any sort of good

binding is no small item in the cost of a book. But one-sixth of the space occupied by the print would seldom be saved by the omission of one-sixth of the letters. The magazine article containing the report of the address is printed with the proposed new spelling. There is not a line in it that shows omission of one-sixth of the letters now commonly used in its words. One line in a paragraph of seven lines has "batl" for "battle," and if the two missing letters had been inserted the word "the" might have been driven over into the next line; but the total effect on the paragraph of all possible changes would have been nothing—the same number of lines would be necessary for it. Certainly the assertion that one-sixth would be saved was not sufficiently thoughtful.

A recent pretentious work on the English language and English grammar (by Samuel Ramsey) would afford an example of loose thinking from almost any of its 568 pages. A few only need be given here. As to Danish influence on early English speech, it is said that "the general effect . . . was to shorten and simplify words that were long or of difficult utterance, and dropping or shortening grammatical forms," It should have been easy for the author to perceive that this sentence was not well constructed; and what can be worse in a book on grammar than an ungrammatical sentence? We are told that a feature of English construction due to French influence is "the placing of the adjective after the noun, or [sic] giving it a plural form - sign manual, Knights Templars." No English adjective ever has the plural form, and Templars is rightly pluralized simply because it is a noun. "No grammar will help us to distinguish the lumbar region from the lumber region," Mr. Ramsey says. But grammar does help us by teaching us that lumbar is an adjective and lumber a noun. In careful speech accent would indicate the difference, which should be indicated in writing by joining the elements of the second term as a compound - lumber-region. In a chapter of "Suggestions to Young Writers," the advice is given, "Let all your words be English, sound reliable English, and nothing but English; and when you speak of a spade call it by its name, and when you mean hyperæsthesia, say so." If a young writer "says so" by using the word instanced, will he use "nothing but English"?

By the way, Mr. Ramsey's book is from the press that turned out the bad proofreading from which it was inferred that the author had not seen the proofs. The sentence of advice shows an inconsistency in punctuation, and is not the only sentence, that might be criticised in this way.

Lord Tennyson is reported to have said: "I do not understand English grammar. Take sea-change. Is sea here a substantive used adjectively, or what? What is the logic of a phrase like Catholic Disabilities Annulling Bill? Does invalid chair maker mean that the chair-maker is a sickly fellow?" But Tennyson showed plainly in his writing, by making compounds of such terms as sea-change, that he felt, at least, that sea is not used adjectively, as "adjectively" is commonly understood. He must have thought the phrase whose logic he asked for is wholly illogical and bad English, for he never wrote one like it. His own writing would never have contained the three separate words, "invalid chair maker"; he would have made it "invalid chair-maker" (or chairmaker) for the sense he mentions, and "invalid-chair maker" if he meant "a maker of chairs for invalids." Lord Tennyson must have been "talking funny," or else he did not understand his own accomplishments sufficiently. He certainly used English words well enough to justify the assumption that he knew English grammar passing well.

George P. Marsh, in a lecture on the English language, said that "redness is the name of a color," and John Stuart Mill made a similar assertion about whiteness in his book on "Logic." Very little thought is necessary for the decision that neither redness nor whiteness is the name of a color, though each of the words includes such a name.

It is not fashionable nowadays to conclude with a moral, but this occasion is especially enticing, and here is the moral: Every proofreader who cares for real success in his profession should cultivate the thinking habit, and learn not to jump to a conclusion. The number of readers capable of doing this is not small. Proofreaders, like every one else, simply have not done what they should do.

Written for THE INLAND PRINTER.

WEB STRAIGHT-LINE INSETTING PRESSES. BY WILLIAM J. KELLY.*

PERHAPS no greater change in the mechanical form of construction of printing presses has occurred than in that specially adapted to the more rapid and diversified output of the daily newspaper.

Years ago, when R. Hoe & Co. introduced to newspaperdom their two, four, six, eight and ten-cylinder type-revolving printing machines, with their great and varying heights, endless tapes and rising and falling "flies." the acme of newspaper possibility seemed to have been reached. The speed of these machines was limited by the ability of the feeders to supply the sheets; the four-cylinder machine was limited to 10,000; the six-cylinder machine to 15,000; the eightcylinder machine to double as many as the four-cylinder machine, and the ten-cylinder machine to 25,000 copies per hour. These wonderful presses neither pasted, inset, folded nor delivered in counted lots as do those of more modern make and now in daily use. The length of a ten-cylinder machine was thirty-one feet: width, including platforms, fourteen feet six inches, and height, eighteen feet. It required a room

^{*}Note.—On another page of this issue Mr. Kelly conducts a department of questions and answers, experience and practical detail. Pressmen and others interested in presswork will find in this department a congenial corner for the ventilation of theories and exchange of helpful advice.

space of thirty-seven feet long, eighteen feet six inches wide, and eighteen feet six inches high, and could print on a sheet, in folio form, 28 by 38 inches, the type matter not to exceed 26 by 36 inches.

After these monstrous-sized machines came the "Bullock," the "Potter," the "Hoe," the "Campbell," the "Scott" and the "Goss" single web-perfecting form of press. Some of these machines were afterward constructed to print from webs of double width. One shape after another was given to these machines, as time passed on, by which newspaper facilities could be the better regulated in so far as the number of pages of one day from another might become necessary.

On the heels, as it were, of these improved newspaper presses came the first series of what are termed "angle bars," by which sheets could be fed into the printing machine from one or two webs at a time. turned on the angled bars to a collecting cylinder and thence continuously directed into the folding machine. While these machines were a great benefit to newspaper publishers it will be evident that they were not equal to the requirements of the great metropolitan dailies, which demanded almost double the output, at a given time, in order that the news might be distributed, by fast mail service, to centers of more or less importance, for these publishers were shortly afterward filled with wonder and admiration on the advent of what certainly could not be other than a desideratum - the R. Hoe & Co's "quadruple" double-web perfecting machine, carrying a "main" sheet of over seventythree inches wide, and adapted to print varying widths of pages should emergency arise.

This quadruple machine, or "quad," as it is usually termed, stirred up not only profound admiration among the newspaper proprietors, but it also awoke and kindled to action the inventive genius of other printing press builders, as well as the Hoes, for they were, in turn, hard pressed by the others. It is probable that no form of newspaper press was ever so popular or that yielded a larger amount of money to its builders. As a perfecting newspaper machine it is second to none extant, except the latest one now being introduced by Scott, Goss and the Hoes.

In the writer's experience, however, there is cause for objection to some of the devices employed on the "quad" for manipulating the sheet, the principal one of which is the "angle bars." These bars have always been a source of trouble, more or less, especially in establishments where the use of inferior paper stock is the rule rather than the exception. And this trouble is vexatiously added to when the ends of the web are bumped in or split; because if, by chance, the sheet escapes intact from the main cylinder, it is more than likely that the bumped or split end will suddenly snap as it is dragged over the angled turning bar. This fault alone is more or less significant, for it entails loss of time in freeing the press from choke, and also loss by reason of the quantity of white stock it has

destroyed. However, this loss and detriment may likely be considered slight, when compared with the advantages the machine otherwise possesses; still it has not escaped consideration, and its daily occurrence has produced results more satisfactory still, for with this knowledge before them firms like Hoe, Scott, Goss and a few others have not been heedless of the wants of newspaper publishers, as out of all this has sprung the mewspaper machine of the future—"The Straight-Line" insetting press. It is a creation in printing mechanics, no matter by whom built, which will be hailed with delight by every pressman employed in printing daily newspapers.

The "straight-line" is a rotary plate web-printing insetting and folding machine, carrying two or three rolls of paper, as may be necessary, the webs coming together in register after being printed, which are collected by a "collecting cylinder" and automatically conducted to the folding machine. This style of press is built single or double in width; has all the good qualities of the quadruple and none of its faults. The webs are fed through the printing machine in a perfectly straight manner, so that there is no undue strain on their ends as they pass through the different cylinders to the folder. The tension devices on the webs are under complete control; indeed, one manufacturer has succeeded in patenting a device by which all the webs are automatically held in absolute subjection as they pass to the printing cylinders. All the form rollers. distributors and duct rollers are uniform in length respectively. The speed of a single machine carrying three rolls of paper, printing a four, six, eight, ten or twelve page paper is 24,000 per hour; or a sixteen, twenty or twenty-four page paper at 12,000 per hour. A double machine carrying the same number of rolls and a duplicate set of plates will produce just double that of the single press. Another make of press of the straight-line series, double width, is credited with a capacity of 72,000 four, six, eight, ten or twelve page papers an hour. All the product from these machines can be pasted, folded and counted in packs of fifty or one hundred copies.

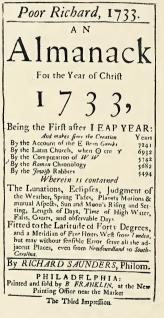
As to who is entitled to the claim of first inventing and erecting a straight-line insetting printing machine, such as is here alluded to, the writer cannot authoritatively say. Walter Scott & Co. seem to have the strongest end of the claim, if the list of newspapers now using their machines can be taken as a guide. Among the names of enterprising newspapers who have already secured straight-line machines may be mentioned the Montreal Star (first), Pittsburgh Press, Kansas City Journal, Washington Post, Baltimore Herald, Chicago Tribune, Chicago Inter Ocean (three threeroll), and the Philadelphia Enquirer (three three-roll), all of which have been constructed by the Walter Scott & Co. firm: the Boston Herald has a Goss machine and the New York World a Hoe machine. This list speaks well for the merit of the new style of newspaper press which has lately been put on the market.

Written for THE INLAND PRINTER.

POOR RICHARD AND THE DUODECIMOS.

BY W IBVING WAY

ALTHOUGH so eminent an authority as Mr. Edmund Gosse credits Chicago with the parentage of "the youngest of bibliographical clubs," our proverbial modesty compels us, though we do so reluctantly, to disclaim the honor. The Chicago membership is limited to four; but Boston, Cleveland, New



York, Philadelphia and Rock Island must share the honor, as well as the blame, that attaches to the enterprise; and hereafter let no one seek to rob any one of those cities of its share.

Miss Lucy Monroe has already told in the Critic (New York) the story of the organization of the club. Other clubs had been named in honor of foreigners, men of letters, bibliophiles; but this club was to be distinctively American, and in an unguarded moment a member ventured to suggest as a name, "The Anne Bradstreet Club," for the first American poetess. But on a little research it was ascertained that the "Tenth Muse" was born abroad, and that she cut but a poor and awkward figure in Mr. Stedman's Anthology. Another member suggested "The Poe Society," but this name was of doubtful propriety, according to some authorities, as it seemed to imply a limitation of scope. As the membership was to be limited to twelve, another hit upon "The Duodecimos," which struck the majority as a happy conceit, and the organization was soon at work upon its first book - a facsimile of "Poor Richard's Almanack for 1733," engraved from the unique copy in the possession of the Pennsylvania Historical Society of Philadelphia. Reprints had been made, but they were sorry failures. The Duodecimos set themselves a difficult task, such as no company of men ever before attempted in America. and obstacles too numerous to mention had to be surmounted. The Historical Society, and others, cheerfully lent their aid, however, and the engraved plates were soon in readiness. An old oak hand press was

Courteons Reader.

Might in this place attempt to gain thy Favour, by declaring that I write Almanacks with no other View than that of the publick Good, but in this I should not be fincere; and Men are now adays too wife to be deceived by Preteness how specious foever. The plain Truth of the Matter is, I am excessive poor, and my Wile, good Woman, is, I tell her, excessive proud, the caunot bear, the days, to stift spinning in her. Shift of Tow, while I do nothing burgase at the Stars, and has threamed more than once to burn all my Books and Rattling-Traps (as she calls my Instituments) if I do not make some profitable Use of them for the Good of my Family. The Printer has officed me some confiderable share of the Profits, and I have thus begun to comply with my Dame's Defire.

gun to comply with my D.me's Defire.
Indeed this Mottre would have had Force enough
to have made me publish an Almanack many Years
fince, had it not been overpowered by my Regard
for my good Friend and Fellow Student Mr. 9tten
Leed, whole Interest I was extreamly unwilling to
hurt: But this Oshacle (I am far from speaking it
with Pleaslure) is soon to be removed, fince inexorable Death, who was never known to respect Mesit, has already prepared the mortal Dart, the fatal Sister has already extended her deftroying Shears,
and that ingenious Man must soon her will such as
the discovery of the state of the state of the conflant of the 4 of Q and \$\tilde{9}\$: By his own Calculation be will furvive till the 50th of the same Month.
This small Difference between us we have disputed
whenever we have met these 9 Years past; but at
length he is inclinable to agree with my Judgment
Which of us is most exast, a little Time will now
determine. As therefore these profusences after
this Year, I think my left free to take up the Task,
and requelt a shaee of the publick Encouragement;
which I am the more ap to hope for on this Acwith I have the me to hope for on this Acwithin I am the more ap to hope for on this Acwithin I am the more ap to hope for on this Acwithin I am the more ap to hope for on this Ac-

available for the printing, but the acquisition of eighteenth century hand-made paper for the facsimile was a poser. One member undertook to gather a sufficient quantity from old folios and quartos in the

COUR)

book stores and public libraries, but on getting his tagends together it was found that the stock of assorted sizes, shades and weights would never do. Then paper was advertised for without result. Finally another member stumbled upon a lot of old uncompleted journals, account books and scrapbooks, with authentic entries as to date. So the problem of old paper was solved.

The Hon. John Bigelow had undertaken to write the introduction, and this was to be printed on a modern hand-made paper. Mr. Edmund Garrett, the artist, and one of The Duodecimos, made the club device, and for this and the club name special papermolds were made, and a quantity of paper was soon in order. New type for the introduction, one of the earliest American modern fonts, was specially cast, Mr. Thomas Johnson etched a portrait of Franklin from the Duplessis pastel in Mr. Bigelow's possession, for the frontispiece; and thirteen other portraits of the philosopher, apocryphal and otherwise, were reproduced by the Bierstadt artotype process, and embellish the text.

In the preparation of "Poor Richard," The Duodecimos have demonstrated to their complete satisfaction that good books are expensive, but the club was not organized for money-making purposes. Its members had in mind the reprinting, in facsimile or otherwise, of several unique or uncommon books which are of uncommercial character, but of which they want copies. These can only be reproduced in fitting form when undertaken as a labor of love. In the case of their first book The Duodecimos introduced many "wrinkles" as the work progressed. Every extract or quotation made by Mr. Bigelow in his introduction - and there are many from the various issues of Poor Richard-" has been carefully verified by the originals . . . except in the case of the almanac for 1735, no copy of which is known to exist." The composition of much of the introduction was done three times, for the sake of little niceties of typography. A subscriber, an old-time printer, who worked at the case with Mr. De Vinne in the fifties, writes to a member of the club, on receiving his copy of the book, in substance as follows: "' Poor Richard' has come, and has charmed me with its wealth of illustration, its perfection of facsimile, its simplicity of typography. The type in which the introduction is printed is so clear that the eye rests lovingly upon it. The arrangement of the whole of this valuable souvenir shows the work of master hands. The paper, the binding, the uniform color of the impression, all show the greatest skill of the workmen. I read the essay first for itself, and I was regretful when the last page was reached. Then I read it with an eye to the proofreader's skill, and the only variation I could detect was the slight separation of two letters. Then I went and bathed my hands, and gave myself up to the feel of the book. I looked over every page, put my glass on the pictures, tested the book in every way, and found new

beauties." The editor of the Nation writes: "Better taste and judgment we have never known in the first venture of such clubs."

A writer in the Realm (London), whom we take to be Mr. Edmund Gosse, devotes two columns to "Poor Richard." "The ugliest books in the world are made in America," he says, "but, it is only fair to say, so are the prettiest." He is free to say, as to the first

XII Mon. February hath xxviii days.						
N. N. of B s County, pray don't be angry with						
Each Age of Men new Fastions doth invent						
Things which are old, young Men do not esteem:						
What pleas'd our Fathers, doth not us content.						
What flourifo'd then, we out of fashion deem :						
And that's the veafon, as I understand,						
Why Prodigus did fell his Father's Land.						
lur.	W	Remarkable Days.	HID @ rifes Lunations,			
E	-	Aspetts, Weather	w. Pl and fets. D vifes & fets			
1	1 5	Cloudy and some	1 296 46 6 Fril. 5 2 mor.			
2	6	Purification V.M.	2 = 6 45 6			
3		Spring Tides.	2h 286 42 6 New D 9 morn.			
	G	falling weather	13 1 6 41 6 Light burle			
5	1 2	Shrove Tuefday	4 276 40 6 beaut beart. 5 V 6 38 6) fets 9 26 aft			
1		Ash Wednesday	6 26 6 37 6 He's a Feel that			
8	5	⊕ enters ¥	6h 8 6 36 6 makes by Doffee			
9	6	Days incr. 1 36	17 256 35 6 bis Heir			
10	1	Days incr. 1 36				
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13		7 * fouth 5 9	1098 6 31 6 Ne er take a wife			
14		Valentine * 5 0				
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19		*59 *39	2h 23 6 2; 6 Full 17 day, 3 = 6 21 6 at 2 Aftern			
20			4 166 20 6 He's gone, and			
21	4	in Spight of Aspetts	5 286 18 Offergot nothing hut			
22	5		6 m 6 17 Oto fay Farewel			
23 24	6	St Matthias	6 1226 16 6 Drif 11 43 aft			
			8 166 14 6 Last Quarter			
26	2		9 286 13 Love well, whip			
27	3	rahice from.	10 V9 6 12 6 well			
28	4	A 1 & and wisd.	10/246. 11 6 Drif. 3 mora			

issue of The Duodecimos, "that nothing of its kind more accomplished or more beautiful has ever been seen." Mr. Gosse then proceeds to give a full description of the book, which he finds "highly creditable to the taste and resource of its creators." The facsimile itself he finds the most perfect thing of the kind he ever met with, and he does not "know how technical perfection in reprinting is to proceed much further." But, jealous of the honor of his countrymen, Mr. Gosse has a word of regret and criticism that Mr. Bigelow does not take the author of "Poor Richard" to task for his appropriation of the idea of his Almanac, and for the manner in which he disposed of his chief competitor in the almanac business. What Mr. Bigelow is concerned with is mainly the success

made by Dr. Franklin where others had met with comparative failure. With these matters, however, we have little to do here. Our business is rather with bookmaking than with literature in the present instance.

It remains to add that "Poor Richard," as issued by The Duodecimos, could not have been produced outside the establishment at 12 Lafayette Place, New York; and to Mr. F. E. Hopkins, the editor of the De Vinne Press, and a practical printer, more than to any other one man, belongs the credit of the Almanac's technical excellence as a piece of bookmaking. Benjamin Franklin, notwithstanding his proverb about willful waste making woful want, dearly loved a handsome book; but it has remained for The Duodecimos to pay that compliment to his taste and genius that the publisher of "Cato Major" deserved.

In the city of Chicago a poor but pions little band of old-time printers, known as the Old-Time Printers' Association, meet in Franklin's name, usually on the Sunday immediately preceding or following the anniversary of his birth—the 17th of January. This year they met and carried out a programme on the 13th, indulging in such mild and circumspect festivities as would have pleased the philosopher, and made him happy to be so remembered.

COLLODION AND THE SILVER BATH.

BY W. H. HYSLOP.*

THE following articles are for and by the request of beginners, so those persons who know everything about photo-engraving need not trouble themselves to read them.

COLLODION.

Beginners generally find troubles enough in their photo-engraving experiences without making their own collodion, and generally rely upon that excellent and well-tried brand of negative collodion sent out by E. & H. T. Anthony, but they generally end in wanting to try something of their own manufacture. For the benefit of those we give a formulæ which for excellence of results can hardly be beaten:

Iodide of cadmium	26	grains
Iodide of ammonium	16	grains
Chloride of strontium	5	grains
Chloride of calcium	5	grains
Anthony's snowy cotton	40	grains
Alcohol	4	ounces
Ether	4	ounces

When the quantity to be made is settled upon, put the cotton with half the alcohol into a clean bottle of sufficient size.

Take the iodides and crush them in a clean mortar, and dissolve them in one part of the remaining spirit; add this to the cotton. Take the chloride of strontium, crush, and dissolve in one-half remaining alcohol and add to the cotton

In what remains of the alcohol crush and dissolve the chloride of calcium and add it to the cotton, shake up well and add the ether, when if all is satisfactory the cotton will dissolve and clear up in a very few winters.

Ninety-nine times out of a hundred the above operation is all that is necessary; but on the hundredth time it is found that the chloride of calcium will not dissolve, and if added to the cotton in the hope that it may do so eventually, nothing but disappointment will result, as the chloride simply remains in a state of fine suspension.

Chloride of calcium, because of its affinity for moisture, usually contains sufficient to make its dissolution perfect; but it sometimes happens, though rarely, that the surrounding dryness has prevented its taking up this moisture, and consequently it will not dissolve in alcohol; yet the remedy is simple: Add to the calcium before adding the alcohol just one drop of water and there will be no trouble.

THE SILVER BATH.

In making up the silver bath it is necessary to have pleny of pure water, and it is not well to take it for granted that because you buy distilled water that you have done all that is necessary; indeed, there is a great deal of distilled water that might just as well have been left in Lake Michigan for all the good it is.

It is just as well to make assurance doubly sure and dissolve in two gallons of distilled water, ice-water, or clear soft water, one ounce of nitrate of silver, and having the whole in a white glass bottle place it in the strong light of the sun for several days. By that time all organic matter will have precipitated, and after filtration the water will be in perfect condition for the making of the silver bath.

Dependent upon the size of the dipping bath take of this cleared and filtered water sufficient quantity, and to every ounce of it add 40 grains of silver nitrac, always remembering that the larger the bath the longer it will run without removation, and that in its working it can be more thoroughly depended upon.

After the addition of the silver it must be filtered and acidified with C. P. nitric acid added drop by drop till blue litmus paper turns a decided red. All that is necessary after this to put the bath in perfect condition for work is to leave a collodionized plate in it over night.

In this, as in all subsequent manipulations with the silver bath, *always be sure* that it is perfectly filtered and cleared *before* adding the acid.

If these instructions are carefully followed and the collodion be good, the results should be good from the start, and very little trouble need be anticipated.

Unfortunately, the silver bath by constant usage requires strengthening and renovation, and if much work is being done it is better to have two, one resting while the other is working, as in this way there is no

^{*} NOTE.—In another column will be found a department conducted by Mr. Hyslop, answering questions received from experimenters in process engraving, and giving notes and experiences farnished by a variety of authorities, together with brief notes of the more important matters published regarding the work of process engraving.

delay and no stopping to "boil down"—indeed, we have always, when possible, carried out this plan, working the baths on alternate weeks, the resting one being always kept in the sunlight.

The first indication of a bath requiring renovation is the crawling of the developer, that is to say, it is difficult to get the developer to flow evenly over the plate — it runs in streaks, and consequently the development is uneven.

This may be met for a time by adding alcohol to the developer, but this can only be done up to a by which time the alcohol will have evaporated. When cold, test for strength with the argentometer and add silver or reduce with cleared water as the case requires.

As there is no need to spoil things, we would warn against having too high a flame when boiling down a bath. Time and time again have we seen a gas stove on full blaze, the flame striking on the unprotected agate-ware pan, causing the enamel to crack and expose the iron underneath, making it useless. It is quite unnecessary to have anything but the lowest of flames and they not within inches of the [pan, the



Engraved by H. L. C. Stevens, New York.

REST.

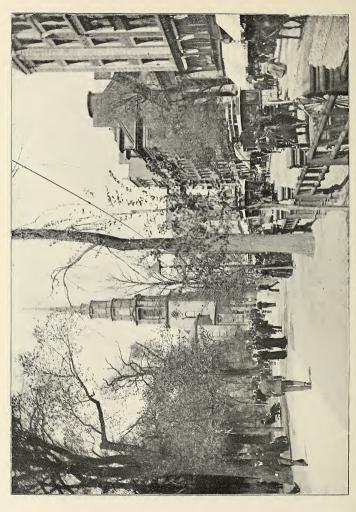
certain point, and it may be taken for granted, when this point is reached, that not only is the bath saturated with alcohol but with iodides as well.

It is therefore not only necessary to get rid of the alcohol but of the iodides of saturation, and for this purpose take a large bottle and into it put one-third as much cleared water as you have silver bath solution.

Pour the bath solution into this water, not vice versa, and immediately you have a precipitation, which, when settled, filter out, and you have got rid of the iodides. It is only necessary now to get rid of the alcohol, so pour the bath solution into your evaporating dish and simmer down till you have about the original quantity,

large heating and evaporating surface being sufficient to reduce the bath within very reasonable limits of time.

As a rule a bath can be renovated in this manner two or three times, but it finally becomes charged with organic matter, which cannot be got rid of in this way, and it should now be fused; the operations are the same as before, but the heat is continued until the fusion takes place, when it is turned off. When cold, it is dissolved in the requisite quantity of water and filtered, then placed in the sunlight for a couple of days and again filtered thoroughly, when it is treated exactly as a new bath.



Chicago Tebrus The Juland Printer per year in ad ary 1835 William 5 Jerms 520. The Juland Printer per year in ad ary 1835 William 520 cents

A. H. MCOUILKIN, EDITOR.

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The IxLAND PRIVER is issued promptly on the first of each month, and will spare no endeavor to furnish withmade news and informating to those interested professionally or incidentally in printing, engraving, electrotyping, shookbinding, and in the paper and sationery sending news from their section of the country pertaining to the above rades, particularly individual theories and experiences of practical value.

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vance; sample copies, twenty cents each.

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if necessary to remit them, one-cent stamps are preterior.

FORKIO SURGENTPIONS—TO countries within the postal union, postage prepaid, two dollars and minety-six cents, or twelve shillings, per annum, in advance. Make foreign money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole Circulation considered, it is the cheapest trade lournal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and type-founders throughout the United States and Canada. Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

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M. P. McCov, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (LIMITED), General Agents, Melbourne, Sydney
and Adelaide, Australia, and Dunedin, New Zealand.
G. HEDELER, Grimmalscher Steinweg 3, Leipsic, Germany. Mn benfelben find and fall Rairfogen und Bultrigge Sniertion betreffen ga ridgien.

THE PUBLIC SERVICE AN EXCUSE FOR PRIVATE

O more flagrant violation of principle exists at the present time than the government's interference with the legitimate trade of the printers of the country. That efforts should have been made, and successfully made, to defeat the purposes of a bill remedying the evil is an emphatic denial of the truth of the claim that the government's interference is solely for the greater dispatch of public business, adding to the efficiency of the postoffice department. and really affecting the printing trade to so trifling a degree that the protests of the printers are too puerile for serious consideration - particularly when the convenience of the public is taken into consideration.

The agitation against the legislation which authorizes the postoffice department to supply to the public -

particularly to great corporations and business houses - at a nominal price, envelopes printed with the name and address and a request for return if not promptly delivered, has been continued with unabated energy for some years, and it was with no small degree of satisfaction that every printer interested, and more particularly the members of the National Editorial Association, the United Typothetæ of America, and the Master Printers' Associations throughout the continent, who have mainly sustained the agitation, learned that the Fifty-second Congress, at its first session, recognized the wrong of government interference and had provided that the practice should cease after September Their chagrin may be imagined, however, when, for some reason at present not generally known, upon the last day of the last session of the same congress, the word "not" was stricken out of the bill, thus nullifying the prohibition to print and sell before the date set for the prohibitory act to go into effect. The printers' and editors' associations have once more taken up the fight for right and principle, and a strong petition against a continuance of the evil and the perversion of the bill, bearing the names of the most representative men in the trade of printing and of a host of others, has been forwarded to the Senate and House of Representatives. While awaiting the reply to the petition, it would be seasonable on the part of the would-be reformers to find out for what reason the little word "not" was slipped out, who advocated its elimination, and at whose suggestion it was advocated.

SPREAD OF THE TRADE-UNION IDEA.

ISTORY bears evidence that every age is confronted with the task of solving problems incident to the particular conditions then existing. Progress is assisted or retarded by the breadth of statesmanship displayed in the treatment of these problems as they arise, and stand as milestones marking the growth and development of the human family. What is known in general terms as the labor movement is just now attracting the attention of statesmen, philosophers, scholars and students of political economy the world over, while all who are not actively engaged in the controversy in one way or another are anxiously awaiting the outcome, not only of the discussions, but of the innumerable legislative measures under consideration as well. That the trade union forms an important factor in this problem will be admitted, and the purpose of this article is to indulge in a few reflections regarding the widespread development of this agency during the past few years.

There is no question that the trade-union idea has received a wonderful impetus during the last dozen or fifteen years. Certainly, the union existed before that period, but it was confined altogether to skilled crafts whose membership contented itself with efforts at regulating wages, hours of labor and apprentices. Now the union embraces everything coming under the

broad term labor, not excepting even the employes of banks who are agitating the advisability of organization. At the same time a decided expansion has been noticeable in the work of the union. Every phase of social economics involving the welfare of the working classes is weighed and considered, while in many instances political issues are considered legitimate subjects for discussion. At the same time the attitude of the public toward labor organizations has undergone something of a revolution. Formerly it was argued that in allving himself with a union a man was surrendering his independence of character and abridging his usefulness as a citizen. Now it is conceded by well-informed people that, if not an absolute necessity under present industrial conditions, at least the trade union has a mission to work out. As a matter of fact it may be stated that in many quarters where formerly the union was merely tolerated, now it is encouraged.

How is this growth in the trade-union movement to be accounted for? Many maintain that it is due altogether to the tendencies of the times and the increased intelligence of the common people, who now appreciate more fully than ever before the great advantages of the lesson taught them by capital in pooling and combining its issues. Unquestionably, there is a world of truth in this; but, while true, it would not account for all the remarkable changes that have taken place, particularly so far as the views of the general public are concerned. This has been brought about more by individual effort than by anything said or done by the working people themselves as a class. Take, for instance, the influence of the example set by a man like John Burns, who in himself is but a type of the best element of what is popularly termed the labor agitator. Here is a man of exceptional force of characterearnest, straightforward and clean-handed - a man of brains, outspoken and blunt; a man of ideas, who sees that all men who labor with hand or brain have interests in common, and who has given the best years of his life and the best fruits of a clear intellect to bring about a better understanding between these forces. The example and teachings of such men cannot fail to have a marked influence on the times in which they live, an influence the more powerful when directed solely to bettering the condition of their fellow-men. They are sure to command attention where men of doubtful purposes would certainly fail.

It would be difficult now to outline the probable power and influence of organized labor in the future. Among the agencies contributing to the difficulty of this task is the gnawing desire of workingmen to accomplish their designs by political effort. We may not be altogether competent to advise working men on questions involving political action. Nevertheless, we will venture to remind them that politics is a business which must be handled with the greatest care and circumspection, or more harm than good will inevitably result. Political methods as practiced in America are devious and trickful, rendering their mastery the study of a lifetime. The ordinary workman has not given politics this study in the past, nor is he likely to do so in the future. As a result he will be compelled to rely upon the guidance of others, and experience teaches us that a man with a knowledge of political methods is more than likely to use that knowledge for his own advancement first, the welfare of the people being a secondary consideration. As has been frequently pointed out, it will hardly do for labor organizations to direct their political aims at the attainment of special privileges for themselves. It will serve their purposes better to seek the widest welfare of the entire working masses, with no privileges or advantages for any class, either of capital or labor. This is a platform upon which the great body of American citizens can stand securely.

As we view the matter, the paramount effort of the trades unionists of America today should be directed to bringing about and establishing upon a firmer basis a clearer identity of interests and purposes between the man who labors with his hands and he who directs affairs for himself or others. This is the gospel of John Burns and his followers, and we believe it to be an essentially sound one in every particular.

THE PRINTING TRADE IN CHICAGO.

HE present condition of the printing trade in Chiago very fairly represents that in nearly all the large and many of the smaller cities of the continent. With the revival of trade in general has come a rush of orders for the printer, but the hard-times prices have apparently been so much impressed upon the minds of customers by cut-rate printers that a profitable business is almost impossible outside of specialties. The pressure of competition has become so great that in the struggle honor and good faith seem to be lost sight of and the ends to be obtained are considered to justify whatever means may be resorted to for their accomplishment. It is not beneath the dignity of a member of one of the most progressive engraving houses to recommend a customer, who has solicited his advice, to have his work printed at the office of such and such a printer, and afterward intimate to the printer that a small percentage on the business given him would be appreciated.

It would apparently, however, require a mind more than usually charitable to condone the smartness which induced a business man, of whom a printer requested figures on some special work, after giving the figures to go directly to the printer's customer and secure the work at a less price than that submitted by the printer. And what shall we say of a printer who makes overtures to the employes of a competitor to discover in what measure he may overreach him in the effort for patronage?

It would be interesting to learn how many of the numerous printing offices of Chicago are really conducted by the owners. Creditors who have made it

easy for incompetents to enter in business for themselves are compelled covertly to carry their protegés along at the expense of the independent printer and to the debasing of the profits of the trade generally. This credit system has been the bane of the printing trade for many years, but it may safely be said that at no time has its illegitimate offspring been so numerous as at the present.

Indeed, all the practices noted above have occasionally been adopted at times in past years by printers and others, but the saving grace of shame presumably kept them largely in the background. Now, however, scruples apparently have been cast aside, and whatever the opportunity presents is at once seized upon.

Out of this chaotic state of affairs, a "small but pious band," the Employing Printers' Association, are endeavoring to evolve something resembling order and business discipline. That discouragement is liberally dealt out to the promoters of the association may be easily imagined. The assessment to meet the necessary expenses of the association are very small-so small, indeed, that the per capita might defray the cost of an ordinary noontime lunch - but more than one member who has availed himself of the products of the research of the various committees of the association has refused to fulfill the necessary financial obligation of paving his dues.

We have sufficient faith in the representative printers of the country that when they have fully aroused to the necessity of a vigorous and sustained effort to correct the abuses which at present exist, and of which the instances here given are merely symptomatic, that an era of self-respecting business methods will have commenced.

TRADE SCHOOLS FOR ADULT PRINTERS.

PROFESSIONAL, evening schools are being opened in Paris for adult arisets. in Paris for adult printers, lithographers and artists in the associated industries. Theoretically these schools seem to have much to commend them to those for whom they are intended, provided the promoters are actuated by disinterested motives, or at least are honest in their enterprise and are in a position to round out and complete the trade education of the pupils. The sentiment among workmen in America is decidedly against encouraging this method of instruction, and, rightly or wrongly, there is little hope of the establishment of such schools here, though the many and rapid changes in the graphic arts indicate that supplementary instruction outside of the workshop would offer assistance which the workman and apprentice could not afford to neglect taking advantage of. As a means of testing the possible success of a movement to establish such schools, the plan of giving lectures on specified technical subjects might be tried with satisfactory results, and the ability to outline and carry out a programme of this character would seem to lie with the typographical unions and the master printers' associations.

Written for THE INLAND PRINTER.

ECONOMY IN FOUNDRY ARRANGEMENT.

RV A. L. BARR.*

T PRESUME that the reader has many times visited foundries where everything seemed to be confusion and where the men were apparently doing their best to accomplish all that could be expected of them, and at the same time been impressed with the almost positive conclusion that they were not working to the best advantage, and were certainly not turning out as much work as their efforts justified.

Knowing, as they should, the judicious arrangement of machinery, and the many minutes and steps saved by ordinary care, it seems very strange to the practical workman to go into an average shop and note what little attention is given to the proper arrangement of machinery and tools used in many of the stereotype and electrotype foundries of the country.

Go into some of these places, and after scanning the arrangement, decide whether or not their machinery was "set down" and power attached where last handled, or if it was placed at the dictation of a foreman, and I think that you will decide that it was placed for the former reason.

I have seen shops so arranged that the same ground had to be covered three or four times before the work was finished, instead of starting in at one end and finishing at the other. While visiting an auxiliary plate house, where they sawed their plates into columns, shaved them and then trimmed them, I made the following note of the arrangement of the machinery. The saw was the farthest from the casting box, the shaver the nearest, and the trimmer was in the center. They had to carry the plate from the casting box to the saw, from there across the room to the shaver, and then return with it to the trimmer to finish it. I asked the cause of such arrangement, and the only excuse given by the foreman was that it "was that way when he took charge of the shop." Being an old acquaintance I inquired how he liked his position, he sighed and said, the pay is all right, but the work was very hard. I never doubted his word. Regarding such an arrangement I do not think that it is possible that any foreman could be accountable for it. In such cases I have no doubt that someone in the office, possibly the employer himself, could enlighten us on the subject. It is strange, but true, that there are many employers over the country who would refuse to spend a few dollars to rectify serious errors in shop arrangement merely on account of the little expense involved, and who will not see far enough ahead to know that their money would be returned tenfold. There is no place where the proper arrangement of machinery is as essential as it is in a daily newspaper office, and yet in these offices are to be found the greatest number of mistakes in lay-out, caused principally, I think, on account of

^{*} Note .- The attention of the reader is directed to the department of electrotyping and stereotyping conducted by Mr. Barr on another page of this issue .- ED.

the arrangement given to the machinist sent with the presses, instead of allowing the stereotyper, the man of all others who should be consulted, to set and distribute the machinery to suit himself.

The writer was very much surprised not long since, when going into one of the largest stereotype rooms in the United States, a place where they employ as many men as any paper in the country, and where both men and foreman are paid as large salaries as are paid anywhere, to find that they had all the tail cutters together, the shaving machines together, the finishing machines together and the metal pots and casting boxes scattered all over the room. The plates had to be carried across the room from some of the casting boxes to the tail cutter and then back to the starting point, or nearly so, to the finishing block, and then half-way back again to the shaving machine. The men at work resembled a lot of flies buzzing over a sugar barrel as they darted backward and forward, nearly running over each other in their confusion, and all complaining about it being such a "tough" job; but apparently not realizing the cause, as many or most of them had been there for years and had seen one machine after another added until they had come to the conclusion that everything was right that was done there. I asked the foreman whose idea it was to place the machinery in this position; his face brightened up and he smiled and said: "Everything in here was placed by me; you see I have all of the machines of a kind together, it makes the place look so much better." I said: "Yes! they do look nice that way," but I did not dare to tell him what I thought of a foreman that would arrange his shop in any such manner.

The proper way to arrange a shop is this: Before placing a machine, draw a plan, either on paper or with chalk on the floor, and then study over carefully the work to be done, starting at the beginning and following it to the end, and see if you have the plan so arranged that it will save every step that is possible and yet not interfere with the successful operation of the machinery. No newspaper or job stereotype or electrotype room should be planned by anyone but the foreman in charge. What does anyone else know about it if the foreman does not? If he is not competent to lay out the room he is not competent to be foreman.

For illustration let us consider the work on newspapers: The machinery, being purchased, is delivered at its destination, but the machinist from the factory where the press was built has not arrived, and the proprietor or manager thinks that no one knows as much about the stereotype machinery and how it should be placed as this great expert that is sent out with the press, and he will not have the stereotyper do anything until he comes. Now, the possibilities are that this machinist has never seen this machinery before. He sees it at its destination. As is the case with most of the web press building shops, the stereotype machinery is not made in the same room, and often not on the same floor that the presses are built, and thus the man that works on the press very seldom, if ever, works on the stereotype machinery; and if he did, what knowledge would that give him in regard to getting out plates for a paper where every minute is precious? Of course he will try to appear to know all about it, as he wishes to have people think he is an expert, even if it is the first press he has had to put up; in fact, this is the time he will be most apt to try to make a big show. Did it ever occur to the reader how few of the builders of stereotype or electrotype machinery could go into a shop and hold a job on their own machinery? They will tell you that they could, but how many of them have ever done it. No wonder so few improvements have been made in this line of machinery.

When workmen have a shop to lay out, let them try my advice and they will accomplish more work with less exertion, less confusion, and in less time than by any other plan. They will be surprised to see how much faster they can do their work. I do not care whether a workman is a foreman of an electrotype or stereotype job foundry, an auxiliary shop or a daily newspaper office, my plan works to the same advantage in all cases. Work will be easier and the employer and workman will enjoy life better with a shop that is properly laid out.

Written for THE INLAND PRINTER.

THE ESTABLISHMENT OF A POSITIVE STANDARD FOR COLORS.

BY JOHN WHITFIELD HARLAND.*

GLANCE at the present condition of the color printing trade will reveal a most unsatisfactory state of things. It is evident that if one attempts any accurate description of a color, owing to the looseness of meaning now attaching to color names, it would not be possible for a reader to grasp any true idea of the writer's meaning. For instance, suppose I endeavor to explain a particular kind of blue, where shall I begin? It is not a Prussian blue, it is not an ultramarine, nor a French blue, nor a Mazarine nor a cobalt; it partakes of the character of several of these, but is unlike them all in many respects. may have a tinge of violet in it. How shall I transmit in language my own clear conception of this or any other color? Further, how shall I convey an idea of the tone of the color and of its luminosity? There is no means of doing so for we have no color nomenclature. To a chemist I can describe in language of the most precise and positive kind exactly the product I am for the moment talking about - and give the symbols - but this is impossible without a nomenclature so far as color is concerned; and it is only when this nomenclature has been formulated that the study of colorwork commences to be a science, for without this there can be no measurement of color sensations, or if it were possible to measure these we

^{*}Author of "The Printing Arts," "Theory and Practice of Line," etc.

have no language in which to explain it, that could be universally understood.

The conflicting theories as to the origin of color sensations, each supported by facts and experiments, many of which have not been satisfactorily accounted for, is to blame partially for this condition of things, which will be much aggravated by the attempts of thousands of workers to produce nature's colors by the trichromatic photo processes, in which a nomenclature will become an absolute, ab initio necessity in recording their experiments.

Another cause of this confusion of ideas results from our deriving both color names and, by matching, our pigment names from the solar prismatic spectrum — to which our faith has been pinned. The prism and the spectroscope are most useful instruments in the analysis of color, but it is entering on very debatable ground to assert that they are perfect, as there is one theory that the prismatic colors are really complex and another that they are simple.

Mr. Joseph W. Lovibond, in his new book, "Measurement of Light and Color Sensations,"* without discussion becomes quite practical. He discards every theory which is not fully demonstrated until it is, and as he shows that the solar spectrum has not been proved to be perfect he adopts the plan of separating the colors of a beam of normal white diffused light by screening off the rays of the other colors. His spectrum, which differs from that of the prism and that of the diffraction grating, which also differ from one another, is composed of six colors, red. orange, yellow, green, blue and violet. Of these, red, vellow and blue are structurally trichromatic and carry with them, each the other two, in a latent state, that is without producing any color sensation at all. Orange, green and violet, on the contrary, are monochromatic. He establishes, by means of screens of graded colored glass, standard colors, which only reflect the pure colored rays of each, and by comparison of colors with these standard glasses and by adding more and more graded glasses, he obtains an absolute quantitative measurement of the colors under examination and a nomenclature is at once created. For instance let us take red. The question arises, Which red - that of the rose, or of the soldier's coat, or the geranium, or of the reds of the human complexions in all their variety? But if we say standard red we define the particular red, which everybody who cares to possess can compare with other and differing pigments. Let us suppose the red we are anxious to convey an accurate description of consists firstly of standard red (of course, without it, it would not have the attribute of redness) with the addition of some percentage of orange and of black. Thus it might be expressed: standard red 10 units, orange .08, black .11, and the far-away reader could mix this exact shade from this description with accurate exactness, certainty of being

*Gill & Sons, Warwick Lane, London, England, seven shillings and sixpence.

correct, and without loss of time—without seeing a sample of it, even.

For many months the writer has been investigating the subject of establishing a universal standard of each color, and consulted with the leading men in this science, and has at last interested Messrs. A. B. Fleming & Co., Limited, ink manufacturers, in the matter. I am greatly indebted to them for their promptness in undertaking to manufacture the standard inks, and to Mr. Lovibond for his advice and the trouble he has taken to bring these standard inks into accord with his own standard glasses.

We have now, therefore, within the reach of all, color standards and the means of measuring color with absolute accuracy as well as a nomenclature giving the power to describe even the most minute shade of color. Messrs. Fleming & Co. (who have a warehouse in Beckman street, New York) will supply any standard color in any consistency, and thus complete the facility of obtaining any exact shade from description only. The pigments which come the nearest to the standard glasses with their measured deviations from them are as follows:

Pure carmine is in exact accord with the glass standard red.

standard red.

Lemon yellow is .3 orange off glass standard yel-

low and is also .002 of light brighter.

Cobalt is .4 off glass standard blue and .002 of light brighter.

Of the normal orange, orpiment is the nearest approach, being .6 red off standard orange.

Emerald green is in exact color accord with the standard glass but 2.5 units brighter.

standard glass but 2.5 units brighter.

French mauve is 1.6 and .6 black out of accord with the glass standard violet.

One caution is, perhaps, hardly necessary, but may be useful, namely, that there must not be the slightest confusion in the mind between colored light and pigments. They are essentially different structurally—the pigment, being opaque, reflects back the colored rays; at the colored rays exist and can be seen. They are obtainable from the normal white ray of light, which consists of six equal colored rays, by masking the other five.

Take an instance: Three photographic color negatives in a triple optical lantern, thrown in register upon a white screen, give as perfect a colored picture as is possible in human affairs. Directly, however, we substitute pigments for rays of color, all the conditions of things are changed. The colored rays mix as they fall on the screen, the pigments have to be laid on separately and their blending effected by superposing them. Even the highest transparency of dye or pigment must of necessity destroy part of the reflective power of the one it covers. Every printer knows that a different violet is produced when red superposes blue than when it is vice versa, and that a blue over a yellow produces a different green to that of the same yellow printed over the same blue. This, in the writer's opinion,

is the rock upon which trichromatic photo process will split and come to grief. It is an inherent difficulty and seems fatal to perfection. By using standard colors for red, vellow and blue, one gets rid of many difficulties; but this, so far as one can see, is insuperable. By using very transparent colors of pure standard inks in which no other color whatever is reflected, one avoids the difficulty of the degradation of colors, by using the blue, for instance, for both violet and green. If the red contains orange and the blue violet, the orange will degrade the product; and in like manner, if the yellow reflects orange also, the produced green will be degraded. Hitherto I have seen many tricolor photo process pictures simply ruined through such mistakes in the choice of the pigments with which they were printed.

This brings me to another point respecting this process; the want of accuracy in recording the color of the camera screens, which cut off the other rays and eliminate only the three required. This, however, by Lovibond's system could very easily be remedied, and the colored rays that are transmitted could then, logically, be brought to color-accord with the pigments with which it was subsequently to be printed.

As Mr. Lewis Wright said in conversation with me the other day, "My advice is to discard theory and be content to work away practically; the old color theories are all gone to pieces of late."

Written for THE INLAND PRINTER.

PROCESS WORK IN THE OLD AND NEW YEARS.
BY W. H. HYSLOP.

ENTERING on the new year, it is well to look back over the past one and see what has been done in the way of progress.

The work of the past year has been of higher average than that of previous years; there is not now that great gulf between the work of certain high-class firms and the work of the rank and file which obtained, say, three years ago.

The use of copper and the enamel methods of printing are greatly responsible for the improvement; this has become so general that it is seldom one comes across a half-tone zinc cut, all of which is very satisfactory, but it has left us without a standard. We have not now the work of some firm so immeasurably superior to that of everyone else that we naturally try to reach that point, but we have reached a dead level; it may be a high level, but a dead level it is. It is not good that this state of affairs should continue, and yet it is very hard to see how with present methods it can be improved. Knowledge is now so general and the power of individuality in the operator so limited that it is only by new methods that another standard can be set.

Progress in England would seem to have been greater than it has been here; but this is because they were so very far behind, and it is only by their use of our methods that they are approaching our standard. In the matter of new firms they have beaten us completely; there seems to have set in a regular craze to start a photo-engraving business; from Land's End to John O'Groat's House, we hear of new firms. This, of course, can only continue so long; prices will soon tell the tale of competition, and then comes the survival of the fittest.

Our friends across the water get credit for being conservative, but when one reads the photographic literature of Great Britain we are forced to the conclusion that they are not so conservative, after all.

Before they have mastered our well-tried methods, they tire of them and want something else, and it leads them into a very wide field, so wide and so dark that a process journal says in a perfectly serious way: "We don't feel much interested in this 'blue process,' because we have an idea that with the New Vera we can 'go one better' on both the 'Enameline' and 'Blue' in an even more revolutionary direction. One hint only we can give on this: The new process will dispense entirely with the salts of chromium, it will save several existing operations, will be simpler, will need fewer appliances, and will be independent of either daylight or electric light."

This is very interesting, and we will hope to have particulars very soon of this wonderful process, which is independent of daylight, or electric light, especially the latter, for we all know how the light bills run up, and lighting companies are so independent that it would be a mercy to be able to say, "take your lights to ——."

In connection with such a process we may next month give a general idea of how such can be worked, leaving to experimenters the getting out of details.

Colorwork has been the subject of much discussion during the past year, and will continue so during the present year; but we fail to see why American firms should send to Germany and France to learn what can be learned a great deal nearer home, and not in the complicated ways which obtain in these countries where labor and handwork are cheap.

It is not necessary, it seems to us, to go abroad to learn anything in process work so far as photo-engraving is concerned; we are ahead at the present time and "going easy."

THE PARISIAN FÊTE OF THE DEAD.

From the last day in October till November 2 following, are the three days devoted to the Fête of the Dead—that is, to visiting the graveyards and the decorations of God's Acres. At least twenty cemeteries in and around Paris are thus annual pigrimage grounds. The French have really a cult for the dead, love to visit their resting-places and recall their memories. Yet the affectionate custom of repeating the anniversary of obituaries — a once-a-year recalling "to sight"—in the newspapers, has never been tried in France. In visiting the cemetries, a correspondent suggests that some enterprising printer bring out maps of these cities of the dead, marking on the alleys the spots where leading celebrities repose. These maps, the suggester thinks, if sold at a couple of cents, would have an enormous sale during the three "Black Days."



EROM ORIGINAL SKETCH BY JOHN SLOAN.

Written for THE INLAND PRINTER

BOOKS, AUTHORS AND KINDRED SUBJECTS.

BY IRVING.

DERIODICAL literature, both foreign and domestic, has been lately given over to the death of Robert Louis Stevenson in his Samoan home on December 3 last. One who has kept informed on the subject could have compiled a very interesting scrapbook on the author's genius, his cheerfulness, his kindness of heart, and his unswerving purpose to enrich and ornament our literature to the fullest extent of his powers. Opinions differ as widely as to the relative merits of his poetry, his essays, and his romances, as they do about the creeds of Christendom. One claims that the novelist had a proper estimation of his own genius, while another claims that the man's modesty was proverbial. He has himself said that he played the "sedulous ape" to Hazlitt and others. But if he wore any other than his own mantle he did so gracefully. One of the most touching testimonials to his kindness of heart appears in a communication to the London Times signed "H." "Seven years ago," runs that communication, "I lay ill in San Francisco, an obscure journalist, quite friendless. Stevenson, who knew me slightly, came to my bedside and said, 'I suppose you are like all of us; you don't keep your money. Now, if a little loan, as between one man-of-letters and another -eh? This to a lad writing rubbish for a vulgar sheet in California."

ONE of his books of verse is dedicated to the "many doctors who have brought me comfort and help," among others "that wise youth, my uncle, Doctor Balfour." Another of his books, the first edition of the "New Arabian Nights" (1882), contains this note: "I must prefix a word of thanks to the gentleman who condescended to borrow the gist of one of my stories, and even to honor it with the addition of his signature. This mark of appreciation emboldened me to make the present collection."

IN his book of verse entitled "Underwoods," he prints some lines to his friend "Dear Andrew, with the brindled hair." Mr. Lang has never printed his answer in any collection of his verse, so far as we recall, and they may be unfamiliar:

Dear Louis of the awful check, Who told you it was right to speak. Where all the world might hear and stare of other fellows 'brindled hair'? 'Shadows, we are,' the sophist knew— Shadows—'and shadows we pursue.' For this my Ghost will chase your shadow From Skertwore to Colorado.'

Mr. W. E. HENLEY has given us a speaking portrait of his friend in the precious volume entitled "A Book of Verses," but we can only make room here for the less charitable portrait by Stevenson himself, in his volume "Underwoods":

> "I am a kind of farthing dip, Unfriendly to the nose and ey A blue-behinded ape, I skip

Upon the trees of Paradise.

"At mankind's feast, I take my place

In solemn, sanctimonions state, And have the air of saying grace While I defile the dinner-plate.

"I am 'the smiler with the knife,'
The battener upon garbage, I—
Dear Heaven, with such a rancid life
Were it not better far to die?

"Yet still, about the human pale,

I love to scamper, love to race, To swing by my irreverent tail All over the most holy place:

"And when at length, some golden day,
The unfailing sportsman, aiming at,
Shall bag, me—all the world shall say:
Thank God, and there's an end of that!"

So MUCH has been and is being written about Napoleon (and by Napoleon, we mean the first of that name), that someone should give us a comprehensive bibliography of the best books on the subject in French and English. It would be singular if Chicago did not contribute its quota of printed matter to the weighty subject, siuce Boston and several of the other small cities have had their fling. As usual, Chicago departs from the set lines, and its quota is not by any one of the innumerable biased or unbiased Secretaries or other attachés of the Emperor. Furthermore, the book before us (issued by the Werner Company at a price within the reach of all) tells the story of Napoleon's life and exploits, from the time he left Corsica until he landed at St. Heleua, in a novel and entertaining way by a series of pictures reproduced in half-tone from the originals or good prints thereof. There are over three hundred of these pictures, each with a descriptive note, and the whole prefaced with a general introduction by John L. Stoddard. The object of the book "is to present in a connected series some of the great events of his career, which shall by word and picture suggest a study of the complex life which lies behind them. They do not form an exhaustive narrative. For such a work not fifty volumes nor a thousand illustrations would suffice." But this series of pictures, with the accompanying notes descriptive thereof, however inadequate Mr. Stoddard may consider them, are yet very justructive and entertaining. We do not, nor do the publishers, offer the book as a high example of art, but it is of a character to appeal with almost equal force to young and old, and no one can turn its pages without interest, however little he may be immediately concerned with the principal figure, or his "meteoric course," as depicted therein. The publishers have wisely and appropriately conceived the idea of producing in exact facsimile a unique literary curiosity, which is offered gratis to each purchaser of the book. This is nothing less than "The Second Funeral of Napoleon," by W. M. Thackeray; or, as he preferred to sign himself in those days, Mr. M. A. Titmarsh. A copy of this excessively rare little pamphlet has sold in Londou for the astonishingly high price of \$200. It is claimed by the publishers of the facsimile that only six copies of the original are known to exist. But however this may be, the merit of the book, written as it was by an eye-witness of the events it chronicles, has, perhaps, no parallel in any language. "Have you read Thackeray's little book - 'The Second Funeral of Napoleon'?" asks Edward FitzGerald of W. H. Thompson, in 1841. "If not, pray do; and buy it, and ask others to buy it; as each copy sold puts 71/2d. in T's pocket, which is very empty just now, I take it. I think this book is the best thing he has done."

We understand that another book on the great emperor is also being prepared for early publication in Chicago. This work, we believe, is to be fully illustrated and devoted almost exclusively to his military career.

A LATE number of the Altheneum (London) contained a communication in answer to an article by Mr. Stott, the publisher, which recently appeared in the Nineteenth Century, entitled "The Decay of Bookselling." The writer of the letter in the Altheneum claims that "in 1890 there were published 4.414 new works, and in 1893 the number was 5,129." He concludes, therefore, that the title of Mr. Stott's article should have been "The Decay of Booksellers."

THE "History of the Art of Bookbinding," edited by W. Salt Brassington (Elliot Stock, London, and Macmillan & Co., New York), is based upon "An Inquiry into the Nature and the Form of the Books of the Ancients," by the late John Hannett, brought down to date: or perhaps we should say carried back to the remotest date, as the modern part of the book and the illustrations by modern or present-day binders are provokingly meager. But the history of the modern branch of the art has been handsomely dealt with by Mr. Herbert P. Horne. To one who is interested in Babylonian and Assyrian remains, ancient manuscripts, the Rosetta Stone, the preparation and use of papyrus, and the earliest records of prehistoric man generally, Mr. Brassington's book will serve as a useful compilation. It is a little bulky, but the text shows greater care in the proofreading than is usually given to the books of Mr. Stock. No doubt there is need of such a book, for reference purposes if for nothing else, and as it is not intended to appeal to the lovers of modern decorative art, we should not expect to find in it more than was the author's purpose to give. To the Books of the Ancients Mr. Brassington devotes fifty pages, to the History of the Art of Bookbinding nearly two hundred pages, and to Modern English Bookbinding about thirty pages. The history of the gold and silver smiths, the enamelers, the carvers in ivory, and the monastic bookbindings show a great deal of careful research; and the chapter on Books in Chains, ornamented edges, and embroidered bindings is very comprehensive, and touched with becoming gravity.

Of living English binders Mr. Brassington has little to say— Mr. Cobden-Sanderson and Mr. Zaehnsdorf being the only names conspicously mentioned. To the former, however, he is generous in his praise, and credits him with an original and distinctive style of decoration.

THE second of the series of illustrated monographs issued by the Bibliographical Society has made its appearance. "Jan van Doesborgh, Printer at Antwerp," it is called, and the anthor-Mr. Robert Proctor-divides his essay into three parts. The first is introductory : the second is devoted to the bibliography, in which the books are chronogically arranged; and the third part is given up to illustrations - wood-cut borders, wood cuts, or minor metal initials and various minor ornaments. These illustrations are not so interesting as those in the first monograph, which was devoted to Ratdolt. And Mr. Proctor tells us that Doesborgh, an unscrupulous borrower, cannot "be called a printer careful in the selection or use of his materials." In "making up" he was not particular in selecting his illustrations, and did not hesitate to employ a cut of Jonah and a whale to illustrate the mention of a ship. Sometimes he would turn his hand to translating, but with little more success artistically. But for such an early printer he was very energetic, and Mr. Proctor's list embraces thirty-two books attributed to him, and it is not unlikely that there were many more. The monographs themselves are very excellent specimens of printing, such as one may reasonably expect from the Chiswick Press.

A NEWSPAPER-MAN'S OPINION.

I value THE INLAND PRINTER very highly, indeed. There is no publication of the trade I read with greater interest.—

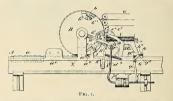
James W. Scott, publisher Chicago Herald.

Written for THE INLAND PRINTER

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

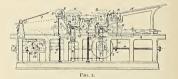
A MONG the numerous patents relating to the art of printing, granted during the past month, no less than three covered apparatus for feeding single sheets to presses. One of these feeding devices is shown in Fig. 1, which illustrates the invention of George R. Clarke, of Montel, Texas, the patent for which has been assigned to the Danbury Printing Press Company, of Danbury, Connecticut. This feeder is used in connection with a press having a reciprocating form bed and



a cylinder rotating intermittently in one direction. The pile of sheets is carried by the reciprocating bed and advances with it up to the cylinder where the front end of the lower sheet of the pile is drawn downward toward the gripping fingers by means of a roller, D. This roller has a row of holes, and the air is exhausted from it at the moment that the paper comes in contact therewith. The view shows the position of the parts when the bed has advanced to the end of its forward stroke.

Another machine for feeding sheets of paper to a press or relative was patented by Nicholas Lux, of Topeka, Kansus, and by him assigned to Harry Bradshaw, of the same place. The sheet is detached from the top of the pile by a revolving arm, and immediately seized at one corner by an oscillating grip fork. The fork turns the sheet over and delivers its then front edge to a pair of rollers which pass it along to the tapes leading into the printing or ruling machine. Between the tapes are friction wheels covered with rubber which serve to work the sheet acainst the side endie to insure accurate recister.

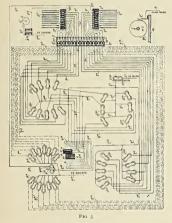
Henry B. Cooley and John M. Noble, of Hartford, Connecticut, and James A. Trevor, of Manchester. England, were the inventors of the third paper-feeding machine patented during the month. In this instance the sheets are fed from the bottom



of the pile, being separated by a suction device in order that they may be grasped by the feeder proper. With this type of apparatus the feeding can be continuous, as it is not necessary to stop the machine to replenish the pile. A special effort is made to construct a machine which will be simple in operation, and which can be easily repaired.

Fig. 2 shows a cylinder printing machine invented by John Brooks, of Plainfield, New Jersey, who assigned the patent therefor to the Potter Printing Press Company. The press is a color press in which the sheet after receiving one impression is transferred, the same side uppermost, to another cylinder to receive another impression in different colored ink on the same side. The main object in view is to increase the capacity of the machine by enabling it to print longer sheets without increasing the diameter of the impression cylinders. The impression surface is greater than the circumference of the cylinder.

A second patent granted to Mr. Brooks and assigned to the same company covers a bed and cylinder printing machine, the invention relating particularly to the means for operating and controlling the motion of the impression cylinder with reference to the bed. The mechanism which reciprocates the bed



also reciprocates in a constant plane a continuous endless cylinder-driving rack to time the impression cylinder constantly for securing accurate register while the sheet is being printed.

Marcus Laue, of Freeport, Illinois, has invented a machine which can be used either as a typewriter, or to make matrices upon a plastic bed, which can afterward be bordered and used in making a stereotype plate.

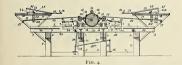
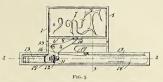


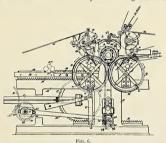
Fig. 3 is a diagram showing the electric connections of a casting and setting machine invented by George A. Goodson, of Minneapolis, Minnesota, and by him assigned to the Goodson Type Casting and Setting Company, of the same place. This machine produces and sets up from molten metal individual type in justified lines. To secure this result it is necessary to use the machine illustrated and also a companion machine called a composing machine, which prepares a perforated controlling strip and a typewritten proof of the composition. This strip contains perforations representing every element of the composition or line of matter as well as controlling the justifier. When the strip is fed to the casting machine electrical contacts made through the perforations control the casting of the proper type and make the lines.

Fig. 4 shows a printing press invented jointly by Richard Clark & Louis M. Crom, of Warsaw, Ohio. It belongs to that class which employs a stationary type bed and a traveling



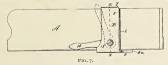
impression cylinder. Paper is fed in sheets from tables at opposite ends of the press and impressions are made at each endwise movement of the cylinder so that one sheet from each table is printed upon one side at each complete reciprocation of the cylinder.

Fig. 5 shows a chromatic printing device patented by Theodore J. Turley, of Nashville, Tennessee. It can be readily attached to an ordinary press, the frame being secured within the main form. When the form passes to the right under the



blank ink rollers the color frame is depressed. Upon the reversal of the bed of the machine, when the form reaches the impression cylinder, the color form is brought to a level with the rest of the type and both are printed from at one impression

After an interval of several months another patent has been taken out by Walter Scott, of Plainfield, New Jersey. It covers the bed and cylinder printing machine illustrated in Fig. 6. With this machine, which has a flat form bed, it: is possible to print sheets of any length and printed upon both



sides, or to print sheets of any length shorter than two complete copies on one side or on both sides, as desired. The printed sheets are delivered either to a fly or a folder.

James A. Keycs, of New York city, patented a composing stick, which is shown in Fig. 7, and assigned the same to N. S. Perkins, of New London, Connecticut. The quoin is claimed to be an improvement upon that of A. M. White, patented five years ago, which employed a compressible slide in connection with means for forcing the same upon opposite edges of the stick. According to the present improvement the slide is made in one piece of solid metal, instead of two. When the cam lever is in the proper position, shown in full lines in the cut, the side pieces are compressed to lock the slide in position. When in the position shown in duted lines, the sides are relaxed and the slide can be easily moved along the stick.

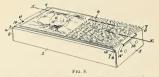


Fig. 8 is a perspective view of a plate and base for printing, invented by Albert G. Wade, of Elkhart, Indiana. The base provides an entire solid and equal foundation for all parts of the plate, to form a perfect and even impression throughout its entire surface. Moreover, the plate can be taken directly off its base without removing the base from the form, if it is desired to substitute a different plate.

A COUNTRY EDITOR AND PRINTER—HOLLIS CORBIN.

BY NED P. KEVES.

WHEN a sketch of a distinguished worker in any brauch of the "Art Preservative of Arts" appears in THE INLAND PRINTER, it is almost invariably one of a metropolitan inhabitant. It is seldom that a publisher in a small contry town has the facilities, coupled with the necessity.



HOLLIS CORBIN

sary skill and taste, to bring distinction as an "art printer," while now and then, as the rural districts rear a star in the editorial field, the said star is seen to twinkle by the city publishers and ere long a handsome salary has lured this promising individual into the depths of a metropolitan "brainery."

Hollis Corbin, the subject of this sketch, while far from being a literary giant, is one of the youngest of Michigan's successful publishers. He is but tweuty-one years of age, and for the past

year and a half has been editor and proprietor of the St. Johns News, and has meanwhile gained considerable distinction as an artistic job printer. The News is a weekly performed proformed pretensions, published at St. Johns, Michigan, and its editor is as nearly one of the town's pioneers as his age will permit, having resided there from birth.

Mr. Corbin possesses a remarkable taste for job composition, and the rapidity with which he picked up the trade, considering somewhat inferior facilities, is exceptional.

While not egotistical, he always takes advantage of an opportunity to push himself forward, in a business way, and is undoubtedly the most judicious advertiser in St. Johns. In school he advanced to the second year in the higher department, making but a commonplace record, and then dropped out to accept a position in a local publishing house. Having a full title previous knowledge of the business, his time was valued at \$5 per week. A little later he received \$5, and, after the lapse of another few months, an opposing publisher secured his services for \$5 per week. Here he worked less than a year and then refused \$1,0 having previously made arrangements to

buy the Ncws. He is quite unwilling to talk about his intentions for the future, but I have an authentic inkling that he will start a model printery, for jobwork exclusively, in some large city in the course of a year or two. It will at least be interesting to watch the future movements of one who has made such rapid and admirable strides in the printing business before reaching his majority.

Written for THE INLAND PRINTER

RECENT TYPE DESIGNS.

BY R. COUPLAND HARDING.

IST as the mail is closing I have a sheet of specimens of electro "ingd-Vignetten" or Hunting Subjects, by Paul Leutemann, of Leipsic, whose fine art vignettes have already been noted in these pages. There are twenty-two subjects, chiefly corners, and as examples of animal drawing they would be difficult to surpass. Especially notable is 5,148, a startled rabbit, all his senses on the alert, and 5,150, a fox "lying low," with an unsusspecting rabbit in

the background. The figures are instinct with life. Two initials in two sizes, H and J, are shown, to correspond. There does not appear to be an alphabet, and they are probably special letters for invitation card. The larger sized J forms

scl otl tai ne

the initial of this paragraph. From the Aktiengesell-schaft (Offenbach) I have another parcel of novelties, containing, however, only one new series of type faces—a script, shown in two sizes, 72-point and 96-point, cast from original punches, but corresponding exactly in scale with the largest two sizes of

Bruce's Penman, and so nearly in design that careful comparison is needed to detect any difference so far as most of the letters are concerned. The lines, however, are heavier; the cap K is not quite the same, and flourished portions of the caps, entirely in hair-line in the American face, are thick-

ened in the German copy. None of the numerous adjuncts to the original Penman are shown; but a variety of large and sweeping

shown; but a variety of large and terminal flourishes are supplied. In another respect also the original model is departed from; as the letter appears to be cast in ordinary fashion, without the interlocking kerns which form a special feature of the Penman. It is a compliment to the original designer of that face, that it has not only been reproduced exactly in Germany, but that after

so many years a continental



foundry has thought it worth while to produce so close a copy. Several sheets are occupied by an almost bewildering variety of brass-rule ornaments, including terminals for standard faces, i-point, 2 point and 4-point; crescents of all manner of faucy faces, and beautifully engraved centers and end-ornaments. Lastly, a double sheet shows thirty new art vignettes, landscape corners, head and side pieces; all admirable both in design and execution; and another sheet illustrates a number of them in actual and appropriate use, combined with borders, rule and display lines of type.

Auother example of German adaptation of an American idea is to be found in the compound letter "Iris," by Schelter & Giesecke, of Leipsic. "Lotos" (caps only), is a sanserif in five sizes, 14-point to 42-point. It has as much of the old-face character as can be introduced into a letter of this style; has duplicate sorts of several letters, some of which extend above or below the line. "Solamum' is the same face opened more than half-way from the top of the letter. Worked together in register, the compound letter is called "Iris," and the general effect closely resembles that of the well-known two-color ancient gothic of the Keystone Foundry—a letter which has become popular in these colonies.

I have to acknowledge the second number of the Printers' Quarterly, from the Inland Foundry. The novelties therein shown (the "Woodward" face and the borders) I noted in my last. I find I was in error in crediting the Keystone Foundry's letter "Drexel" to this house. I must have seen and described this letter when it first came out; but it requires an exceptional memory to retain the large number of new faces now appearing and discriminate between them. I see that in addition to the valuable feature of standard line, the I. T. F. also adopts the point-set system throughout its whole product, the unit being 1/8-point, or 1/10 pica. As I have elsewhere shown in these pages, however minute the unit may be, uniformity of proportion throughout a series is impossible in any scheme of arithmetical progression: but the disadvantages of geometrical progression in either of the type dimensions are so serious that the practical printer must be content to dispense with strict proportion in face - which, by the way, was not always observed under the old system. I have looked carefully through every original face in the Inland Foundry's specimen, and in not one instance do I find any irregularity in the set of the printed lines, such as has been complained of - and in a few cases has really been apparent - where systematic set has been attempted. I am convinced that in any system of point-set (unless an absurdly large unit be adopted) any irregularity is owing to want of due attention to detail either in designing or casting. Those printers who, like myself and my friend Mr. N. J. Werner, have for years past been "crying in the wilderness" for SYSTEM in typefounding, and whose appeals have so long fallen on deaf ears, will soon have little left to wish for - except this, perhaps: that they were twenty or twenty-five years younger. and were just about to furnish their office throughout with new material



NOTES FROM THE BINDERY.

ADHESIVE PASTE FOR BALLOTS AND ENVELOPIS.— Arthur M. Roy, Wellsboro, Pennsylvania, writes: "Please answer through your columns the following: In this state the ballot law requires that the corner of the ballots be "edged with adhesive paste," so that the corner may be doubled over the number. Some printers find the gunming of the ballots a great bugbear. We have used dextrin with fairly satisfactory results. Can you suggest some formula better than dextrin and quick-drying? What do envelope makers use? Answer. — Take of gum arabic one-half pound and mix in two quarts of water, boiling the mixture and stirring until the gum is thoroughly dissolved. Add thereto of wood alcohol one quarter ounce. This latter acts as a dryer. Envelope makers use various modifications of the above formula, with the addition of flavoring essences.

THE SWING PORTRAIT.

In another part of this issue will be found a full-page halftone of the late Prof. David Swing, pastor of the People's church, Chicago, a reproduction direct from the original altogravure. The Binner Engraving Company, of Chicago, have arranged with Mr. J. Gelert, the sculptor of this portrait, to furnish the original altogravures, which have been prepared by them, in three forms: printed on imperial Japanese paper (13 by 16 inches) in sepia. \$1: on extra heavy imperial Japanese paper (13 by 16 inches) \$1.50; mounted on extra heavy beyeled card mount, \$2. The Binner Company will send these portraits in any of the above forms by mail, to any address, upon receipt of remittance. They have also prepared altogravures in the same styles of Abraham Lincoln, by H. H. Zearing, the sculptor. Both of these subjects have been copyrighted. The half-tone reproduction gives a very good idea of the beauty of these altogravures, but the originals must be seen to be fully appreciated.

A "RUSH" JOB OF BOOKWORK.

The French Academy has a long printer's job on hand and that must make the mouths of unemployed typographers water. It commenced its famous "Dictionary" under Richelieu, and during the reign of Louis XIII. The letter "N" column is not yet completed, and when the turn for letter "Z?" Renau calculated that at least two centuries would be required to reach that Omega. Those who print for the Academy may feel their Psalmist's span of life provided for.

OUT-OF-WORK PRINTERS LEAVING THE TRADE.

A Chicago correspondent sends to us the following note: "The prospect of being thrown out of employment by the machines has created the desire among a number of printers, who have saved a hundred dollars or so, to start into the job printing business in this city for themselves. While the principle which suggests this desire is most commendable, still it is a case of jumping from the frying pan into the fire. A little investigation on their part would show a deplorable state of affairs in the field they propose entering. They would find it was already overcrowded. They would discover that to secure a customer work must be taken at a ridiculously low rate, The customer demands this low rate simply because he has been spoiled from paying good prices by cut-rate offices. They would discover that instead of upholding good prices, as had been their custom while wage-workers, that their only hope of gaining a bare livelihood would lie in cutting prices. They would find that with their limited material they would be confined to certain lines of work only, and although some firms may have promised them all their printing, they could handle only the less paying portion of it. The investigation would also show that the firms who have thousands of dollars invested, and who give employment to dozens of printers, are battling not only against the hard times, made harder by this unequal competition, but also from outside competition, for it is an unpleasant fact for our printing firms to know that many offices within a radius of five hundred miles of this city are doing work and dependent upon business solicited here. The versatile printer will not be daunted by this unsatisfactory state of affairs in his profession, but will speedily adapt himself to circumstances and enter into other paths of life as merrily as though he was setting double-leaded agate."

DESERVES A LARGE PATRONAGE - AND HAS IT.

I must say that The Inland Printer deserves a large patronage. There is not a printer, pressman, editor, manager or a person connected with the printing trade but what should have a copy of your elegant and instructive publication. It is superior to any journal in its field in the world, and that is saying a great deal.—George W. Small, Cincinnati, Ohio.



Halftone engraving by LOMGREN BROTHERS & CO., 175 Monroe street,



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 4,000 words will be subject to revision.

THE VIEWS OF A BROAD-MINDED PRINTER.

To the Editor: Buffalo, N. Y., January 10, 1895.

Times have changed. We straight-matter newspaper men who used to find nothing of real live interest in the trade journals except personals and union matters, now find that we have as many technical and mechanical points to keep posted on as our cousins of the job, press and stereo rooms, and you are entitled to praise for the way in which The Inland Printer is covering everything.

I am particularly pleased with the line you are taking on mothers concerning union questions—that there is good on both sides of the house. Plenty of us admit that privately, but many of us will not do so publicly. When employer and employer fluid appreciate that fact it will lead to official recognition of each other by the association and the union; it will lead to official agreements on trade questions for stated periods, and will do away with senseless strikes and lockouts and prevent personal quarrels having much influence on business maters. At least I think so, and it seems to me that The INLAND PRINTER will be the means of reaching that end. If it should be so you will deserve a monument.

REASON.

SOMETHING MORE ABOUT THAT COMMA.

To the Editor: Medina, Ohio, January 7, 1895.

One who has observed carefully for twenty years the frequent method of punctuating certain passages cannot fail to be aware that mere fad and whim are too much in the saddle. With the introduction of typesetting machines, and the production of magazines in the jobroom, anarchy seems to bid fair to come out ahead. A ray of hope, however, springs up in my mind after reading the masterly articles in THE INLAND PRINTER by F. Horace Teall. His conclusions are based on reason and not on mere whim; and how his suggestions can be overlooked, even in his own articles, is more than I can understand. This matter came to my mind lately on receiving a letter from a friend who made a slight protest against one of Mr. Teall's conclusions in regard to the use of the last comma in such a sentence as this: Smith, Brown, Gray, and Jones. If four persons are alluded to, practically all of the scholarship of the world has decided in favor of all the commas, for Gray and Jones are no more connected in thought than Brown and Gray. The presence of the conjunction makes no difference, for it is grammatically present between all the words. If the last comma is omitted, the four persons would be reduced to three, and then the names should be printed Smith, Brown, Gray & Jones. In this case the Gray & Jones constitute one party. This is so plain that no serious attempt at defending the omission of the comma has ever been made, I believe. In reading periodicals printed in the way I have condemned, I am constantly at a loss to get the meaning, and feel as if a rung were broken out of my ladder. I have yet to see the comma omitted in such cases in any British periodical or review; and that alone should satisfy a writer as to the correctness of its use, for British correctors of the press are, as a class, men of scholarly attainments, and not, as is too often the case here, mere compositors or job printers, knowing no more about the critical use of commas than of Hebrew shewas or Greek accents. However, I consider Harper Brothers, of New York, equal to any other house in the world in regard to correct punctuation, even if they do offend me occasionally by cutting the word "everywhere" in two.

In a journal before me I find the words, "Use red, blue and yellow ink." That is, the blue and yellow must be mixed, making green. Then why not say red and green, and be done with it? But here is a case where the comma should not ble used after the word "blue": "The strips were braided together in groups of white and black, yellow and pink, blue and gray." This shows that the omission before the conjunction makes one thing of two nouns.

I have lately seen such terrible consolidations as these: Auyone, noone, someone, everyone, everyman, sometime. Such fads started in ill uste and ignorance, and are now quite common. Even the critical Sunday School Times indulges in such pleasantry, besides omitting the hyphen in "Sundayschool," when for two imperative reasons it should be used. W. P. Roor.

THE SHORTER WORKDAY.

To the Editor: NORFOLK, Va., December 24, 1894. In days past, when printing was in its infancy, when we had crude material to work with, consuming considerable time in spacing or justifying job type, with little or no ornamentation, when we had sufficient time to go and get a drink of water and come back to the press in time to put in the next sheet, we worked ten hours a day, and then ceased from our labors to retire to our home, not so weary as to cause life to be a burden; but now in the busy activities of today with the improved methods at our command, we handle two pieces of work to one then, we tax our minds considerably more, we hear the hum of improved presses, by which, instead of turning out 800 or 1,000 an hour, we feed 1,500 to 2,500 per hour. Even the more robust feels the necessity of a shorter workday, in order to retain health to attend to the duties of life, of home and of family.

A writer has said recently that the printing trade could draw no comparisons with the builders' trade as regards expenses. I answer: Every successful business must be conducted on a paying basis. If in the printing business our expenses are greater than the builders', of course our percentage for doing business must be greater. For instance, if we have to consider the amount of money invested in our business at a certain per cent, depreciation of stock so much, profit and loss, collecting, superintendence, rent, power, heat, . insurance, etc., our aggregate in the whole may be a greater percentage for conducting a business than the builders', therefore we must place our estimates in accordance with these existing exigencies. If a builder carries no stock, and has a dilapidated shop in an alley, or has no shop at all-takes orders at his residence - and does not furnish tools for his workmen, he may have not as great a percentage of expense in estimating as the printers.

Another argument comes to our mind—that the amateur does work at a less figure than we can do it. And the hale proprietor can do work cheaper than we can oit. And the hale proprietor can do work cheaper than we can —they do not need to have a collector, superintendent, power, no high rent, and they work long hours. Let me tell you they would not be in it if the union was run on nine hours and the apprentice rules were enforced, allowing a certain number of apprentices in an office. The amateur and late proprietor themselves may work longer hours in order to do all their bookkeeping (or blotter-keeping), setting type, running presses, etc., but they are only one in an office, and that counterbalances with larger offices in sometimes making longer hours for bookkeeper, superintendent or some other. In my part of the country they cannot do work cheaper than in larger offices for the reason that certain

offices make specialties of one line of business. One office makes a specialty of commercial work - the larger office receives an order for 5,000 bill-heads, 1,000 receipts and other office-saving blanks, and works the bill-heads on paper ruled two, four or six on a sheet with the same quantity for other customers; and probably is turning out 20,000 or 30,000 impressions while the amateur is turning out 5,000, and so on, doubling up with other work, always having orders sufficient to adopt this plan. Can the amateur do business with such competition?

The stumbling block in my estimation is the output at the end of the day, nine-tenths as much as formerly. In several of the trades unions nine hours' pay has been accepted by journeymen. We can hardly expect to receive ten hours' pay for nine hours' work. Yet should we feel compelled to accept the reduction, it would cause a scarcity of labor and have a tendency to increase it again.

Another is, that non-union offices may not see fit to accept niue hours. In estimating on a piece of work, calculating nine hours a day, would, of course, figure higher than the non-union office in figuring on ten a day.

The shorter workday is the cry of trades unions, and I hope we will not be put at the end of the procession.

M. R. WORLEY.

FROM EASTERN NEW YORK.

To the Editor: POUGHKEEPSIE, N. V., January 7, 1895. With the opening of the year we find many things to chronicle, and trust they may be as interesting to the readers of THE INLAND PRINTER as some of the many good things we read in its pages.

Considering the great cry of "hard times" our printers have done exceedingly well and received at least their share of "pot

The Star, which commenced the publication of a Sunday edition about three months since, is receiving for it a hearty support.

Grim death has been among us, and within a short time removed two of our number - John Justus, of the Enterprise, who leaves a widow with several children, and James Baxter, of the Sunday Courier, both bright young men.

Messrs. Platt & Platt, of the Eagle, have just added a Mergenthaler linotype machine as a necessary acquisition to their successful paper. Mr. Joshua Rose is day operator and Mr. John Hoysradt plays on it in the evening.

William and Robert H. Maar have opened a job office at 52 Market street, under the firm name of Maar Brothers, and will do commercial printing generally.

The Evening Star has been appointed the official city paper by the common council, and receives the city printing. The Star have also placed an order for a Thorne typesetter, which they expect to receive about the first of February.

Typographical Union No. 315 held its annual ball on New

Year's eve, which was a success financially. The News-Press celebrate the new year by appearing in a

new dress. A. V. Haight, the successful printer whose office is always crowded with work, and who does work for people all over the world, is at present engaged in issuing a pamphlet whose destination is South Africa. It is Capetown Dutch; the language is not plaiu.

J. Willard Hudson, formerly a compositor on the Republican, Hudson, New York, is now editor and proprietor of the Independent, at Guinda, Yolo county, California

Troy has a new Sunday paper - the News - which should be welcomed in the field of journalism, as it contains many bright and attractive features.

Poughkeepsie is indebted to Mr. James W. Hinkley, proprietor of the News-Press, for having twenty miles of electric railway in successful operation since December 1, equipped with latest and best of everything needful in the line of electrical appliances.

Wilson Bertrand has purchased the Rocket, at Rosendale, Ulster county, and will continue the publication of the same. A. R. W.

FROM TORONTO.

To the Editor: TORONTO, January 14, 1895.

The most destructive fire that ever visited this city, entailing the loss of nearly \$1,000,000 and the life of one fireman and serious injury of five others, broke out in the boiler room of the Globe office at 2:45 A.M. on Sunday, January 6. In a very short time one of the handsomest and the best equipped newspaper offices in the Dominion was in ashes. The composing room was supplied with eight Mergenthaler linotypes, and the pressroom contained two Bullock perfecting presses. Everything was destroyed, including the complete files of the paper for the past fifty-four years, excepting the contents of the vault. which very fortunately contained copies of the mail lists for the daily and weekly editions. In the same building, occupying two flats, was the plant and business office of the Toronto Lithographing Company, one of the largest in the province. every vestige of which was destroyed, the most unfortunate feature being the destruction of about \$8,000 worth of undelivered work, chiefly handsome calendars. The work of the fire fiend continued on down Jordan street, where among others to suffer was the job office of the Brough Printing Company and the Canadian Agency of the Miller & Richards Typefoundry. The losses incurred by those directly connected with the printing business are: the Globe - on building, \$00,000. plant, \$60,000, insurance \$110,000; Toronto Lithographing Company's plant - \$40,000, insurance \$25,000; Brough Printing Company - \$30,000, insurance \$18,000; Miller & Richards -\$1,000, fully covered.

The Globe people immediately got to work, and at 4 o'clock. or about an hour after the commencement of the fire, had an office open for the transaction of business, and at 2 o'clock in the afternoon had a staff of compositors at work in the Empire building preparing for its Monday issue, which was a ten-page paper containing an illustrated account of its former home. It is a fortunate circumstance that the fire occurred on Sunday morning, as in the event of the compositors and editorial staff being at work escape would have been well-nigh impossible. I believe it is the intention of the board of directors to at once start to build on the old site, and in the meantime the paper will locate in temporary premises, be hand-set and have the presswork done in the Empire, thus necessitating only one fitting-up in the new building. The other sufferers have also shown commendable enterprise in securing temporary premises, both the lithographing company and the Brough Company having men at work on Monday morning.

Trouble never comes singly, for on Thursday, the 10th, at at 7 P.M., fire broke out in the building next to the ruins of Sunday's fire, on Melinda street, and destroyed the printing office and bindery of W. S. Johnston & Co., and, working south to Wellington street, badly damaged the well-known establishment of Hunter, Rose & Co., and the paper warehouses of Buntin, Reid & Co., and Hart & Riddell. The loss by this fire will aggregate three-quarters of a million.

In connection with the Sunday fire, the World (which for some time past has been issuing what is called the Sunday World but which is delivered and sold at 10 o'clock on Saturday night), on the breaking out of the fire called their men back, set up an account, and printed and sold copies on Sunday. Mr. Maclean and about a score of newsboys are now in the police court charged with contravention of the law known as the Lord's Day Act. The case will be made a test case, for the purpose of finding out whether newspapers can issue or other secular work be performed on the sabbath.

At the last meeting of Toronto Typographical Union a resolution was unanimously passed congratulating Hon. (now Sir) Mackenzie Bowell on being called upon by His Excellency the Governor-General to fill the high and responsible office of Premier of the Dominion of Canada. Sir Mackenzie Bowell is a printer, having worked at the case in his younger days, and was the founder, and for a long time proprietor, of the Belleville Intelligencer, and is today proud to know and let his friends know that he is a printer. Although a tory of the tories in politics he has always a warm spot in his big heart for a poor printer, no matter what his politics may be. I believe it is the sincere wish of the entire fraternity of this Dominion that Sir Mackenzie Bowell may long live to enjoy his new honors. WELLINGTON.

A REPLY TO MR. JESSE JOHNSON. CHICAGO, Ill., January 21, 1895.

Any person who read Mr. Jesse Johnson's article in the January number of your valuable magazine, and who is at all familiar with the differences existing between the International Typographical Union and the International Printing Pressmen's Union, must certainly have come to the conclusion that Mr. Johnson is in a trance. Some of his statements are selfcontradictory, others are far from being borne out by facts, while the rest, especially those in reference to the K. of L. and the A. F. of L., show an utter lack of knowledge of the formation of those bodies. In order that your readers may learn the facts, I ask you to publish this, together with Mr. Prescott's reply to my communication, asking for the information, and give it the same prominence as the article which this correction called out. Yours respectfully, P. I. MAAS.

Organizer I. T. U

OFFICE OF PRESIDENT, INDIANAPOLIS, Ind., January 19, 1895.

P. J. Maas, 671 Washburne Avenue, Chicago, Illinois: My DEAR SIR,- I am somewhat surprised that one who keeps himself abreast of trade-union and craft literature as you do, should ask a question as to the correctness of the statements and deductions contained iu Mr. Johnson's recent communication in The Inland Printer. He bases his conclusions on totally erroneous premises. In the first place the I. T. U. did not wage war on the I. P. P. U. That organization had its origin in the defection of men from our union who had taken an obligation to uphold its laws and regulations. There had been no change of policy by the I. T. U. since those men took their obligation, up to the time of their ecession; consequently they were the aggressors. There is no similarity between the bricklayers' relations to other building trades and our rela tions with pressmen, etc., as has been shown on several previous occasions. In writing President McTammany, of the Akron Central Labor Union, on this point last summer, after stating that there was no analogy between organizations in the building trades and printing trades, I said: "As a general rule, the bricklayer works for a contractor engaged exclusively at that business, and the carpeuter and plasterer likewise. In the printing business, the very opposite is true. As a general proposition, the compositor, pressman and stereotyper work for the same employer, and it is essential that they act in unison. The tendency in the building trades is toward closer affiliation between the various branches, which is proper, but the Central Labor Union (in supporting the I. P. P. U) stands for, and advances the cause of disunion in the printing crafts. I quote from your letter: 'Why you should assume authority over these various trades without their consent, and against their will, is more than I can understand.' I defy you or anyone else to name a single trade to which we issue charters, that the craftsmen thereof did not initiate the proposition. The building trades organized separately. Not so with the printers. The Typographical Union was organized forty years ago, at which time nearly every compositor was a pressman, and vice versa. For a matter of twenty years, all were in one local organization (hence the comprehensive name of Typographical Union), when, on petition of the pressmeu, charters were issued to pressmen's unions. Thus, you see the International Typographical Union was composed of pressmen in common with other printing trades, all pledged to maintain the integrity of that body, and abide by the decision of the majority of its members. There was no coercion; a proposition to allow any one of these trades to secede has never been proposed, not to mention being rejected. Even when the secession movement originated, in 1880, less than a third of the pressmen of our organization went into it. Does this look like keeping those people in the organization against their will? On what theory can trade-unionism proceed if not on that of majority rule?" Thus you see that, while the establishment of a pressmen's orgauization involved a violation of obligation, in establishing carpenters' unions there was no breach of faith with the bricklayers or any other building

A more absurd statement was never penned than that the A. F. of L. was established by secession from the K. of L. The Federation is and always was composed of delegates from national and international trade unions, and was founded by representatives of the printers', cigarmakers and molders' unions, etc.-organizations that had made history years before Uriah Stevens conceived the idea of the Knights. The Federation is a representative body, and not composed of individuals, as is the K, of L. The assertion that these organizations seceded from the K. of L. is palpably preposterous when we come to think that the Federation, under the name of "National Labor Union" (based on the same principles), had its origin in 1866, while the K. of L. did not see the light of day, even as a secret order, until 1869

The A. F. of L., from its inception until today, has always stood for the inviolability of union obligations, and like its great prototype, the British Trades-Union Congress, has ever been opposed to secession and dual organizations. It is far wide of the mark to say, as Mr. Johnson does, that the International Printing Pressmen Union cannot be admitted owing to adoption of a resolution instigated by "those who are interested in crushing his organization, which was not formed until 1889. At the fourth annual session of the Federation held under its present name at Chicago on October 7-10, 1884 - mark you, five years before the I. P. P. U. was organized -the following was adopted as Section 3, Article IV, Constitution: organization which has seceded from any state, national or international organization, shall be allowed a representation or recognition from this Federation." Here, you see, is enuuciated the very doctrine that is the very basis of trade-unionism, and all forms of government for that matter -the will of the majority must prevail. To oppose it is treason. The

Federation must adhere to it or go to pieces

To discuss secession and vote upon it, is quite proper. But it is neither right nor union-like for men to throw their obligation to the winds and secede before presenting their grievances to the body that could remedy them, especially when a majority of that branch of the craft were opposed to the schism. That is what the founders of Mr. Johnson's organization did. I could go on indefinitely refuting charges of domination on the part of the compositors, but I am weary of directing attention to self-contradictory statements, and replying to oft-exploded couclusions, which form the mental pabulum of our I. P. P. U. frieuds. But these things aside, I am willing to forgive and settle this dispute, but up to date we have been unfortunate, and I live in hopes of something better at Philadelphia. As to the personal attacks to which you refer, life is too short to permit of reply. I am paid for attending to the business of this office and not for protecting myself against assaults that are inevitable to one in my position. Those who know me know I would not be guilty of the offenses charged against me, and those who do not can discover the truth if they desire to investigate. If they do not, I am indifferent as to their opinion,

Yours fraternally W B PRESCOTT

FROM FRANCE.

Paris, France, January 15, 1895. To the Editor:

The French printing trade has seen worse years than that just expired, while the present opens with the evidence of improvement. Not more than six per cent of printers are out of work, and the latter tends to increase, not to diminish. Considering the general depression of trade, the typographical situation has reason to be thankful. The disturbing or the discontent-producing factors are the augmenting number of women and apprentices employed in printing establishments; the competition of foreigners, Germans especially, and of the too great facility in the way of credit, given by the furnishers of plant, type, ink and perhaps of paper, to persons without capital, to set up and run a printing office, which too often compels recourse to under-cutting prices, and so injures legitimate trade all around. It would be an error to conclude that the printers, as a body, are satisfied with the existing state of things. The reflecting members, happily the majority, know full well that the causes are not due to the masters, but to an assembly of untoward circumstances where they, too, have to bear their share of the sufferings. There is a minority of "unrests," who preach up a general strike as the sole panacea for the absence of halcyon days and the most rapid means of winning back bonanzas. It has required, for the second time, all the energy, common sense, eloquence and ripe experience of M. Keufer, the secretary of the Federation of French Printers, to succeed in rejecting that lamentable and revolutionary proposition. Unhappily the crusade is not extinguished. No strike, be it general or partial, can succeed in the face of hostile public opinion. Now the latter perceives no special grievances in the printing trade that are not peculiar to other employers and employed. If disagreements exist, these can be arranged, by handling them in a spirit of toleration; acting on the give and take principle; and accompanying both with a little patience. The printers have no strike fund, no military chest, no pluits tower, full of hard money, even did they take to the warpath; and to court suffering, want, and their associated miseries under such prospects, would be a recklessness akin to madness. The last printers' strike in Paris has left behind many wounds still unclosed. In trade campaigns, war cannot be made to support war.

The avowed increase in the number of female printers compels the conclusion that the measures for checking the rising tide failt od so so. Respecting the flooding of printing offices with apprentices, that ought to be a matter for regulation between men and masters. It is here where the discondant element of the professional school comes in. The latter can do excellent work, by educating the taste and opening up the intelligence of candidates for apprenticeships; but the actual printing office should be the ground where the pre-schooled apprentice should be turned into the practical printer. So well is this idea recognized that the professional schools of Paris and Lyons accord facilities to apprentices, in their last year of service, to gratuitously attend the evening classes, where lessons are given in the finishing stages of light-grade printing.

Akin to this subject is the position of the wood engravers. So injured has their trade been of late by modern chemical and mechanical processes, as well as by the influx of foreigners, that they have just formed themselves into a syndicate, comprising five hundred members. If the beautiful art of wood engraving has deteriorated, the engravers allege that it is due to the ranks of the profession being overcrowded by pupils, crudely instructed at the professional schools, "and to workshop tramps," plus foreigners. The syndicate has notified publishers, etc., of the claims of home talent, who reply that they must accept cheap illustrations, no matter how produced. The syndicate has bound itself to employ no more foreigners in their workshops, save those engaged up to the year 1892, and also to take no apprentices for the next five years. Snap-shooters and photographers will now be put to the test. One factor in the quarrel seems to be forgotten: the bad taste of the public, which demands that reproductions be first of all - cheap.

The only typographical "echo" of coming marvels for the 1900 exhibition that I have heard so far is, that a printing office will be installed, where visitors can write a souvenir on a sheet of paper, and by paying a small fee, will have it set up, and struck off, in any known language they may select.

L'Eclair is a comparatively modern newspaper venture, and which has worked its way up to be a success. A few years ago it was started, under the name of the Peuple, by M. François Coppée, the poet and academician. He retains, I believe, his interest still in the lively little sheet. It is conducted with remarkable enterprise, favors illustrations of actualities, is up-to-date in news, eschews the sensational, and sells at the modest price of one cent. It has just opened in the rue Montmartre, near the boulevard of that name, and in the very business and brain centers of Paris, its new bureaus, which are la dernière création of industrial art applied to newspaper offices. The office is a very coquettish structure, and is fitted up in the present dominant Louis XIII style. The ornamental tilework is very happy, and in the best style of art. The Hall, or Salle des Dèpêches, is at once a museum of curiosities and a showroom for inventors, traders, and manufacturers, who can display specimens of their specialties in pretty vitrines. There are also panels, where not only the latest telegrams are displayed, but photos of living and departed celebrities; of the original drawings of actualities, the veritable documents that supplied the paper with important news, etc. On the external dome is the name of the paper, and above it, on a medallion arrangement, is a zigzag, lit up at night to represent and symbolize a flash of forked "Lightning" - the latter the English of the paper's name. Every journal up-to-date aims to have a Salle des Dépêches, more or less artistic, but always commercial, as the space for exhibiting advertisers' wares lets dear. But it pays. No tourist to Paris ought to omit visiting half a dozen of these newspaper office ante-chambers, ever filled — and entrance libre — with all sorts and conditions of men. Beyond doubt, the offices are capital places where novelties can profitably make their first bow.

France claims to have been the first country to bring out an illustrated journal, and attributes that honor to an Alsatian -Hoffmann, residing at Benfeld, near Strasburg. This was in March, 1783; he engraved a sketch, bearing upon an ordinary subject, or a current event, and in five hours was able to work off six copies from the plate, by ink and a process only known to himself. In 1783 he came to Paris with his son : he was then able to strike off four to five thousand copies from a plate, as fine as the first four hundred. The government accorded him, in the same year, the privilege of "Polytype Printer" to the king. Hoffmann received a sketch in the morning, engraved it, and was able to print two hundred copies of it, the same evening, for his subscribers. That treads a little on the kibes of illustrated printing of 1895. Then he established correspondents in various countries, to send him sketches of noteworthy occurrences, which he duly engraved; a new dress, an original jewel, an invention in agricultural implements or in physical instruments, also were pictured for his journal. Next he added short descriptions - in letterpress of the pictures. The London printers, from motives of jealousy, caused the death of William Ged, and compelled him to return to his Highland home. The same motives guided the master printers of Paris. They obtained the suppression of Hoffmann's privilege, by a royal decree, in September, 1787. Polytype had ceased to appear for two months, pending the constitution of a society with large capital; the decree set forth, that that ceasing, forfeited the privilege; besides, "there were too many newspapers in circulation, and so were only injuring one another." The Polytype was forever dead.

France claims the bringing out of the first daily illustrated newspaper. She now claims the honor-and apparently rightly so - of launching the first daily journal with colored illustrations. The Quotidien Illustré, since a fortnight, appears each morning with three or four chromos of actualities, in addition to several black and white sketches. It is no small typographical triumph. The enterprise is directed by gentlemen well accustomed to illustrated journalism. The letterpress is set up as ordinary, then the blocks are made to work in. All the illustrations are new, never older than the time necessary to engrave and stereotype the sketch. It is a "deputy" who has charge of the illustrations; he has a veritable genius for the duty, for, before his election, M. Castelin was a well-known journalist. He educated himself for his work; became photographer, photo-engraver, mechanic, founder, machine man, etc., in order to be able to discuss with each employe the task confided to him. One of the greatest difficulties was the choice of the paper; that selected is excellent, and well hot-pressed. Next, M. Castelin has all the photoing, engraving, stereotyping done in special salles over the office of the paper. He is thus able to turn out a block in the space of three or four hours from the moment of receiving the sketch, and hopes soon to effect the same in two hours-but much depends on individual dexterity. The colors employed are red, blue and yellow; the Quotidien consists of eight pages, in quarto, and sells for two cents. A special rotatory machine throws off between 4,000 and 5,000 copies an hour, and is able to go to press at two o'clock in the morning, like any other daily paper, containing all current news, fully illustrated, either in colors or black and white, of the previous seven hours. The venture is very hopeful; the colored pictures lack softness, and the ordinary blacks want finish. But these drawbacks are quite surmountable, and when new machinery is in position, and the mechanical work concentrated, they will disappear. The running feuilleton stories are illustrated, and so are, also, some advertisements. EDWARD CONNER.



Half-tone engraving by GEORGE H. BENEDICT & Co., 175 Clark street, Chicago.

WHERE IRON IS KING. FROM OIL PAINTING BY G. A. COFFIN.

"MACHINE" POETRY.

HE rapid changes being brought about by the introduction of the typesetting machines is protested against in a number of ways by the recalcitrant printers, pessimistic verses being one of the favorite forms. Among others, we have received from Trenton, New Jersey,

A PRINTER'S LAMENT.

" Pick and click goes the type in the stick " Will soon be a song of the past.

For the "setting" machine of brass and steel Has come to stay at last.

There was a time - not so long ago That our mem'ry to reach it strains.

When we thought, "They may make the d—— machines,
But they can't endow 'em with brains."

But, oh, how time has changed our minds And caused our spirits to fall; For many a printer who runs a machine, Has no need of braius at all.

Oh, why don't someone invent a man Of sheet-iron to take our place; A telephonic-phonographic kinetoscope mau, And do away with the race.

For the poor old "print" there'll soon be no place But the Childs and Drexel asylum, And even there he can't sleep in the beds Because they're afraid he'll "spile" 'em,

Perhaps St. Peter will find a place For the "wrong font" typo to dwell, But if he can't "get cases" in Paradise, He'll have to take boxes in ---

A. K. H.

number of newspaper print-

ers have the necessary talent

latent, and ere it is too late

they should at once exert

themselves and make an

effort to develop their taste

in the only field of the typo-

graphic art left open to

them. While it is doubtless

true that job compositors are

far in excess of the possible

situations every fair-minded

person must admit that the

present condition of the

printing trade requires of

fellow-workmen a greater

degree of unselfishness than

ever before. Indeed, I have

yet to meet the self-respect-

ing man willing to retain a

Written for THE INLAND PRINTER.

DESIGN IN TYPE COMPOSITION.

DV DEN E COPDAY

RINTING at the present time is rapidly advancing. Straight-matter composition is almost a thing of the past, the machines filling the places of even the most competent men, leaving jobwork only to the hand compositor. While it is true that every printer is not possessed of the ingenuity which a job printer should have, nevertheless a great

Are You Prepared for the Winter.

IF NOT, WHY NOT.

REMEMBER That the cold weather is rapidly approaching,

and in order to keep warm you must wear good garments. I have them in all grades and prices, and can suit the most fastidious tastes. Give me a call: it costs nothing to look over my stock

KOHN'S

IS THE PLACE TO BUY YOUR CLOAKS.

KOHN'S CLEVELAND. OHIO.

situation by a selfish withholding of information from a fellow compositor, and I have

yet to learn of helpful suggestions being requited by an effort to supplant the friendly adviser.

It is not necessary, as a great many seem to think, in order to be a first-class job compositor that one must be a manipulator of brass rule. Rulework has seen its best days, though indeed when executed by an accurate workman the work looks well enough. It requires too much time, however. A man working at the case cannot satisfy a customer in price with a rulework design and do justice to his employers. If the cost of rulework is carefully figured out - the rule, time and labor it requires - it will be found that nine out of ten of the jobs that are twisted in rule, could be made much cheaper by merely

drawing them and having them zinc etched. I will candidly say, though, that a man who does this class of work is a valuable man to any concern, provided he is a good printer otherwise. There are many little things that can be made of rule. which can be used on an unlimited number of differ-

ent jobs. The main thing in jobwork is to keep everything down - small, neat, compact. This is a feature that but few printers seem to bear in mind, vet it is beyond a doubt the most successful way of doing jobwork. How often, for instance, in a busARE YOU PREPARED FOR THE WINTER?

If Not. Why Not?

REMEMBER That the cold weath is rapidly approach? and in order to keep marm you must see good garments. Those them in all see and prices, and can sait the most factalise

KOHN'S

S THE PLACE TO BUY YOUR

-Cloaks.

KOHN'S,

390 Woodland Ave. CLEVELAND OHIO.

iness card one may see the matter set so as to occupy all the space available, barely leaving a pica margin, whereas if the matter was set small it would look a hundred per cent better. This is true of all work, big or little, and if every printer would bear this in mind, his work will be done with much more efficiency. In the display of advertisements, the mistake is frequently made of setting the top very large, so that the most important lines are crowded. It should be borne in mind that the article advertised must always stand out, whether its name or title appears at the top or bottom. Newspaper advertising, however, is generally arranged so as to

SMOKERS, ATTENTION! If you are an babit mal suroker you certainly should smoke good cigars. There are many good cigars, but there is only one that is best. The finest five cent cieur in the

U.S.

is manufactured by Baer Bros. The name is so well known that we need not mention it here, but for the benefit of those who are not familiar with it, we repeat it; and make sure you don't forget it. The famous U. S. five cent Cigar.

> MANUFACTURED AT CLEVELAND, OHIO.

No. 3.

and work of that nature, I cannot sufficiently emphasize the importance of the one great feature about job composition: Produce the best effect with the least labor. To illustrate a little more clearly the points I desire to make, the accompanying reproductions of everyday specimens are intro-

have the prominent lines on

top. Advertisement compo-

sition is one of the most im-

portant branches of the

trade, and is an infinite

study. Personally I have

found it helpful to use a

series of type throughout a

job, especially in title-pages

In example No. 1, carelessness or incompetence is evident. It is not at first apparent what article is for sale. The whole

advertisement has to be read before one knows what it is about. An inexcusable arrangement is the placing the name of the advertiser twice in close connection, and in both cases in the center of the line. Example No. 2 is an attempt to better the arrangement; anyone can see in a moment that

Smokers, Attention!

BAER BROS

The Famous U.S. 5 cent Cigar

CLEVELAND, OHIO No. 4.

the firm is advertising "Cloaks"; they can also see the firm name, and last, but not least, they will perceive that the name repeated does not conflict. This example did not take fifteen minutes more to set than the first. There is nothing complicated about it, and vet the appearance is much superior.

Example No. 3, "Smokers, Attention," is a little out of the ordinary, and shows bad judgment on the part of the compositor. The main line, the head, is run in with the solid matter : the "United States" is brought out boldly, so that one might think the advertisers were selling Uncle Sam's postage stamps or government stores. Still a slight typographical error would

P T MOPPOW

W E MORROW

MORROW & MORROW.

Attorneys & Counselors at Law,

ROOM 10, 91 PUBLIC SQUARE,

Telephone 29.

Cleveland, O.

make the ad. appear all right by making the words just before U. S. read "is the" instead of "in the"-a queer coincidence, but nevertheless it would be proper, for the name of the cigar the firm is advertising is called the U.S., so if it read "The Best 5 cent cigar is the U. S.," it would be appropriate to have the letters as large as shown; but that would not be following copy or the way the advertiser might want it. The firm name, however, would never be noticed quickly; it would also have been well to have brought out the price of the cigar, as there are many cigars, also many prices. Example No. 4 shows a contrast. The head can be seen at a glance, and the firm name is brought out in its proper place.

Regarding commercial work, space forbids me using anything larger than a small card, but this will serve as an example. As already incidentally mentioned, in this fifth example

R. T. MORROW.

TELEPHONE 29.

W. E. MORROW.

MORROW & MORROW,

Attorneus and Counselors at Law,

ROOM 10, 91 PUBLIC SQUARE,

CLEVELAND, O.

the first thing that is noticeable is a crowded appearance, the idea of leaving no more than a nonpariel for margin spoiling its effect; the type being also too large from the first line to the last. It would not be so objectionable if it was the business card for a blacksmith shop or a business of a similar character - but the business that it represents does not require such strong display. Example No. 6 effectually refines the work and makes it appropriate to the line of business, due largely to studying the valuable effect of white paper, a study that should be applied to all manner of type composition.

"AND do they have much rejected manuscript in the office?" asked the timid contributor of the office boy, who was sweeping out. "You betcher life they do," replied the latter. "Why, they keep two men who don't do nothin' but write rejected manuscript."- Judge.

A PROGRESSIVE JOB PRINTER - BEN E. CORDAY.

ORE and more as the century advances the quality of originality is demanded in the artistic placing of type, rule and border, as the taste of the general public is becoming more critical, by the educating influence of the

product of men advanced in the more refined grades of job printing. A by no means unimportant

factor among the young men who are influencing toward a better taste in typography is the subject of the present sketch, Mr. Ben F. Corday, assistant foreman of the Clark-Britton Printing Company, of 45 Sheriff street, Cleveland, Ohio, a practically new firm, which has already made a reputation for energy and enterprise. Mr. Corday has the important advantage of



experience in all the branches of typography, and is perhaps as good a pressman as he is a compositor, though he is comparatively a very young man - born in Chicago, in August, 1871. In conformity with a plan recently formulated by THE INLAND PRINTER, in the preceding columns Mr. Corday furnishes our readers with some of his opinions on job printing, illustrated by practical examples, which will be followed by similar articles in the not distant future by other authorities.

In his relations with his fellows Mr. Cordav is deservedly esteemed, and in the local typographical union organization he holds the important position of vice-president, in addition to being a member of the executive committee and of the committee of inquiry and care for the sick.

CHICAGO PRINTING TRADE AND BOOKS AND AUTHORS IN 1804.

OLLOWING the custom made popular by recent usage, the Chicago Record on New Year's day published reviews of the progress and development of each trade and profession during the year 1894. Each occupation was reviewed and predictions made regarding it, on special request, by men in positions enabling them to speak authoritatively. Respecting the printing trade, Mr. Henry O. Shepard, president of The Henry O. Shepard Company and of The Inland Printer Company, furnished the following interesting data:

The printing trade is a fair indicator of trade at large, and its briskness and dullness during the past year have, with slight exceptions, followed closely upon the condition of business generally. Early in the year business had an upward tendency, but through the spring, summer and early fall the printing and associated industries have been much depressed, The conservatism which goes hand in hand with a period of business distrust and stagnation caused a cutting down of prices for work much below a paying basis, so that many offices which have been comparatively busy complain that the prices at which they have been compelled to accept work has been lower than they have done similar work for at any previous time.

Chicago printers have to meet the active competition of the printers of the towns and cities within a radius of about 500 miles, particularly in the cheaper grades of catalogue and bookwork and in staple and business stationery. The financial stringency during the past year has made the competition keener, as customers have canvassed more generally for low prices and have been willing to accept work of a lower grade than usual in order to economize. The demoralization in prices was so forcibly impressed upon employing printers that during the year an association of the master printers was formed to suggest and discuss remedies for existing abuses. A number of committees were appointed, and their reports have been most valuable and interesting and some good has been accomplished. A large amount of apathy and lack of confidence on the part of the membership, however, nullifies to some extent the efforts made toward a combination for business reform.

THE ADVANCE IN BOOKWORK.

In bookwork of the cheaper grades the output has averaged about the same as last year. It is not improbable that if measures are adopted limiting the second-class mailing privileges the output of cheap books of fiction will be curtailed. A greater tendency has shown itself to have the finer grades of bookwork printed in Chicago preferably to sending them east. One of the most notable of the works projected is the "History of the Bible," edited by Dr. Lorimer, of the Temple, Boston, Massachusetts,

Messes, Stone & Kimball, a firm of young publishers who have carried as a reputation by Issuing a number of tastefulty made books during the year, moved their basiness offices to Chicago from the East, and this change, taken in connection with other influences of greater or less moment, has a been connected in the belief that there is hope in the not distant future for "Chicago books."

Old old-style type, roughly finished, impressed in hand made paper or an imitation of it, has gradually crept into demand, and this taste, condemned of many printers, has spread to commercial work and is in growing demand.

Process engraving has continued to improve and the output of Chicago equals in quality the work produced anywhere. The so called "three-color process" of engraving has been exploited and from present developments shows that it is adaptable to only a limited class of work and should be used with discrimination from that fact.

TYPESUTTING BY MACHINERY

The improvements made in type-ton-posing machines indicate that had composition will be done only to a limited extent in the not discuss that had composition will be done of the future. The newspaper offices have generally adopted the machines and many printers have been thrown out of employment. The need an automatic justifying device for type-setting machines has barred machiness from job and book offices to some extent, but lately a automatic justifying device has been patented, which is anticipated to meet all demands. In orniting machinery to radical improvements of moment have been made.

In trade union matters there has been some annoyance caused employers by the demands of the pressure affiliated with the compositors, but there have been no disturbances to the extent of strikes or lockouts, with there have been no disturbances to the extent of strikes or lockouts, with sight exception. A very thorough readjusting and reorganizing has apparently been needed, and from present appearances an evolution more or less rapid is now going on in the ranks of the printers' organizations. The prospects for the printing trade at the present time are on the whole enconoraring.

It is notable that Mr. Herbert Stuart Stone, senior member of the firm of Stone & Kimball, holds views regarding the future of Chicago as a book-making center similar to those expressed by Mr. Shepard On the books and authors of Chicago, Mr. Stone writes:

The past year is therefore made distinctive by the publication in Chicago of Hearlik Ibean's new play, "Little Kyolf," the first great work by a really great anthor ever brought to there, and situatianeous publication in London and Chicago, Christiana and Copenhagen, cannot but be flattering. Herefolore Ibean's plays have all been published in the East. We Vork publishers have fought in the competition for them, and that Chicago should ever step in was undercampt of.

Another volume — a book of poems by Mr. Edmund Gosse — belonged, by all precedent, in New York, and yet, through the author's special desire, it came to Chicago. This is the beginning.

The list of noteworthy Chicago publications includes besides these the antiolography of c. P. A. Heady, a volume of sepacial interest to Chicagonus; a new story by Miss Marguerite Bouvet, entitled: "My Lady," quite different from her other books, but attractive, nevertheless, and another volume in the series of nineteenth-century histories by Mrs. Latting there have been a number of books by the late David Swing, and the first volume of: "The Story of Chicago," by Joseph Kirkland; Louise Clandler Montion's last book, Gilbert Parkets's "Pierra and His People," some translations of the plays of Maurice Macterlinch and a translation of Zolla's "Lourdes" have also appeared with Chicago imprints.

Of the books by Chicago authors published in the East a new volume of childhood poems by Eugene Field is perhaps the most notable. It is a collection of the verses written since the appearance of "With Trumpet and Drum" and contains some really charming things.

The publication of a magazine devoted to the oldest and the newest in library and artistic things—line also keep thoroughly up with the run of bookish and artistic things—line also made a beginning during the past year. It is still very young and is thoroughly unpretentious, but with proper manage-ment it ought to become a source of some good to the city.

Facilities for the manufacture of books in Chicago, it is worth while noting, are rapidly developing and before long there will be no necessity of going to the University and De Vinne presses for good printing. For the coming year there are promises of fine things. Mr. Henry B. Puller, beyond a doubt the most capable man we have had, has a book now in press; Miss Lillau Bell, author of "The Love Affairs of an old Maid," has a new story cuttled "A Little Sister of the Wilderness"; Mrs. Reginald de Koven has written a novel of society life in New York and Newport; Mr. Iobart Chaffeld-Taylor has just dinished a story called "Two Women and a Fool," which Dana Gloson is filterstraing, and Mr. The Charles of the State o

The whole trouble with the literary side of Chicago is that it has no unity. Men of literary tastes hardly know one another. They live far to the north or to the south and meet but seldom, if at all. This is stranger in a city where public spirit is generally so well developed, and it onight to be remedied. In New York, in Philadelphia or Boston the literary men get tockether; they meet at the Century or the Players, the Pegasson Wandson's on Evandays, or Mr. Naventon's need at the Century or the Players, the Pegasson was consequent and sympathy and interest and the results are good. In Chicago there is nothing. We have eating clubs that manuscrade under literary names and awful affairs which whisperingly boast of literary intentions, but what do they all come to?

If Mr. Henry B. Fuller, Mr. Eugene Field, Mr. John Vance Cheney, Mr. Garland, Mr. Head and some others would establish a meeting place and get together, literature in Chicago would receive a great impetus and the future would inevitably be benefited.

THE MEASUREMENT OF COLOR.

BY C. F. TOWNSEND, F.C.S.*

ALTHOUGH not absolutely new, Mr. Lovibond's ingenious "Titlometer" is not nearly so well known as it ought to be among those interested in color. To workers in the field of applied art the instrument should be almost a necessity, for it enables them to keep a lasting record of the hue of any colored object. To color printers and to makers and users of screens and color sensitive plates for isochromatic work it should be especially valuable. The apparatus consists essentially of two wooden tubes separated by a wedge-shared



longitudinal partition. An eyepiece at the edge of the partition enables us to see both tubes at once with the same eye. The edge of the partition being within the visual focus is unnoticed. and both sides appear as part of the same field. In one tube is a cell in which is placed a definite stratum of the dve or other fluid under examination. By a different arrangement the color of a fabric or a pigment can be analyzed. In the other tube

are slots for the insertion of standard-tituted glasses. These are supplied in graduated series, and are all referred to three standard colors—red, yellow and blue. By combinations of them any tint can be imitated with great accuracy, and a record kept for future reference. When the dye or ink, or whatever it may be, is required for use again, we have only to find the figures—so much red + yellow + blue + a certain proportion of neutral gray—and we can reproduce the exact tint. Special series of glasses are made for particular work, such as the estimation of the tructorial power of orchil or other dyes.

The neutral-tinted glasses supplied for use with the tintometer are an important feature of the apparatus. It has been found that neutral gray is composed of 1 R + 1.2 V + 2.4 B of the tintometer standards. As any color can be represented by a mixture of two colors, together with a certain proportion of white or black, i. e., neutral gray, the tinted glasses are capable of imitating any color. If the color under examination is brighter than the standards, neutral-tinted glasses are used to

^{*} Illustrated with diagrams from the Journal of Chemical Industry.



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tone the brightness down and bring the color within the range of the standards. The standard R, Y and B glasses really transmit three colors each, although only one is distinguishable; but by superposing two glasses on one another practically pure color is transmitted. This is shown very prettily in the following diagrams taken from Mr. Lovibond's paper read before the Society of Chemical Industry.

One of the advantages of the tintometer is that the records are permanent, and the color of any perishable substauce can be imitated as easily in twenty years as it could today. Photochromatic printing seems likely to supersede chromo-lithography in illustrating works on natural history, and, as the colors of many of the specimens to be reproduced fade rapidly, the tintometer will prove decidedly useful in allowing a comparison of the photo-chromogram with the recorded color of the original. Moreover, the use of the tintometer would be conducive to accuracy, which is all-important in cases of this kind. Similarly it would be valuable in recording and analyzing the colors of the various works of art that may have to be reproduced by photo-chromatic or other color-printing processes. Among other things it would afford a ready meaus of determining the kind of light transmitted by nou-actinic fabrics, and we have already spoken of its value in making screens and isochromatic work generally.

Besides making simple records of colors, the tintometer can be used for scientific investigation, of which the following curves are an illustration. They show the changes of color in a one per cent solution of hyposulphite of soda in dilute hydro-

DED CLASS VETTOW OT ASS DITTE CTACE Absorbs Transmits Absorbs Transmits Absorbs Transmits Vellow. Violet. Blue. Red. Orange. Green Greeu. Red. Violet. Yellow Blue. Orange. Blue. Orange. Red. Green. Yellow. Violet. Yellow only Blue only distinguishable, distinguishable distinguishable Red and vellow glass Blue and vellow glass Blue and red glass combined transmit combined transmit combined transmit only orange. only green. only violet.



much value. MISPLACED.

The final g presents as many difficulties to some residents of New England—to say nothing of other parts of the country—as the initial h does to some residents of Old England.

ment is perfectly simple to use, and the writer has found it of

"Good morning, Uncle Ephraim," said a passer-by one cool morning in early spring to a good old man who was pulling up the weeds in his wife's flower gardeu.

"Good mornin!" responded Uncle Ephraim, in his quavering treble. "It's a pooty cold mornin', now ain't it? I was in the house fixin' one of our curtings that had fell down till 'most 8 o'clock, an' I hadn't any idee how cold it was, though I might have told by lookin' at the mountings. But when I'd been out here workin' in my garding a while, I declare, my fingers got to feelin' so cold I had to go in an' get my mittings!"—Exchange.

TELLS VERY CLEARLY HOW GOOD PRESSWORK SHOULD BE DONE.

In the little book about "Presswork" I observe that the writer in a distant city (Mr. W. J. Kelly) tells very clearly how good presswork should be done, while another man, "unhou-ored and unsung." in the office of THE INLAND PRINTER does it. I understand the sample better than the technicalities of the instructions, but judging the instructions by the example, I think they must be sound.—Scilm H. Peabody, Chief of Department of Liberal Arts, World's Columbian Exposition,

WHO KNOWS?

An artist sketched lightly the features of one of the most prominent men in the American publishing world, but finished only a small portion of the work. The lines surround-



ing the finished portion were obliterated, and the fragment then formed an interesting puzzle — the question being of whose portrait is it a portion? As it may interest our readers to test their acquaintance with the appearance of public men of the day, The INLAND PRINTER FEOTOGUESS HE

artist's sketch, and would be pleased to hear how many can give the name of the original of the drawing.

DEATH OF DANIEL H. CRAIG.

At Asbury Park, New Jersey, ou the morning of January 5, Daniel H. Craig, the originator of the Fast News Service in the United States, died at the advanced age of upward of eighty years. Mr. Craig was the first general manager of the New York Associated Press, and in originating the fast news service of the United States he occupied a field in which his efforts antedated the introduction of the electric telegraph by some years. The medium of communication he employed in those early days was carrier pigeons. At first his operations were between New York and Boston, and later between Boston and Halifax. At first he was engaged upon his own account, but in 1847 he entered into an arrangement with William Swain and A. S. Bell, joint proprietors of the Philadelphia Ledger and Baltimore Sun, which by degrees developed into the Associated Press. Just prior to engaging in this service Mr. Craig had been associated with F. O. J. Smith, and the rivalries of the two men constitute an interesting chapter in the history of news gathering. It is related of him that on one occasion. when his rival, backed by Boston and New York newspapers, had chartered a steamer to express European news from Halifax to Boston, Craig traveled overland to Halifax, taking some carrier pigeons with him in a basket. At Halifax he took passage on the steamer inward bound from Europe, and when it was within safe distance of the Massachusetts coast he let loose his pigeons, freighted with the cream of the news from the Old World. The birds beat the chartered steamer to land, and newspapers served by Craig were enabled to score a "beat" upon their rivals. This success so added to the prestige of Mr. Craig that the opposition papers gave up their chartering of steamers and left the field in the undisputed possession of Mr. Craig. In 1867 Mr. Craig retired from connection with the New York Associated Press.

I CONSIDER THE INLAND PRINTER the highest tribunal of American typography, and I have always lived in an atmosphere of good things typographic.—Francis I. Maule.

MOVING TO THE ATTACK.

From "Harper's Weekly," by permissio Copyright, 1894, by Harper & Brothens.

SIXTIETH ANNIVERSARY OF THE UNITED BRETHREN PUBLISHING HOUSE.

CIXTY years of active business is a long vista for an American publishing house to look back upon, and it is presumably with no little pride that the United Brethren Publishing House, of Dayton, Ohio, celebrated their sixtieth anniversary on December 30 last. From 1834 to 1853 the house



T D DEDUCATION HOUSE.

Ohio, and then was moved to Dayton, Ohio. It is now known throughout the world, being the official publishing house of the Church of the United Brethren in Christ, and in

did business at

all the churches of the denom-

ination throughout the country the anniversary was celebrated by appropriate services. At Dayton, on Sunday evening, December 30, the services were held in the First Church, and were of a very impressive character.

Invitations had been sent to all churches in the city to unite in the celebration, and without exception they suspended their evening services for that purpose.

The employes of the house, to the number of 110, assembled, each designated with an appropriate badge, and marched in a body to the audience room, where seats had been reserved for them.

The Rev. G. M. Mathews, pastor of the First Church, and president of the Board of Trustees of the publishing house, presided. Dr. Bell, secretary of the Board of Missions,

offered prayer. Mr. C. H. Lyon presided at the organ, and Mrs. A. B. Shauck, Miss Susie K. Rike, Mr. S. E. Kumler and Mr. E. L. Bone composed a musical quartette. Mr. E. L. Shuey, superintendent of the book department of the house, read a large number of letters and telegrams of congratu-

Deserved encomiums were made by the local press upon the



REV. WM. I. SHUEY.

gentlemen whose efforts have made the house a financial success and who continue to direct its progress, chief among them being the Rev. W. J. Shuey, manager-in-chief; Rev. I. L. Kephart, editor-in-chief Religious Telescope; Rev. M. R. Drury, assistant editor Religious Telescope; E. L. Shuey, manager of book department; and W. L. Blocher, manager of the printing department.

A banquet and reception was given on the evening of December 31 to the employes and attaches of the house and to a large number of guests. Among the responses to toasts the following are given as most interesting to INLAND PRINTER readers, who will doubtless note the length of time the members of this happy printing-house family have worked together: "Experiences of a Printer" was responded to by Mr. W. L.

Blocher, connected with the house since 1873.

Mr. F. A. L. Horn, the foreman of the bindery department. responded to "Forty Years in a Bindery." The speaker arrived in Dayton in 1854, and at once entered the bindery of the publishing house.

"The Man Who Runs the Shop" was responded to by Mr. Joseph F. Fetters, the engineer. He has been connected with

the house for twenty-three years.

A response to "A Good Make-Up" was made by Mr. Granville Hixson, foreman of the Religious Telescope composing

Mr. Carl Karstaedt, foreman of the German composing room, responded in German to "Eine Gute Formherstellung." "A Healthy Circulation" was happily responded to by Mr.

J. L. Senseny, foreman of the mailing room,

Mr. R. P. Stone, foreman of the pressroom, pleasingly responded to "Some Impressions of a Pressman."

"Electricity in Modern Printing" was ably handled by Mr. W. A. Gilbert, foreman of the electrotype and stereotype foundry.

Mr. W. A. Shuev, A.M., chief proofreader of the publishing house, appointed by the Historical Society to manage the details of the celebration, deserves special mention for his untiring work in making the occasion a grand success in every

Acknowledgment is made of the courtesy of Messrs. Zeese & Sons, Chicago, in furnishing the half-tone cuts used in this

SOME PRINTING HOUSES OF CLEVELAND, OHIO.

THE MUNHALL BROS. COMPANY.

The Munhall Bros. Company was incorporated about three years ago, with Mr. H. W. Munhall, president; Mr. J. B. Coghill, vice-president; Mr. A. M. Weber, secretary, and Mr. G. E. Saeger, treasurer. Mr. Munhall was for twenty years a member of the late firm of Short & Forman, whose extensive plant was destroyed by fire some three years ago. Mr. Coghill has for a number of years been identified with the printing business in this city, and has a thorough knowledge of almost every phase of the trade. Their place of business is located in the massive Bradley block, at 70, 72, 74 Bank street, and occupies the basement and the first and second floors. While they do a general business in commercial and book printing and lithographing, they make a special feature of railroad printing and the manufacture of blank books. Their business, while but three years old, extends to upward of twenty different railroad lines. On the second floor is the bindery and ruling room, equipped with four ruling machines and all the modern improvements necessary to their increasing business. The first floor is occupied by the business offices and composing room, the latter being extensively furnished with all that goes to make up a first-class office, and to which they are constantly adding improvements. The pressroom is in the basement, and while probably not containing the largest number of presses in the city, is nevertheless the best, as the press foundations are set in cement, thereby obviating any possible swerving and unnecessary jarring, and increasing their usefulness. This department contains twelve of the most modern machines. Every printer in this establishment takes THE INLAND PRINTER. No wonder the house is popular.

WHITWORTH BROS.

This firm, composed of A. and T. Evans Whitworth, purchased a small plant of F. M. Lewis in June, 1887. At that time one small room was enough for the business; but they had plenty of push and soon increased both room and material. On October I, last, they completed a four-story building of their own and moved into it. It is well lighted on three sides and is 35 by 95 feet. Although they occupy only the second floor at present, it is their intention to occupy the entire building eventually, and with their energy it is only a question of a vear or so at most before this will be accomplished.

They have six presses, do a general printing business, and, besides this, they publish seven weekly and monthly periodicals. They employ from thirty-five to fifty hands. They are



the inventors of a special machine for the manufacture of gummed labels, and they turn out several million labels each month. No small part of their business is die-cutting for the trade.

THE CLEVELAND PRESS.

While this column is intended mainly for a description of the business growth of the printing houses of Cleveland, we venture a slight digression to note a pleasing incident in connection with the management of the *Press*.

In accordance with the annual custom of the Cleveland Press, on Christmas day each married man had a fine turkey sent to his residence and the unmarried men received a silver dollar each. The Press chapel met and passed the following resolutions, introduced by Organizer A. W. Thomson:

WHEREAS, "When in the course of human events," a corporation is founded on the humane doctrine of the brotherhood of man, and substantially demonstrates the wisdom of the biblical injunction that "it is more

blessed to give than to receive"; and
WHEREAS, The Cleveland Press, a paper of the people by the people
and for the people, has made to employes its annual donation of toothsome
turkeys and coin of the realm: therefore, be it

Resolved, That the chapel of the Clevelaud Press hereby tenders its thanks and extends a happy greeting to all those in charge of departments for their happy remembrance of Christmas time and the expressions of good will.

TESTIMONIAL TO MR. CHARLES W. SWITZER.

At noon, Saturday, January 12, a very pleasing event happened at the office of J. B. Savage, Cleveland. If was the last day for Mr. Charles W. Switzer, who has recently resigned his position as foreman, after a service of twenty-seven years, and the employes and others thought it would be a good time to make some testimonial of their feeling toward Mr. Switzer. So they had a group picture of the job department "boys" taken and purchased a fine silver tea set and a sideboard. After all were gathered in the foreman's office, Mr. Switzer was called in and Mr. W. S. Pettibone addressed him, referring to his long and faithful service, and the regret all felt at his leaving, and then made the presentation. Mr. Switzer feelingly responded, thanking all for their token of friendship, and assuring them he should not forget his old associates of the "Economy Print-Ing House." Three cheers and a tiger were then given for

Mr. Switzer, and a general handshake was in order. A fine souvenir was gotten out as a memento of the occasion.

Mr. C. P. Carl succeeds Mr. Switzer as foreman at J. B. Savage's. Mr. Carl has been for about seven years past foreman at The F. W. Roberts Company, and is a hustler. He thoroughly understands the business and was selected from among a number of applicants. He is a great admirer of The INLAND PRINTER.

THE PLAIN DEALER.

The Plain Dealer job department, although established a little more than ten years ago, is today one of the leading job offices of the city, and makes a specialty of fine railroad work and railroad tickets, being the only ticket printers between New York and Chicago. Their composing room is stocked with the latest and best productions of the leading American typefoundries, and the pressroom contains nothing but the best and latest machinery.

An average of \$375 per week is paid out in salaries, and in no office in the city are printers better paid for their labor than in the Plain Dealer job rooms.

While this establishment is an auxiliary of a great daily paper, it is run as an independent enterprise and under the personal supervision of Mr. W. M. Williams, for ten years foreman of the printing department of the old firm of Short & Forman.

PAPER TELEGRAPH POLES.

A recent invention which is claimed prolongs the life, cheapens the initial cost and materially strengthens the structure, consists in making telegraph poles of paper pulp, mixed with certain secret ingredients, which make such poles resist the rain, dampness, heat of the sun and insects. These poles are cheaply cast in a long iron shell and are hollow, thus increasing their strength. They have been subjected to a thorough and practical test, and it is to be hoped that the claim of the inventors that paper telegraph poles will last indefinitely will prove true. The denudation of our forests is not only a calamity to our farms and farmers, but a menace to our health and comfort. We sincerely hope the paper pole has "come to stay."—Alland Constitution.



FROM ORIGINAL DRAWING BY JOHN SLOAN.

A SUPPLEMENT TO BRAINS AND MEMORY.

Vour "Vest Pocket Manual of Printing" is a good example of the intense condensation adapted to the hurry of the times. There is so much for any man, especially a printer, to know, that one must indeed supplement one's brains and memory by crowding a multum in parov into the nearest receptacle—the vest pocket. Your little book has a wide application and will repay careful study.—Selim IH. Peabody, Chief of Department of Liberal Arts, World's Columbian Exposition.

THE BEST EVER PRODUCED.

J. H. Lewis, of Adelaide, South Australia, foreman for Whillat & Orniston, printers, writing to THE INLAND PRINTER under date of November 20, 1894, says: "It affords me unstituted pleasure in congratulating you on THE INLAND PRINTER. "It's in my opinion the best trade journal ever produced. To the printer taking a pride in his calling, it is a source of profit and delight. It is a splendid production, worthy of your great country. May it never grow less!

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY WILLIAM J. KELLY.

TO CORRESPONDENTS.—Letters of inquiries for reply in this department should be mailed direct to Mr. William J. Kelly, 762a Greene avenue, Brooklyn, New York. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

EMBOSSING, ETC., ON JOB PRINSERS.—R. G. D., Buffalo, New York, says: "I would like to get some points on embossing and die cutting on a job press. Can you help me in any way?" Abswer:—Your question, to be answered in detail, would involve too much time and space in this department; but if you will send on to the publishers of this journal for a little work entitled "Embossing from Zine Plates," it is more than probable that you will be fully repaid for the outlay, which is \$1.

ABOUT PRINTING IN COLORS WITH ONE IMPRESSION .-C. S., Macon, Georgia, wants to know if there is a "process known to us by which four distinct colors of ink can be worked on a job of 1,000 copies at one impression without making up four forms - printing on a Gordon press without any sort of color attachment? The proprietor of one of our printing offices claims to have bought the scheme from au old Englishman who was traveling through the country. He paid \$5 for it. I did not see this Englishman, but the proprietor mentioned claims that he cau, with this process, work 10,000 labels in four colors at 10,000 impressions; and he also says it is so simple that he wonders he didn't think of it himself." Answer .- We have heard something about the process or a similar one, whereby by mingling certain chemicals with certain inks the inks could be kept separate; but we doubt the possibility of working labels in four colors without extra forms if the lines in same alternate as is usual in such jobs. Our correspondent should take this story with a great deal of allowance. Better see this \$5 scheme worked out; and if it proves as successful as its claims are bombastic, let the lucky owner come on to the larger cities and he shortly "can wear diamonds."

STILL MORE ABOUT ROLLERS .- C. S., Macon, Georgia, who has written regarding printing four colors at one impression, finds fault with his rollers in this way : "We use the best patent rollers that we can get, but we have had a great deal of trouble with our distributers on a half-medium Colt's armory press. About three days ago we were working a tint of the figures 1895 on a job of 1,600 impressions, with new rollers (these rollers had been eight days in reaching us from a firm in New York), and the distributer worked splendidly. The next day the same roller twisted in the center while we were working a border on this same job and running the press at the same speed - 1,000 impressions per hour. We oiled roller sockets, put in another distributer of same make, and it did precisely the same thing and at the same place on the roller. Of course, it is a great deal warmer here than in New York, and we thought this might have caused the trouble. But why should the roller run 1,600 impressions, without twisting or melting, and the next day become useless before five hundred impressions were made? I keep an eye on your column in The Inland Printer. I have gathered a few uuts from it, and crack one occasionally, and I get the goodie every time." Answer. - The remedy for your distributers is to

instruct, by letter, the firm hereafter making them to put more glue and less glycerine in the composition. You should also secure from the press makers a couple of extra distributer stocks and have them covered with composition and kept in a seasoned condition. The friction and pull on a composition distributing roller on such make of press as you employ is too much for soft or fresh rollers.

PERCENTAGE FOR USE OF PRESS, TYPE, ETC .- C. T. B., of Phenix, Rhode Island, asks a couple of questions out of the ordinary kind for this department's attention. Here they are: "Will you please answer through the columns of THE INLAND PRINTER: (1) What would be a reasonable percentage to pay for use of a press, type, etc., in doing job printing? (2) Also, what book would you recommend for a man to get that would help him to estimate on work?" Answer,—(1) The condition of the press and material would have much to do with what could be called "reasonable" percentage, and very materially to the kind of person (mechanically) who desired the lease of such articles of production. To a careful, competent and practical man one could reasonably risk the use of the "tools" at twenty-five per cent their present value, with the proviso that none of these should be injured beyond natural wear and tear, and that their standard of usefulness should be maintained. To lease such an outfit to a careless and incompetent workman would be to jeopardize the plant. (2) "De Vinne's Price List" covers all points on estimating, but is a little antiquated for present-day needs. "The Employing Printer's Price List for Book and Job Printers," by David Ramaley, is one of the latest and most comprehensive works published. Its price is \$6. It is procurable through The Inlaud Printer Company.

MORE TROUBLE WITH PRINTERS' ROLLERS .- W. J. McK., Edgefield, South Carolina, says: "Some time ago I ordered rollers for a half-medium Colt's press from New York. I allowed them to season well before working them, but they have uever worked satisfactorily. They are now of a greenish color and absolutely refuse to take ink. I have washed them once in Ive and once in kerosene oil, but it does not improve them. Can you tell me how to make them work? I keep my office at about 70 degrees and never run my presses until the thermometer indicates it." Answer .- You should not have used lye at all in washing up such rollers as you inquire about; indeed you could not have done a more unwise act. Kerosene oil, astral oil, machine oil or any kind of lubricating oil, will uot harm composition rollers when used rightly; judeed these are at all times proper for cleaning off. If you will apply a little benzine (after washing off the ink from your rollers with any of the oils named), and allow it to evaporate, then take some powdered alum and rub it smoothly over the face of the rollers, they can be made available for immediate use. A prerequisite of much value in sultry and hot summer weather may be prepared by diluting one pound of powdered alum with four gallons of clean water, and keeping the solution in a covered earthen vessel, where it may be haudy to sponge off clean rollers with. After the solution has dried ou the rollers for nearly an hour they can be put to work agaiu. When they begin to show signs of distress as at first, they should be similarly treated. Keep glycerine-mixed composition rollers iu a dry place; if possible, suspend them uear the ceiling.

NEW MATERIALS FOR ROLLER MAKING.—Mr. Van Bibber, of Cincinnati, Ohio, in a recent letter, says: "In the roller line some entirely new materials have put in an appearance. The first is 'fruchtzucker,' or fruit sugar, known to chemists as inverted sugar. Honey is composed of a mixture of this invert sugar and glucose, so that the new 'fruchtzucker' is, practically, houey with the glucose removed. It has peculiar properties, and is apt to confuse a rollermaker accustomed to other saccharine matters. The 'fruchtzucker' is a German product, being a by-product in the refining of beet sugar. It is made at Hamburg and at Frankfurt-am-Main. It is a transparent, heavy liquid, said uever to crystallize; but I have found that it will,

and I have already had a discussion on this point in the columns of the Scientific American Supplement, which has been copied by the Louisiana Sugar Planter. Another new material, which, for want of a better title, has been named 'glycerine,' we find after thorough investigation is entirely new, but not a glycerine, as we understand the term, having one atom of oxygen less in its composition. It is, evidently, an alcohol, but its precise place and name will have to be given by chemists. It will probably be discussed soon in the pages of the Scientific American Supplement, to the experts of which journal I shall submit it. None of the oxygen of glycerine is free. It is all in combination. What this new glycerine-like substance means for rollermakers is what I have been at work on for some time. It apparently has new qualities in some respects." It is to be hoped that this new product will have all the good qualities and none of the bad ones inherent in the present form of glycerine, so far as printers' rollers are concerned.

HALF-TONE PRINTING ON PLATEN PRESSES .- C. E. B., Los Angeles, California, writes: "We inclose herewith a very poor specimen of half-tone printing (a portrait from a photograph), and will ask what more we should have done to have obtained better results. Our experience in half-tone printing is limited, but we followed closely suggestions made by printers and books. The press used was a 10 by 15 "Peerless"; the ink \$1.50 process, and was from a reputable maker. After taking an impression on a thin sheet of paper, we carefully cut out the background, shirt and collar; burying this overlay several sheets deep in the tympan, which was composed of several sheets of heavy enameled book paper. We exercised great care in the make-ready, but could not obtain a better print than the one inclosed. After running off two or three hundred copies, a portion of the forehead would print heavy, necessitating considerable scratching on the tympan." Answer .- The overlay used evidently has not been strong enough, and its burial under "several" sheets of heavy enameled book paper added to its inefficiency for the purpose intended. An overlay such as has been used should not have been placed deeper down than one sheet of heavy enameled paper. The engraving, particularly the hair on the head, the eyes, mouth, ear, chin, necktie, coat, etc., would have been much more effective had three thin sheets of overlay been employed in its make-up. It is also possible that the cut has not been leveled up evenly from below, as it bears evidence of being slightly higher at the head than at the bottom. This would tend to give it a false impression at the head, and also fill up the fine lines there at the same time. More ink than appears on the impression before us should have been used, as well as all the composition rollers that the press could carry. Had the suggestions here indicated been followed a much better result would have been obtained. The press, also, should be run at a steady speed of not more than eight or nine hundred impressions an hour on this kind of work.

FORMULA FOR PRINTERS' ROLLERS .- B., of Selma, Alabama, writes: "Please give us a recipe for making printers' rollers." Answer.—There are quite a number of formulas for making composition rollers, and, indeed, most of them are good, as they vary little in the essential parts. We take it for granted that this correspondent is not a subscriber to this journal, or, if so, he is not a diligent reader of it, for time and again the very information he is in quest of has appeared in its pages. For a strong and elastic roller, suitable for general work in a temperature of from 60° to 70° Fahr., the following is recommended: Cooper's best glue, a pounds: best sugarhouse molasses (not watery syrup), 2 gallons; glycerine, 1 pint, and 2 ounces of Venice turpentine. Steep the glue in soft or rain water, if possible, and drain it off well after it has been steeped about half an hour. When the water has evaporated from the surface of the glue and the glue has become flexible. it is ready to be put into the melting kettle. The fire (or steam heat) should be moderate, so as to allow the glue to melt thoroughly: this will take about twenty or twenty-five minutes' time. Let it get to near the boiling point just before adding the molasses. Of course, the molasses will cool down the glue considerably, but mix them both together as thoroughly as possible by fairly brisk stirring, keeping the same degree of heat under the kettle as when the molasses was emptied into the hot glue. As these begin to amalgamate readily, lower the heat under the kettle a trifle and stir the mass occasionally. before doing which, in each case, skim off all the impurities that may arise to the surface. The glue and molasses should be allowed to simmer for about three-quarters of an hour, after which the glycerine may be added and well-stirred into the ingredients named; then the Venice turpentine may be poured in and stirred into the mixture. Let the mass remain on the fire about five minutes after being well incorporated, when the composition should be taken off the fire and allowed to settle for about ten minutes, when it is ready to be poured into the already prepared molds, which should be moderately warm and well and smoothly oiled inside. Pour the composition into the molds slowly in order that the air may be excluded. If correctly done the possibility of pinholes in the roller is prevented. Slightly increase or reduce the amount of glue as the weather becomes warmer or cooler; by which is meant that warm weather composition requires more glue than for use in cold weather. Where our readers require to make their own composition rollers, we suggest that they copy this formula and place it where it can be found handily.



FROM ORIGINAL DRAWING BY JOHN SLOAN

A GEORGIA OBITUARY.

Some of the rhymed obituaries in the Georgia newspapers are ludicrous in the extreme. Here is a sample:

"I gave him his medicine regular, From morn till the set of sun; He took two powders at 10 o'clock And another powder at one.

"But doctors cannot help us,
When death knocks at the door
Goodby, my darling husband!
You left at 10 minutes to 4!"

- Atlanta Constitution.

REGARDS IT AS INDISPENSABLE.

I regard THE INLAND PRINTER as indispensable to anyone engaged in the printing business, whether proprietor, journey-man or apprentice, and therefore it ought to be in the possession of every practical printer. I read every copy through carefully, advertisements and all, and try to store my mind with the many useful ideas presented. I cannot do without it.—John F. Babcock, editor The Advance, Jamesburg, New Jersey.



THE LITTLE PEPITA.

Half-tone engraving by A. ZEESE & SONS. 300-306 Dearborn St., Chicago. Duplicate plates for sale.

PROCESS ENGRAVING NOTES AND OUERIES.

BY W. H. HYSLOP,

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited herets, it is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

ARE SQUARE STOPS OR ROUND STOPS THE MOST DESIRA-BLE.—"Criss Cross" wants our opinion on the use of square versus round stops. Answer.—We have seen so much good work done with the round stop and so much with the square stop that we are strongly inclined to say "you pays your money and you takes your choice," but from the point of view of ease of working we would say use the square stop, it is much easier to close up the intersection and at the same time keep the space clear, and in this age of copper and enamel this is what is demanded.

BOOKS FOR BEGINNERS.—J. H. L., Adelaide, South Australia, writes: "I think of trying my hand at zinc etching, of which I know nothing; would you kindly advise me of the best book to procure that I might get a full insight—not for fine-art half-tone work —simply into zinc etchings for rapid news work?" Answer.—Books on this subject are comparatively scarce, but the "Grammar of Photo-engraving," published by Scovill & Adams, procurable through The Inland Printer Company, price \$2, should help you out as much as anything on the market.

THE BEST LIGHT FOR HALF-TONE WORK—W. S., Pennsylvania: "I am considering moving into another building and I would like to know what you consider best—daylight or electric light for half-tone work. Answer.—We could best answer this by saying both; for small and average sized work the electric light is all that can be desired, especially if the current is manufactured on the premises, and is consequently steady the day round; but when large work is to be done, then, in our opinion, the artificial light falls short of daylight case with which you can secure even illumination by daylight makes it almost a necessity when work of the highest class is the aim.

FORMULA FOR COLLODION FOR HALF-TONE WORK—
J. B. H.: Can you give me a good formula for collodion suitable for half-tone work. Answer.—Almost every man who makes up his own collodion thinks he has got the best and has his little pet quantities for this or that; but we will give you one which in our hands has given good results:

Iodide of cadmium	26 grains
Iodide of ammonium	16 grains
Chloride of strontium	
Chloride of calcium	
Gun cotton	
Alcohol	
Ether	4 ounces

If the chlorides are very dry there may be some difficulty in their dissolution, but add to them just a drop or two of water and there will be no trouble.

H. J. M., Philadelphia, asks: "What time is given in exposing copper or zine plates sensitized with enameling solution, and how are they afterward developed? I have tried to develop with clear cold water but it took three hours; then again with soap (cold) water, and got nothing." Answer. — Twelve minutes exposure to electric light is the average time, and you certainly should have no difficulty in developing in cold water, supposing your printing solution is all right, and supposing your negative is all that it should be. We can only imagine something very far wrong with either or both to necessitate three hours' development. And who advised you to use soapsuds? We have seen many instructions, and many ways of development, but soapsuds are entirely new to us in connection with enamel. We cannot help thinking that having gone so far afield in your experiments in developing enamel, that you

have developed your negatives in some new way hitherto unknown to the world. Let us know more of your methods and we will try and help you out.

REMEDY FOR DESTRUCTION OF BELTING IN ENGRAVING ESTABLISHENETS FROM ACID FORMS.—"Country Shop" writes: "I would like you to help me if you can about my belting in my shop. I have spoken to leather dealers about it and they cannot give me any assistance; it is in this way: My driving belts do not seem to last any time; they crack and give way in a very short time, and yet the same belting lasts a long time in an ordinary manufacturing establishment. I suppose the acids have something to do with it, but perhaps you can tell me." Answer.—You are perfectly right, the acids or acid fumes have got everything to do with it, and the only way you can get over it is to have rawhide belting, and for a lacing use strong hempen string instead of the ordinary lacing. You will find the fumes have little or no effect on this combination.

What is Meant in Nerlow and Brue Screens's
A. E. V., Manchester, New Hampshire, writes: "What is
meant by a red, yellow and blue screen, in the articles in the
October and November numbers of Thei Inland Printing in the
three-color half-tone process? Are the screens the same as
used on ordinary half-tones? Answer.—The colored screens
mentioned in the articles are not the same as are used in
making ordinary half-tones; they are colored glasses two or
three inches square, placed behind the lens, and their use in
that position is to cut off certain rays of light; the violet screen
makes yellow appear a dark red, and it consequently photographs as black; the green screen makes the red photograph as
black, and the red screen makes blue photograph as black;
but all this must be done on properly prepared plates, as the
screens themselves have little or no effect.

NOTES AND QUERIES ON ESTIMATING.

CONDUCTED BY "MARGIN."

To this department the contributions of everyone interested in sound business methods in the printing trade is respectfully oblided. Individual experiences in estimating on work is especially invited, and all inquirties in regard to estimating will be answered, or public with a request for the opinion of those who may be informed. As this department necessarily embraces a very wide field, contributions are specially requested to be brief and pointed in their communications.

What Does Your Ink Cost You?—Refer to your books and see what amount you pay out in one year for ink. It is often the case that in changing the press and rollers from one color to another as much ink is wasted as is used in printing the job. A big hole will be made in your profits if in making estimates the cost of ink is not considered.—B. F. Bennett.

NOT THE "LOWEST PRICE," BUT "WHAT PROFIT"—I suggest that in estimating for work we do not consider the question of the lowest price the work can be done for, but rather will there be any profit in the price given the customer.

. I think our occupation should yield us something more than a bare existence. Unless we receive remunerative prices, the more business we do the poorer we will become.—B. F. Bennett.

A SCALE FOR PRESSWORK.—The New York Typothetæ recommends the following scale as the proper price to be charged for presswork:

Prices for presswork are determined by

- Size, value and speed of the press.
 Wages paid to pressmen and feeders.
- 3. Quality of the paper and value of the time given to its preparation.
- 4. Value of ink or brouze.
- 5. Time given to overlays and making ready.
- Size and nature of the form.
 Haste required, and other considerations.

A small Gordon press of "eighth" size, made and used principally for cards and labels of small size, costing about \$250 or less, and usually operated by minors, should earn \$5 a day. Common cards, labels and envelopes that need little make-ready, that can be printed rapidly, may be done at the rate of \$1 a, 1000 for a short order, and a lower rate for a much larger number; but any work that calls for greater care and compels a reduced performance, should be at a higher rate which will make the earnings of the press 5 s a day.

The quarter and half medium Gordon of small platen presses of other makes that cost between \$550 and \$500 should earn \$65 a day. This is on the supposition that the press is fed and worked by minors. If operated by skilled pressmen at full wages, on work of high class, then the rates should be so made that these sizes of press will earn \$75.00 to \$60 a day.

Flat cap, medium and superroyal drum cylinders that cost from \$1,000 to \$2,000 each, and that are usually fed by boy feeders and managed by ordinary pressure, should earn \$10 a day.

Stop cylinders of this size, costing from \$2,000 to \$3,000, when run at slow speed and managed by extra pressmen, should earn \$12 a day.

Double-medium (24 by 38), and double-superroyal (50 by 43), drum or two-revolution machines, costing from \$2,000 to \$4,000, should earn \$12 a

day. Stop cylinders of these sizes, when employed on fine work, should earn at least \$15 a day.

Double-imperial (33 by 46), and all machines up to the size 36 by 54.

should earn \$15 a day. Stop cylinders, \$18 a day.

The largest machines (40 by 60 inches or larger) should earn not less

than \$18 a day.

A LEAKAGE OF TER. DOLLARS FER DAY IN A TEN-THOU-SAND-DOLLAR OFFICE... "Here are forty-five items of expense that seldom enter into estimates for work, and which it is safe to say in an office costing 50,000 will amount to not less than \$10 per day; Rent, insurance license, taxes, fuel, gas, water rent, inks, oils, rollers, office clerk, office boy, repairs, stationery, stamps, advertising, spoiled work, bad accounts, depreiation of plant, interest on outfit, sorts, collector, telegrams, telephone, charity, waste, car fare, towels, brushes, belting, freight, drayage, proofpaper, alteration of proofs, proofreader, foreman, porter, rebates, soap, work uncalled for, twine, grinding knife, pens, pencils, brooms, baskets, etc."—B. F. Bennett.

PRICES FOR PRINTING IN ATLANTA, GEORGIA. — At a recent meeting of the Employing Printers' Association of Atlanta, Georgia, Mr. B. F. Bennett read a paper on the need of a uniform basis for estimating on printing. Preliminary to Mr. Bennett's deductions I give in his own words the results that have come to himself in following his own ideas on estimating. Said Mr. Bennett: "I have been engaged in the printing business in this city since March 1, 1860. Worked on salary for seven years: was a member of other firms for ten years, commencing in 1868; for the past sixteen years have been alone; have always practiced the policy of 'live and let live'; have made it a rule and adhered to it, to never take work except at remunerative prices; have never taken work at a cut price, simply to prevent others from getting it. The result has been that while my business has not grown as rapidly as I would like to have seen it, yet I have never been embarrassed in my financial affairs, in any manner; have always paid bills promptly when due, and have never had a draft or note protested, or suit of any kind. My only purpose in mentioning this matter is for the good of the association; and I believe that if the members will adopt the same methods in their business, the same results will be accomplished by all. If our members will all demand just compensation for their work, they will soon witness a decided improvement in the business in this city; while on the other hand, if present methods con. tinue, the business will grow worse from day to day. The business season is already half gone, and the sooner we try to remedy the evils now existing, the better it will be for all concerned. To continue present methods is simply to invite disaster, and when the collapse comes, we will have ourselves only to blame for such result." Following are the minimum prices which Mr. Bennett believes should be maintained in Atlanta:

BOOK COMPOSITION.—Should be double the price paid the compositor or 60 cents per 1,000 cms.
TIME WORK.—Should be taken by the hour at 50 cents per hour.

PRESSWORK.—An eighth-medium press should earn \$5 per day. Printing on small presses cannot be done at a profit for a less price than 50 cents per 1,000 impressions.

STOCK.—On orders when stock costs \$50 or less the charge should be 33½ per cent above cost. On orders of \$50 and under \$100, twenty-five per cent above cost; and on orders of \$100 or more, fifteen to twenty per cent above cost.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and astisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions and queries of those specially interested are cordially invited hereto and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

"WHAT form is proper for horse power — with a hyphen or without it?" If describing a propelling force, it should take a hyphen — horse-power; if detailing the amount of power used, the expression is build be written, ten-horse power; if the expression is used as an adjective, the three words should be connected, as, a ten-horse-power engine. This we believe is the practice of the best authorities.— Proof-heed.

AGAIN OR AGEN.—B. F. J., Chicago, writes: "Mr. Eugene Field inveighs agains the pronunciation of again as again. In note that some poets of repute make their verse to agree with the pronunciation deprecated by Mr. Field. Is this a matter of individual preference or of best usage 2^{o} . Answer.—dgen is the only right pronunciation. The poets make imperfect rhyme when they use the word otherwise.—just as they often do in rhyming prove and love.

THE ECONOMY OF PROOFREADING.—"Webster" writes: "MacAulay, MacAulay, Macaulay, and MrCaulay show the various ways in which the name of a man appeared in a copy and proof read a short time ago by me. The proprietor of the office thinks the proofroom a heavy drain on his profits. How can I show him the economical side of the matter?" Answer.—The best way to convince such a man, I think, is to induce him to try to get along without a proofreader. He and the one who wrote one man's name in four ways do not deserve success. They are both in the wrong business.

EMPLOYEE is the most approved English form of the French term employé. It is unwise to endeavor to preserve, in our own tongue, the distinction made in the original, where employé means a male person employed and employée designates a female person in like capacity. The term has become thoroughly naturalized, and preference should be given to the form best fitted to our language. The Standard dictionary gives both forms together, preferring employee. The International (Webster's) dictionary gives the latter as "the English form of employé." Let us, then, adopt it as that to be used. —Proofsheet.

PUNCTUATION-MARKS.—"Reform" wants to know if the time is not ripe for an arbitrary readjustment and simplification of the points of punctuation. Answer.—I do not know absolutely what this means. If it means the making of a new set of points, with new uses, I cannot say that "the time is ripe" for it, and do not think it ever will be. It might be advantageous to have one additional point for use between the comma and the semicolon in some instances, but this has been said often, and the point has not come; otherwise, what is needed — sadly — is more reason and more agreement as to proper use of the points we have. Many bright and even learned people do not know how to use them.

CAN THE WORD "BANE" BE PRONOUNCED "BAN?"— M. C., Chicago writes: "The sixth stanza of Andrew Lang's verses, 'To Omar Khayyám,' is printed in Mosher's 'Bibelot Series' thus:

So still were we, before the Months began That rounded us and shaped us into Man, So still we shall be, surely, at the last, Dreamless, untouched of Blessing or of Bane!

Webster's dictionary gives no hint of any such word as bane. Ban only is given. The Standard dictionary gives the pronunciation of bane as bên —ê as in eight. As it is evident in the verse that Bane should rhyme with Man, the question is, Is it a typographical error? If not, is there authority for pronouncing bane and ban the same? If there is no authority for it, and the printer has 'followed copy,' is Mr. Andrew Lang a sufficient authority to cite for such a pronunciation?" Answer.-What a queer copy of Webster's dictionary you must have! Was ever another seen without the word bane? The word is in every dictionary of English, I believe, and is never pronounced ban. I suspect that it is written in the verse cited to rhyme, not with Man (which rhymes with began, above), but with some later word not given in the verses (lines) cited. It does not seem likely to be a typographical error. Bane is often contrasted with blessing - for instance, in the hymn beginning 'In the cross of Christ I glory," the third stauza (I'd rather call it "verse") is, "Bane and blessing, pain and pleasure, By the cross are sanctified," etc. Mr. Lang's bane is probably the same as the one in the hymn, not "a curse," but "a murderous or hurtful thing, person, or occurrence." No man should ever be considered a sufficient authority to cite for such a pronunciation as "ban" for bane.

A CORRESPONDENT sends us the following query : "Should the word public, also the name of a firm, corporation or company, be considered as in the singular or the plural number?" "Public," in its use as a noun, is essentially plural, and can be used in no other number; for example, "The public are aroused." But in the phrase "The firm of Brown, Jones & Co. has enlarged its premises," the subject of the verb "has" aud pronoun "its" is the word "firm," which being in the singular, the verb aud pronoun should be in the same number. Were the phrase in this form - "Brown, Jones & Co. have eularged their premises," then the subject is "Brown, Jones & Co.," which is in the plural, and the verb "have" and the pronoun "their" become proper. In the phrase - "The company decided to rebuild their premises," the plural pronoun "their" is an error, and should be "its," as but one company is spoken of. If it were companies that decided to rebuild, then the plural pronoun "their" would be correct,- Proofsheet,

CHICAGO NOTES

THE Western Paper Stock Company succeed Follansbee, Tyler & Company.

Friends of the Roylance Printing & Engraving Company will find this firm now at 169 Clark street.

C. L. SCHNABLE has recently purchased the Dearborn Printing Company, at 300 Dearborn street.

OTTO MILLER & COMPANY, makers of leads and slugs, are now located at 88 to 92 West Jackson street.

The A. W. Rainbow Company have removed their business office from Fifth avenue to 358 Dearborn street. Byron E. Fish & Company, a new firm of printers, have

established themselves at 112 and 114 Fifth avenue.

MR. W. PARKER, an experienced printer, has provided him-

self with a new job office, and can be found at 85 Fifth avenue.

Helvie, Hays & Co. are among the recent adventurers in the job printing business. They are located at 4237 Champlain avenue.

Andrew Holmberg, job printer, 184 Monroe street, has sold his office to the Engberg-Holmberg Publishing Company, of Chicago avenue.

Mr. E. Prouve, inventor of the American cylinder press, has been appointed by Mayor Hopkins to the position of consulting engineer to devise ways and means to prevent accidents in the tunnels of the cable railways. Mr. Prouty is an engineer of long experience and well qualified to fill the important duties of his new office.

This firm of Blakely & Rogers, 68 and 70 Wabash avenue, dissolved by mutual consent on November 15 last, has been succeeded by Rogers & Wells, a corporation, on January 14, 1895. Cyrene H. Blakely, of the first-mentioned firm, is the president of the National Typothetic, and is the retiring partner of the firm. Charles D. Rogers becoming the owner of all

the assets and assuming all the liabilities of the business. Mr. Willis J. Wells, formerly a partner in the firm of Pettibone, Wells & Co., purchased an interest of Mr. Rogers, and will hereafter be identified with the new company.

THE partnership heretofore existing between Amos Pettibone, Willis J. Wells and Henry F. Sawtell, under the firm name of Pettibone, Wells & Company, 152 Monroe street, has dissolved, Mr. Wells retiring therefrom. The stationery business will be continued at the old stand by Mr. Pettibone and Mr. Sawtell, under the unme of Pettibone, Sawtell & Company,

OLIVER WENDELL HOLMES, Jr., administrator of the property of his father, "The Autocrat of the Breakfast Table," by his attorneys, filed a bill in the United States Circuit Court January 4 to secure an injunction restraining the firm of Donolue & Henneberry from publishing an edition of "The Autocrat of the Breakfast Table." The bill charges that since January 1 the firm has been printing and selling an edition of the work, which is an infringement of the copyright secured by Oliver Wendell Holmes in 1856.

THE Chicago Typothetæ held its annual dinner at the Tremont House on January 17. The event was in celebration of the anniversary of the birth of Benjamin Franklin, P. F. Pettibone was toastmaster. The programme of toasts was as follows: "Benjamin Franklin," J. B. Huling; "The Master Printers' Association," Leon Hornstein: "The Old-Time Printers' Association," Andrew McLaughlin; "Anniversary of the Birth of Benjamin Franklin," D. N. Lord : "The Master Printer," B. B. Herbert; "The Sayings of Poor Richard," George E. Cole, J. P. Butler, W. P. Dunn, W. H. French, C. E. Leonard, W. B. Conkey and R. W. Rubel also made short addresses. Among those present were: Henry O. Shepard, Charles F. Whitmarsh, Samuel R. Carter, R. R. Donnellev, T. Donnellev, A. T. Hodge, W. E. Gillette, George H. Taylor, C. D. Rogers, Lewis Wells, Fred Barnard, Amos Pettibone, A. R. Barnes, Willis Wells, A. Maul, William Johnston, Frank Tyler, F. McNally, Thomas Knapp, C. Blakely, John J. Hanlon, J. W. Jefferson, T. Rubovitz, C. H. Moore and F. Franklin,

Mr. James Robertson, who was for twenty-five years superintendent of the art and engraving department of the Rand-McNally Company, and who is full of reminiscences of the history of art in Chicago, in a receut newspaper interview said: "Chicago had lots of taleut, but the best of it naturally went east. Timothy Cole, the greatest wood engraver in the world, learned his trade in Chicago. He afterward went to New York, and since he has been employed by the Century magazine he has developed possibilities in wood engraving which were not known before. Some of his early proofs, which are still in Chicago, show a purity of line which has made him great. F. S. Church, the well-known painter of animals and women, had early experiences in Chicago. I worked and sketched with him in 1870. Before that he was au express messenger, and he was at that time a draftsmen on wood. Now he is famous and has created a style of his own. Hutchins, the caricaturist ou Puck, learned his trade on Clark street. Will Bradley, who has lately become so prominent, came to me ten years ago and I gave him initial letters to make for railway folders. I regarded him as a designer of promise, and he afterward became a wonderful scroll draftsman. I must admit that when he branched out in such a daring way a couple of years ago I was somewhat astonished. But I was more astonished that he did not have to go east." Mr. Bradley has now followed the example of the others - and gone east.

Ar Willard Hall, Sunday afternoon, January 13, the tenth annual reunion of the Old-Time Printers' Association of Chicago was held in commemoration of Franklin's birthday. The reunion was in the form of a programme of exercises. President A. H. McLaughlin, in the opening address, reviewed briefly the history of the association and recited its objects and purposes, speaking feelingly of the "old-timers" whom death

had called away since the reunion of '94. The Sohmer Quartette then sang "The Vacant Chair" with taste and expression. The Hon. William J. Hynes had for a subject, "Benjamin Franklin, Printer," but claimed that the limited time at his disposal prevented him getting acquainted with his theme as fully as the occasion deserved. He was a printer himself at one time, how long ago he would not say, as there were several ladies present and he did not want to spoil his market. On the present occasion, coming wholly unprepared, he had to get along without notes, and every printer knew how difficult it was to work without any copy on the case-in fact, he would have to set his matter up from pi. The speaker then drew some strong and telling word-pictures from the life of Franklin, dwelling particularly on his probity and economy, the audience applauding the many bright and witty points. Mr. James Hayde, who had been assigned to speak on the "Recollections of an Old-Time Printer," almost entirely ignored his subject except as affording a contrast to the industrial conditions of the present day. He explained his intention at the outset, remarking, as he produced a manuscript, that, unlike his friend Hyues, he had brought a little copy with him. Mr. Hayde had the sympathy of his hearers, and made a number of statements of an emphatic and straightforward character showing the evils of the present industrial conditions. stating that he saw advancement and progress in every direction except in the scale of prices - it is the same old scale. The speaker's strong personality and his Scotch humor - alternating between the grim and the genial - easily held the attention of his one-time companions of the stick and rule. The Rev. Dr. H. W. Thomas spoke of Benjamin Franklin as a philosopher, and quoted many of the quaint and practical homilies of "Poor Richard." The doctor's quiet and genial humor glowed through a discourse full of instruction and wholesome advice. Paul C. Hull, in a friendly and companionable way, took the audience into his confidence and told them of some of the peculiarities of the well-known Phocion Howard, together with a story with which we hope to regale our readers in a future issue. The Sohmer Quartette iu the course of the afteruoon rendered admirably a number of selections, "America" being the closing number.

TRADE NOTES.

NICHOLS & BROADFIELD and Spang & Dunn are two new Omaha job printing firms.

The Brown-Bierce Company succeed H. B. Brown & Co., designers and engravers, Dayton, Ohio.

THE Jacksonian Printing Company, Wooster, Ohio, has been incorporated by Edward S. Dowell and others. Capital, \$4,000.

A. W. KOENIG, designer and illustrator, formerly of Cleveland, Ohio, has removed his business to 63 Maiden lane, New York city

THE plant of William Koehl & Co., paper-box makers and printers, has been removed from Erie, Pennsylvania, to Jamestown, New York.

The partnership between L. McGrane and S. S. Lesslie, New Orleans, has been dissolved, and the business will be continued by Mr. Lesslie alone at 402 Camp street, with an entire new printing outfit.

As an indication of the brightening of business prospects, Burch & Hall, western agents for the Thorne typesetting machine, report steadily increasing sales, the doubling of westtern forces during the past three months, with their factory working overtime on orders.

THE Chandler & Price Company, Cleveland, Ohio, capital \$200,000, was incorporated, January 3, by Harrison T. Chandler, Robert H. Boggis, John G. White, Norman A. Gilbert and

J. Howard Vanderveer. The object is the manufacture of articles made from wood, iron, steel or other metal, especially of printing presses and printing machinery and materials.

IN an attractive circular in colors the California Ink Company, of San Francisco, announce that they can furnish anything in ink required by the trade. This company is said to be building up a good business.

John W. O'Bannon, the genial representative of Albert D. Smith, book cloth manufacturer, New York, is authority for saying that book cloth will be cheap enough this spring to make into paper suits. The chances are he will don one next summer.

BOOKS, BROCHURES AND PERIODICALS.

WE acknowledge receipt of the several parts of the Midwitter Fair Views, issued by the Examiner, San Francisco, California, and published by the H. S. Crocker Company, of that city. The pictures from which the half-tone illustrations were made were taken by I. W. Tabor, official photographer of the Midwitter Fair. The engraving and printing of the work are of the highest order.

F. T. NERLY has issued during the month "A Daughter of Judas," by the prolific writer, Richard Henry Savage, and "Campaigns of Curiosity," by Elizabeth L. Banks. The lastmentioned book has been already very extensively reviewed, and in its present form should have many appreciative readers —dealing with the domestic life of our English consins from the experiences of an American girl. "The Story of Fort Frayne," by Captain Charles King, is announced for early publication by Mr. Neely.

MACMILLANS have in preparation a volume on Aristotle's "Theory of Poetry and Fine Art," by Professor Ratcher, of Edinburgh. It has grown—as he explains in the preface—out of certain chapters relating to the "Poetics" in the first edition of "Some Aspects of the Greek Genius." These chapters have now been enlarged and partly rewritten, and the author discusses some questions bearing on Aristotle's theory of tragedy which were not suggested in the earlier volume. Professor Batcher lays much stress on the fact that, in order to understand and appreciate Aristotle's theory of art, we must trace the links which connect it with his philosophical system as a whole. A text and a translation of the "Poetics" accompany the essay.

A PARIS TECHNICAL SCHOOL.

The Professional School, "Robert Estienne," is limited to giving instruction in the art of printing, making up, and, collaterally, a general education bearing on the profession. The pupils are apprenticed for four years, and the director now appeals to the master printers to give a trial to the coming batch of six lads whose apprenticeship will expire in a few months. While it is admitted that they may not be expert at case at their début, it is claimed that expertness will rapidly arrive, with a little practice—the best of education, and that their general intelligence will make up for want of workshop skill. In the provinces the plan seems to please and repay the effort, that of giving prizes to apprentices in certain typographical regions, for essays on the practical sides of their profession.

EXPLAINS AN ART WHICH FEW UNDERSTAND.

Your little book on "The Etiquette of Cards" explains the interacte practices of an art which few understand and of which many would gladly be informed. It is grafifying to observe that the rules laid down are severely plain and free from the faddist's novelties.—Selim H. Peabody, Chief of Department of Liberal Arts, World's Columbian Exposition.

REVIEW OF SPECIMENS RECEIVED.

D. J. REILLY & Co., 324-328 Pearl street, New York, advertising card elegantly printed in colors and gold bronze and admirably embossed.

From the Times Priuting Company, Orillia, Ontario, samples of general commercial work in black and colors, fairly up to the average of that class of work as executed by good printers.

A. D. McKinney, of the News, Parker City, Indiana, solicits our opinion a letter-head, printed in four colors. It is poor in every way, and the best we cau say is that we wish it had never been printed.

A CHRISTMAS and New Year's Greeting, from Will F. Schempp, Brodhead, Wiscousin, is neatly printed in copper bronze and photo-brown ink on fine bristol board, tied with pale blue ribbon. It is a handsome souvenir.

J. B. Manning, job department, Morning Sun, Norwich, New York, submits samples of business cards, programmes, etc. The presswork is excellent, but there is nothing striking or very original about the composition.

J. A. Lamar, "Printer to Ye People," Harper, Kansas, sends out a catalogue and price list, twenty-four pages and cover, which is a very ordinary sample of printing, the composition and presswork being scarcely up to the average.

Two samples of printing in color from Eduardo M. Vargas y Cia, Yrapuato, Gto., Mexico: the composition is neat, and presswork good so far as register and impression is concerned, but the color lacks body, being very faint in parts.

A QUARTER-SHEET langer in red and green, by W. J. Fraser, of the Blade Printing & Paper Company, Toledo, Ohio, is set up in good taste, the lines and color being nicely balanced and the presswork good. A creditable production.

FROM J. H. Somerville, of the job department, Telegram Printing Company, West Superior, Wisconsin, a business card, calendar and meuu, each printed in two colors, and giving evidence of artistic display in composition and excellent presswork.

Some samples of Gordon presswork by Harry Mainprice, of the Monetary Times office, Toronto, Canada, indicate his ability as a good workman, the impression on all the samples being eveu, register on colorwork almost perfect, and colors brilliant and in good taste.

Two circulars issued by Carl H. Heintzemann, of 231-236 Congress street, Bostou, Massachusetts, are excellent examples of printing in two colors. The engraved designs are unique, the typography neat and the presswork about as perfect as any we have seen.

FROM J. A. Smith, with C. H. Simouds & Co., a design in rulework, the execution of which shows careful finish; the only tool used in making the design being a file. J. A. Smith's patience must have been greatly exercised, but the excellent result should afford him much satisfaction.

W. M. Castle, Oshkosh, Wisconsin, forwards a number of samples of commercial work, among which, are some business cards admirably printed and embossed. The composition is well displayed, and the presswork neat and clean, colors being well selected and harmoniously arranged.

FROM Whillas & Ormiston, Adelaide, South Australia, come two samples of printing in gold and colors, which show that art printing in typography is practiced to good purpose at the antipodes. Typographical display, admirable selection of colors and excellent presswork are distinguishing features of both samples.

Tits: "Public Ledger Almanack," is a neatly prigated eighty-page book in illuminated board cover, could be a cover, could be a cover, could be a cover of the cov

WE acknowledge the receipt of some booklets from the Kingsley, and Barues & Neumer Company, 235 both Broadway, Loa Angeles, California, which are well up to the average of the excellent work for which this firm has a reputation. The printing and embossing of the work is any speaked, and and the stationery and "get up" of the work of the highest quality. This firm is evidently the leader in the printing on the Pacific coast.

A LARGE package of samples in various styles, and printed in colors and gold bronze, has been received from Ben F. Corday, with the Clevelaud. Printing and Publishing Company, Clevelaud, Ohio. The work is all carefully and neatly executed, and show him to be a good all-round printer. An article on "Design in Type Composition," illustrated with examples, written by Mr. Corday, will be found in another part of this issue.

FRANCIS I. MAULE, 328 Chestuut street, Philadelphia, Pennsylvania, submits some uord edesgus in advertising, comprising booklete, acrads and blotters, the printing of which is of a very fine grade and the stationery of good quality. One booklet, entitled "Perhaps," is especially worther notice, being printed on fine hald paper with wide margins, and with handted and black, and the presswork is of excellent annulis it is printed in red and black, and the presswork is of excellent annulis.

 $T_{\rm HB}$ " Portland Illustrated Annual," published by Peaslee Bros., Sherlock Building, Third and Oak Streets, Portland, Oregon, is an elegant publication of thirty-two pages and cover, 9 by 13 inches, printed on heavy embossed paper, copiously illustrated with handsome half-tone engravings, depicting the secuery and resources of the neighboring country. The book

is gotten up by L. A. Macdonald, with Peaslee Bros. Co., who cannot be complimented too highly on the result of his work. The engravings are by the well-known firm of J. Manz & Co., of Chicago, and are well up to the high standard of their productions.

THE Dean Liuseed Oil Company, New York city, present their customers with a neat and handsome calendar case of leather, the cards of the months printed in black ink, with the exception of the dates for holidays, which are printed in red. The advertising line in gold embossed in the leather is not obtrusive—all the more effective, perhaps, ou that account.

A CHRISTMAS meno of the Palace Café, Lead, South Dakota, executed by the Caff Printing Company, of the same town, is a novel piece of work in part and white cardboard and pink silk. The menn itself is printed on pink sain, pasted onto a white grained cardboard, which again is attached to a smooth pearl board, both being crimped on the edges "with a crimping iron, by one of the pressmen, C. C. Jones, who did it at odd moments." The result is creditable both to Mr. Jones and the Call Printing Company.

Is our last issue we took occasion to notice the "Birthady Book" of the Northwaters Miller, griving credit to Leighton Brothers of Minnesofts, Northwaters Miller, griving credit to Leighton Brothers of Minnesofts, for the printing, etc., and to a local engraving firm our meed of prabe for the engraving. This, it appears, was an error on our part, and through courtesy of Heury Hahn, foreman of the Northwaters Miller, we are caudated to make a correction (of which we galady avail ourselves), and give credit to those justly entitled thereto. Quoting from Mr. Hahns letter: "The composition was done by Leighton Brothers, under the direction of the Northwatern Miller; the cover was embossed by the Bailey, Banks & Ecotton Composition of the Northwatern Miller; the copy of Philadelphia; the engravings were made by the Ect to-Titat Engraving Company, of Philadelphia; and the presswork was done by the Feriodical Press, of this clay."

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The Christmas number of the Chillicothe (Ohio) Daily News appeared with the front page worked in four colors, and devoted to poems suitable to the season.

BRADGATE, Iowa, has a new weekly paper. Its name is the Courier, and is a four-page eight-column folio. The composition is good, the advertisements being admirably displayed. With a little improvement in the presswork it will be a handsome paper.

Time Christman, 1894, number of the Vindicator, published at New Orleaus, Louisdana, is handsomely printed on canneted paper, and consists of forty-cight pages, 9 by 12 inches in size. The contents are very entertaining, the effort having, for this sixee, largely ignored insurance matters, to which the regular issues are devoted. Some fine half-tone portraits adorn its pages, and the presswork is admirable.

THE Morning Tolgraph, New London, Connecticut, have issued the "Newsboys" (creting "for 16s, a beauthful sourcein of twenty-four leaves, 7 by 9 inches in size, printed in colors on heavy enamicled stock, and punched and teled at the head with a colored ribbon. Twelve of the leaves constitute a calendar for the year, the balance containing an interesting received and the constitute a calendar for the year, the balance containing an interesting received and curravine are allof good outlity.

The Appleton Cly Herald, Appleton Cly, Missouri, issued a sourcuir edition on December 25, 1894, which is gotten up in a unique manner. The thirty-two pages are each printed on one side of the paper, on sheets 12 by 16 inches in size, with back and front cover of buff color, tied together at the top right-hand corner with a green ribbon. The front cover is printed in red and black, and has a pleasing appearance. The composition is excellent and presswork up to the average of good work.

A New aspirant for literary honors is the Southwest Illustrated Magazine, published by Geo, F. Albright & Co., at Albuquerto, New Mexico, the second number of which, dated December, 1984, has reached us. Typographically its make-up is pleasing, the composition—especially the displayed advertisements—is good, and the presswork up to the average, the half-fones being very clean and well brought up. Messrs. Albright & Co. are to be congratulated on the good appearance made by their new works.

DE KAIB. Illinois, possesses in the J. F. Glidden Publishing Company an enterprising firm of whom the city should feel prond. The sourceir edition of the De Kalb Chronicle, issued December 22, 1894, is a very artistic production. It contains 12 pages devoted to a history of the town, its leading citizens, its churches, schools, and maunfacturing industries, and is freely illustrated with haltforue engravings and portraits. All the mechanical departments —engravers, compositors and pressmen—have worked together to produce an issue that should be a standard for any future edition on so large a scale. The workmen employed by the Glidden of Chicaro, furnished the haltform emeratives.

Lack of space compels us to hold over for a future issue reviews of other souvenirs and special issues which reached us during the holiday seeson.

CALENDARS

We have received a large number of calendars, among which the following are considered worthy of notice:

M. M. Kelton, 124 Baxter street, New York: a very finely eugraved card calendar.

Souvenir calendar, in oblong book form, twenty pages and cover, issued by L. Graham & Sou, Limited, New Orleans, Louisiana, is a very

ornate work in gold and silver bronzes and colors on heavy enameled stock, the engraved designs being very artistic.

HANDSOMELY printed and embossed card calendar, by Brunt, 535 Clay street, San Francisco, California.

BROWN FOLDING MACHINE Co., Erie, Pennsylvania: neat desk calendar, with fine engraving at head entitled, "A Pointer for You."

WINN & HAMMOND, Detroit, Michigau, favor us with a calendar combining odd color effects and fully up to their high reputation.

NATIONAL CARBON COMPANY, Cleveland, Ohio: a very gaudily colored affair. It might be an amateur printer's first attempt at color work.

From the L. & I. J. White Company, Buffalo, New York, a finely engraved and printed calendar, the work of the Mathews-Northrup Company, of Buffalo.

L. BARTA & Co., 148 High street, Boston, Massachusetts: business caledar in tablet form, with blank for memoranda for each day of the month. A very useful souvenir, well printed in two colors.

Also from the Herald Printing & Publishing Company, Erie, Pa.; The Saunderses, 194196 Maiden lane, New York city; Thomas P. Nichols, 131 Market street, Lyun, Mass.; James H. Tinsley & Sons, 37 Pearl street, New York city; Hancock County Publishing Company, 22 State street, Elisworth, Mc, R. & Thomas & Co., White street, London, England; Black & Baird, 95 Fourth avenue, Pittsburgh, Pa.; The Day, New London, Com.

NEWSPAPER GOSSIP.

THE Omaha News and Republic have hyphenated.

The latest journalinfant peculiaribus comes from Melbourne, Australia, and is headed *In Memoriam*. It is the organ of the undertakers.

THE Stationery World, of London, England, has engaged the services of Mr. W. H. Hatton as editor, and enters upon a new era of prosperity thereby.

THE Cultivator, of Omaha, is now published in magazine form, three columns to the page. It was established twenty-six years ago as a blanket sheet farmers' newspaper.

VICTOR BENDER, of the Omaha Mercury, has become connected with the editorial staff of the Council Bluffs Nonpareti. His proprietary interest in the first-named paper still continues.

THE Crawford Gazette and Chadron Citizen, in Nebraska, have consolidated. F. R. Wingfield, proprietor of the Gazette, and A. J. Enbody, late foreman of the Dawes County Journal, have consolidated forces in the Chadron Citizen.

SAM G. SLOANE, of the Charles City (Iowa) Citizen, has commenced the publication of a German weekly news and literary paper. The new paper is named Der Familien-Freund, and as there are many Germans in Charles City and surrounding country, Mr. Sloane's venture promises to be a successful one.

MR. EUGENK FIRED: The fad for farming out a newspaper to be edited for one consecutive issue by society ladies has reached Milwaukee. We are told that the first thing a society lady does when she becomes editor pro tem of a newspaper is to have a lot of "professional" cards engraved for circulation among her envious feminine acquaintances; the next thing she does is to pester professional writers for gratuitous contributions to "our paper."

Our Paris correspondent writes: The French have been proverbial—and, some say, it is also their bane—to devote too much finish and elegance to their work, so necessitating high prices. That is not untrue, but when they resolve to try the "cheap and nasty," they cannot be excelled in the latter. It is a fact not to be overlooked, that the best judges—the French themselves included—attest that the English Art Journal is by far superior to its Prench rival, the Gazette des Beaux Arts.

THE responsibility of French printers is contradictory. Thus the law of 1881, upon the press, exempts printers from liability in the case of "outrage" against public manners, so long as the writer, the publisher or the seller can be secured.

However, the 1882 press law, in the case of indecent publications, makes all the parties—the printer, of course, included responsible. It is thus that a highly respectable Parisian printer has been condemned for a volume of patriotic songs, issued from his presses, where some lines of a double meaning were not suited for a Dorcas meeting. He was condemned, but accorded the benefit of the Bérenger law—that of suspending execution of the penalty, on promising never to sin again.

BRITISH journalists would seem to have no cause for complaint, so thinks Mr. Eugene Field. When they attend strictly to business it is evidently merely a question of time that they are honored with titles. On the first of the current year the journalist, George Newnes, M. P., was created a baronet by the queen, and the new premier of Canada, Sir Mackenzie Bowell, is a journalist. Sir George Newnes founded Tid-Bits, the popular publication now known as the Million, and the Strand magazine; he also revived the Westminister Gazette, and has made it highly profitable. Other journalists of potent influence in British politics are Sir J. Joice, of the Newcastle Leader; Sir C. Cameron, of the Glasgow Mail; Sir John Levy, of the Dundee Advertiser; Sir Charles Sowler, of the Manchester Courier; Sir Algernon Borthwick and Sir Richard Jafforay. The British publishers are another class that the queen seems to be ever ready to reward with titles.

A PARIS writer for the press says that the weak point in French journalism is not the exploiting, by a few unprincipled men, of the seamy side of prominent personages and more or less shady companies and establishments. It lies in the number of financial organs - nearly two hundred in Paris alone - to boom bogus bonanzas. Then the respectable journals lease the financial page or section of their paper to financiers, to indulge in Aunt Sally and Old Harry against scrip and stock that does not suit their books. This leads to counterbearing and counter-bulling, and applying pressure for advertisements. The unconscious wrong writers commit, is indulgence in wild writing, where those who "pepper the highest are surest to please" - unfortunately. In this case, facts and sobriety of judgment, tempered with toleration, are forgotten. We could even pardon these sins of omission if they were replaced by wit, elegance of diction, and epigrammatic ingenuity - in a word, by the old light of other days, and a few touches of vanished hands.

AT Lexington, Kentucky, the Morning Transcript and the Lexington Daily Press have consolidated, and the new paper will hereafter be known as the Press-Transcript. Some time ago Mr. Pat Farnsworth, managing editor of the Press, and Thomas L. Walker, formerly manager of circulation of the Kentucky Leader, purchased the interests in the Transcript of Messrs. D. T. Baxter and W. A. Farnan, and associated themselves with Mr. Samuel G. Boyle, president of the Transcript Publishing Company. A few days later the new company entertained a proposition of the Press Company looking to a consolidation of the two papers, which was consummated and went into effect on the first day of the new year. Mr. H. T. Duncan, Jr., of the Press, will be business manager; Pat Farnsworth, managing editor, while Mr. Walker will look after the circulation. The new company will put on a number of cases, new type, and new presses. They will otherwise improve the paper, and it is predicted that they will make the Press-Transcript the best daily published in the Blue Grass region of Kentucky.

A LESSON IN NATURAL HISTORY.

PAPA — See the spider, my boy, spinning his web. Is it not wonderful? Do you reflect that, try as he may, no man could spin that web?

JOHNNY—What of it? See me spin this top. Do you reflect that, try as he may, no spider could spin this top?—
Allanta Constitution.



pany with the intention of starting in the photoengraving business with one of the largest publishers of Milwau-

Richards Engraving Company, of Milwaukee, one of the leading houses of the Northwest, and had severed his connection with that com-



observed. At the time of his first venture in an independent business, Mr. Binner spared no pains to secure none but the best artists and engravers, and with such success that he had asso-

ciated with him some of the best talent procurable. This policy was adhered to when a process plant was added, and the discernment which was evidenced in securing the services of so cele-

brated an operator in half-tone and so skillful a chemist as Mr. M. Lurz to manage and conduct the half-tone department, was no less keen and discriminating in the other departments, and corps of assistants, to such a degree, indeed, that the name of the company today is itself a guarantee of the competency of those in its employ.

Mr. Binner ascribes no small credit for the development of the company's business to the fact that, being a young man himself, he has always associated with him young men of a good deal of push and energy. No less important, perhaps, in this regard has been the plan of separate and distinct departments on a system of noninterference on the part of the one with the other. Thus the art department is separate from the wood engraving, the wood engraving department is separate from that of the process workers, and the zinc etching department is separate from the half-tone work, and so continued throughout the establishment. Each department is under the complete and responsible control of men of unusual experience for the purpose of specializing the work, one of the most important indications of modern progressiveness. There is a department, for instance, for illustrating college annuals, a department for illustrations of agricultural implements, machinery and engines, and so on, until the visitor feels that the fullest comprehension of the many and varied needs of the public in the line of illustrative work is here thoroughly exemplified.

On September 15, 1894, the capital stock of the company was increased to \$50,000, owing to the increase of the business, which now extends throughout the United States as well as abroad. From Germany, France, and England and the British Colonies orders are received more and more extensively, which, considering the short time the house has been in existence and the competition it has faced and overcome, is no small reason for congratulation. With its present directing force and rate of development, one would risk being blamed as an exaggrantor if he even ventured an approximate guess at the business stature of the Binner Engraving Company another five years hence. The present officers of this "model plant

which blossometh and beareth fruit" so freely are Oscar E. Binner, president; William A. Hinners, treasurer: and Herman C. Lammers, secretary. Those who have business to do with the Binner Company find themselves in an atmosphere, so to speak, of appreciation of things artistic, and what



PRESIDENT'S OFFICE.

this means is well understood by men who are engaged in a business which requires frequent patronage of artists and of engravers. It is a very common experience with the patrons of some western and eastern engravers, when the men of the graver and camera are a little busy, to have orders received with an air of indifference by seemingly absent-minded office assistants. This is particularly exasperating to a customer who is willing to pay good prices for good work done quickly. The prompt fulfillment of promises seems to be almost lost sight of by some engraving houses, to such a degree, indeed, that it is not unusual when vigorous objection is made against the delay for the engraver to blandly remark that as he had not heard from the customer since the order was given, he did not think there was so much hurry for the work. The Binner Company, with the characteristic grasp of trade problems which has so rapidly brought it to the front, has made imperative rules that all work coming into the house shall be executed with strict adherence to the promises made regarding it. No one can fail to be impressed by the business-like discipline which is maintained throughout the establishment, requests and instructions of customers being received with careful attention and the work executed and delivered with surprising promptness.





AN AGREEABLE SONATA-F. VINCA.

Half-tone engraving by
CROSSCUP & WEST ENGRAVING Co.,
911 Filbert street,
Philadelphia,
Duplicate plates for sale.

CLIPPER EXTENDED No. 3.

SIX-POINT

CHRISTMAS

MIDNIGHT HUMBUGS

T-POINT 12 A \$

RANZ JOSEPH

THE WEST POTTE

3 A \$5 00

MORNERS

TWENTY-FOUR-POINT

SINGING

PODTY FIGHT-POINT

3 A \$6 00

BRUNES

TEN-POINT

10 A \$2 00

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8 A \$2 25

ROMES UNCHANGED ECHO SOUND SUNSHINE HOME

EIGHTEEN-POINT

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CHIME MUSEUM

ART BORDERS.













No. 68. No. 50. No. 52 Nos. 68 and 69, Fonts of Six Feet, \$1.80. No. 53. No. 51. No. 69. Nos. 50, 51, 52 and 53. Ponts of 6 Feet, \$3.00

THE STANDARD TYPE FOUNDRY.

200-202 CLARK STREET, CHICAGO,

STYLE 1,569.

\$2.90. 12-Point Ornamented, No. 1.569.

RESOURCES OF SOLID INSURANCE MANUFACTURERS AND REPRESENTATIVES FROM BOSTON STAPLE GOODS FOR CASK ONLY. SPOT PRICE 1894

REPRESENTING EACH BRANCH ONLY VALUE OF PROPERTY THE STATE CLAIMED COMMERCIAL DIRECTORY 1894

PRINTED LISTS OF ALL PRICES CAPITAL INVESTED \$12,376

\$6.95.

WORLD'S FAIR DIPLOMAS MONTHLY SALES 1894

COMMERCIAL RATE PRICES FIRM 184

BRUCE'S N. Y. TYPE-FOUNDRY

\$1.45. G-POINT GOTHIC, No. 205. 130.4 \$2.00. S-POINT GOTHIC, No. 205. 230.4 \$2.00. S-POINT GOTHIC, NO. 205.

\$1.75.

TELEGRAMS FOR THE MILLIONS

10-Рогат Сотис, No. 205.

20 A

HOBART, TASMANIA

PARCHMENT PAPER WAS INVENTED IN PARIS.

A DESCRIPTIVE ACCOUNT THAT HAS JUST BEEN WRITTEN OF

THE FIRST SEVEN EDITIONS OF THE BIBLE IS AN INTERESTING PUBLICATION.

\$1.65.

12-Рогат Сотие, No. 205.

15 1

UNITED STATES COMMISSIONER OF EDUCATION. 874

TO THE PRESIDENT, VIGE-PRESIDENTS, AND ALL FELLOW

Members Attending On This "Great And Solemn Occasion."

\$2.25

18-Point Gothic, No. 205.

12 A

WHITEFRIARS TO RED LION PASSAGE, 62
South Fleet Street. East Norfolk. 10

\$3.10.

24-Point Gothic, No. 205.

10 A 5 lb. S or.

"TOPOGRAPHICAL ANTIQUITIES" New Bradley Church. 9009.

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THE CHEMIGRAPH PROCESS.

From Mr. C. B. Woodward, of St. Louis, Missouri, president of the C. B. Woodward Company, we acknowledge the receipt of a number of specimens of the work done by the Chemigraphic system of photo-mechanical reproduction. In our March issue we hope to give Mr. Woodward's beautiful process adequate attention.

OF INTEREST TO THE CRAFT.

A "Subscriber" writes: "Mr. Bert G. Brady, a compositor on the News, of Frankfort, Indiana, in seven hours set by hand composition, 14,000 ems of bourgeois type, or at the rate of 2,000 per hour." What verification is there for this statement?

RECENTLY, at Toulouse, France, a curious difference arose—since amicably settled—between master printers and men.
The former exacted the presence of all hands in the office, even when there was no work for them—an original way of keeping a staff together, but not untried in the United States. At Châteaudun a better plan was adopted; the men continued near their cases the usual ten hours a day, not overworked, but subjected to no reduction of wages.

THE Evening Reporter, of Woonsocket, Rhode Island, in its issue of January 4, says: "Joseph U. Gigurer and wife are receiving congratulations today, this being the nineteenth anniversary of their wedded life, the ceremony being performed by Rev. Fr. Dauray on January 3, 1876. The figure three figures prominently in the lives of this happy couple. They were introduced to each other on January 3, 1875, and on March 3 attended a social gathering together for the first time. They were betrothed on May 3, 1875, married on the following January 3, began housekeeping October 3, and their first son, Chambord, was born November 3." The reader should also note that in the first place they were two, and after they were made one there were three.

MR. ADOLPH KLEIN, of Klein & Son, merchant tailors, Peoria, Illinois, writes to us inquiring for definite information regarding the largest number of compositors employed at any time on the Times, of London, England. Our answer, Mr. Klein states, will decide a wager between two newspaper representatives who frequent his store. We refer our correspondent to the business department of the Times, as we have no statistics of that paper's employes. We would be pleased in turn to hear from Mr. Klein's newspaper friends their estimate of the number of merchant tailors in Peoria patronized by newspapernen and printers, who use the economical rubber stamp on their business stationery. We note that Mr. Klein's firm economies in this direction.

THE job printers of Sydney, Australia, backed by the New South Wales Typographical Society, set themselves down for a long wait for copy in their recent dispute with the master printers concerning the reduction of wage instituted by the latter. In the beginning of the affair the Master Printers Association announced that a reduction would be instituted of from \mathbb{Z}_3 (875) per week, the rate which has been ruling for many years in that colony, to \mathbb{Z}_3 , 12s. 6d. This drop the men objected to, and proposed a compromise of \mathbb{Z}_2 , 16s. This the Association would not accept, but several firms accepted the compromise and opened their rooms. The Association and the Society continued the fight until November 19, when the Typographical Society officially declared the strike off, the men having decided to submit to the minimum. They were being upported by the societies of other colonies.

A San Francisco, California, correspondent advises us of the following matters: While the printing trade has felt the effect of the business depression during the past year, 1895 does not appear over bright. San Francisco has profited by the late election, and has secured the leading positions in the state office. Harry Rogers, formerly foreman for Brunt & Co., has been appointed foreman and John R. Welch, formerly with the Francis, Valentine Company, assumes charge of the pressroom. San Francisco Printing Pressmen's Union and the Lithographers' Association held a social session and high links at their hall, 620 Bush street, on Saturday evening, December 29, 1894, to celebrate the closing of the year. The meeting was called to order by chairman James H. Roxburgh, who promised that all present would enjoy themselves if they were patient The evening's entertainment was opened with a piano solo by the chairman, the following professional entertainers afterward contributing their services: Joe Sutton, late of Cleveland's Minstrels, in baritone solo : T. Tregallas, songs : George C. Evans, of Haverly's Minstrels, in his popular song, "Standing On the Corner Didn't Mean No Harm"; James McNeil, song, "Sidewalks of New York": Messrs, Franks and Roberts. Dutch, Irish and Italian specialties; Misses Edith Burtis and Maud Darrell in songs and dances; Turkish dancers, by kind permission of Manager Homan; Charles Morrell, banjo solos; W. C. Craft, pickaninny specialties-all enthusiastically encored. The following were not permitted to respond to encores, owing to the length of the programme : Dan Williams and Mr. Cathcart, recitations; Dan Owens, Carleton and Casmore, Dick Willis, Ed Murphy, James Hartnett, Jack O'Connor, Billy Higginson, Mr. Ellis and Louis Levenberg in comic and sentimental songs. Musical selections were by the Tipica Spanish Orchestra, under the leadershp of Prof. F. Roderiguez: H. F. Young's mandolin and zither orchestra: Master Metzer, bandonion solo; Messrs. Thorn and Young, bandonion and guitar selections, and Charles Myers, banio selections and songs, and Mr. Lafoni in operatic selections. Refreshments were served during the evening, the liquid part of which was kindly donated by the following: E. W. Lewars, California Ink Company, George H. Graham, Charles Eneu Johnson, Ink, Reed & Goodman, Frederick Levey Company, E. V. Shattuck & Co., and Edgar E. Sutro, San Francisco Ink Company. The success of the entertainment is due to the energetic committee, and to those who lent their talents to the perfecting of the occasion.

A SILENT MAN.

The death, at the age of ninety, of the "Silent Man," in a New Jersey town, brings out little incidents worthy to be woven

FROM ORIGINAL DRAWING BY JOHN SLOAN.

into a story by Mary Wilkins, or Alice Brown, or Sarah Orne Jewett. Mr. Page would not talk. He had nothing to say, and did not care to waste his breath saying nothing. He lived in a little room alone, sold papers and saved his money; but his meek spirit answered to a great challenge once. It was proshould be a new bell for the Presbyterian church in Rahway. A rich and presumably stingy citizen laughingly said he

"would give as much as old Page." The Silent Man rose to the occasion. He sent his check for \$500 for the bell fund.— Boston Transcript.

BUSINESS NOTICES.

Douglas, Reed & Co., 85 Dearborn street, Chicago, after running an American cylinder press for the past two years, have just purchased another of the same machines, which goes to prove that there must be some merit in the "American."

A PERFECT IMITATION OF A BUSINESS LETTER.

Notwithstanding the convenience of modern facilities for correspondence they are all too inadequate for the business man who desires to bring some important announcement with all the force of a private letter immediately and simultaneously to the attention of a large number of persons inaccessible to the ordinary circular letter. It is another gratifying proof of the progress of the day that a press has recently been devised

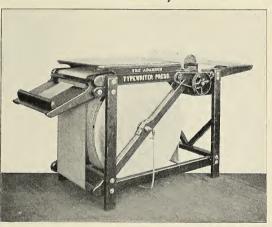
which places it in the power of the printer to duplicate business letters in such style as to defy anyone to select the press copy from the original. The press is the Adamson typewriter press, invented by Mr. Charles E. Adamson, the inventor of the original process of printing a typewritten letter, or the process of printing from cloth-covered form. The machine brings out a new and improved result, producing the typewriter effect and the copy press effect on the ordinary printed imitation circular, using no cloth or other process in printing, as the machine produces the desired effect. It is manufactured and leased to printers by the American Imitation Typewriter Company, at Muncie, Indiana

Mr. Adamson's long experience in imitation typewriter printing has enabled him to produce in this machine everything that can possibly be desired for pro-

ducing a perfect facsimile of a typewritten letter. The form letters are first printed from imitation type in copying ink, the sheets are then taken to the typewriter press and run through it, passing between copying rollers through a water bath, moistening the sheet, from which it passes around a drying drum, delivering the sheets on delivery table, copied and dried at one operation. The speed or capacity of the machine is only limited by the feeder, as four thousand or more sheets may be run through it per hour. There have been a number of devices for producing a copied effect letter. These, however, are all controlled by the original patent owned by this company. During the past year Mr. Adamson has confined his time and attention to perfecting this machine, the first public exhibition of which was given at the salesroom of Golding & Co., 346 Dearborn street, Chicago. The machine is perfectly automatic in every respect, requiring no expert or skilled operator to run it. It is about as large as an ordinary office desk, handsomely and substantially built, and with ordinary care will last indefinitely. Two of these machines have been running constantly for several months, a precaution taken by Mr. Adamson to insure their perfection and successful results before placing it on the market. A number of patents have recently been issued to Mr. Adamson for devices connected with the process. One very important one to the printer is the disk cover, which will be illustrated and described in this journal later on. Full and complete samples of work produced on the machine, and other information, may be had by addressing the American Imitation Typewriter Company, Muncie, Indiano

PRINTING INKS.

Hencken & Roosen, printing ink manufacturers, 65 and 68. John street, Brooklyn, New York, whose advertisement appears on another page of this number, although a young house, have made rapid strides, and now rank among the leading makers of high-grade inks. They are essentially progressive, and, not withstanding the recent financial depression has acted as a wet blanket to most classes of trade, they have steadily advanced



and added to the espacity of their plant, until now they are running twenty mills. They also have a thoroughly equipped varnish house, manufacturing all the varnish used in their inks, thereby being absolutely certain of its quality. Their trade is with the largest and best printing houses of this country, and they also do a heavy export business. In lithographic and half-tone inks they acknowledge no superiors. Our readers will do well to investigate the quality of their product.

THE POCKET DICTIONARY.

The pocket dictionary advertised on another page continues to retain its immense popularity. Orders are being filled as rapidly as possible. Among the testimonials recently received are the following:

- I have seen your dictionary and know it to be very reliable and the most useful and practical work of the kind yet published.—T. B. Dudley, editor of the Reporter, Iuka, Mississippi.
- I think it the most perfect book ever made.—Prof. G. W. Harmon, Principal Commercial Institute, New Orleans, Louisiana.
- I have one of your dictionaries and would not take \$5 for it.—Robert B. Gardner, Selins Grove, Pennsylvania.
 Your dictionary is first-class in every particular and all you claim for
- it.—Prof. A. C. Starin, Keokuk, Iowa.

SEMI-PERSONAL: BUT AS THE PRECEPT SHOULD RESULT IN PUBLIC BENEFIT. WE THINK BEST TO SUBMIT THE FOLLOWING:

In view of our advertisement, in this issue of The Inland PRINTER, (see page 425) the following correspondence will, we think, be of interest; and we, therefore, have engaged to pay for this space in order to present it without the attempted disguise which it would be subjected to if passed through the editorial department, thence to appear as if a free puff.

> OFFICE OF ROBERT GAIR, PAPER GOODS OF EVERY DESCRIPTION. Factory floor space, 140,000 square feet

NEW YORK, January 11, 1895.

Mr. John Thomson, 108 Temple Court, City . My DEAR SIR .- Replying to your favor of the 5th inst., would say, I have no objection whatever to your using the desired extract of my letter

of December 13 last in any way you may consider necessary. Yours very truly, (Signed) ROBERT GAIR The following is the complete letter referred to, the special

clause therein, to which the above calls attention, being in italics, ours.

NEW YORK, December 13, 1804.

FRIEND THOMSON,—Yours of the 13th to hand.

The first cutting and creasing 20 by 30 inch press which you built for me, with the original platen controlling device, is still running as fast and doing as good work as the last one you sold me, and the only expense incurred in all those years is for new gears and pinious.

I was sorry I missed the St. Andrews dinner. I hope the dream you had after the haggis did not develop into a nightmare. Will try and not miss another. Yours very truly. (Signed) ROBERT GAIR. (Signed) miss another. Yours very truly,

The particular reason we print the whole of Mr. Gair's letter of December 13 is, that our Mr. Thomson has a grievance. True, like Captain Gair, he is a real, direct, genuine, "to the manor born" Scotchman; but that he should be accused, by an Americanized sample of that genus, of directly partaking, after one first early trial, even at a New York feast of St. Andrews, of that rare game bird, the haggis,* is too much: for he always has a substitute with him, an American guest, pledged in advance to take two portions! This may appear to be rather a severe test of hospitality; but think of the experience: 'tis something not to be forgotten: like our "Colt's Armory" press, 'twill last a lifetime; the taste will never wear out!

We may add that the reference in Mr. Gair's letter to the renewal of "gears and pinions" was afterward found to be not properly located. They will doubtless require to be renewed ere long; but the renewals, in the past tense, referred in fact to other presses. And there's the rub!

Most respectfully submitted,

JOHN THOMSON, President, JOHN THOMSON PRESS COMPANY.

253 Broadway, Postal Telegraph Building, New York city. January 12, 1895.

A SET OF COMPOSING RULES.

The attention of our readers is called to the advertisement of the Harrison Manufacturing Company, of Norwalk, Ohio, on another page of this issue. This company is furnishing a complete set of composing rules, made of finest tempered steel and highly polished, in a number of different lengths, and put up in a neat case. There are forty rules, varying from four ems to forty ems pica in length, each rule being plainly marked. This outfit is something that every compositor should be the owner of

ARTISTIC PRINTING.

Art and industry are inseparably one. The art of the future will be printed art; the rapid strides of today show it. Industrial work will become the financial oil of the printers' life machinery. The talent now expended upon myriads of unknown and unnoticed canvasses should be utilized in the pressroom. The production of art printing is no mean profession; the pleasures of the product are manifold. To accomplish the most satisfactory results, the press should be selected with the utmost care. The claim made for the Golding Jobber, which received first prize at Chicago, is by no means an extravagant one, and a trial will convince the most skeptical that it is the best press in the market for high-grade printing. Send for descriptive matter to Golding & Co., Boston, Philadelphia or Chicago.

A WORLD BEATER.

The Jones Manufacturing Company, successors to The Greenfield Automatic Fastener Company, New York, office 44 Broad street, has brought out what is certainly a world beater. It is called the Greenfield Automatic Pin-Tag Machine. For-



merly the manufacture of pin-tags required an enormous outlay of capital for plant and material, and the lowest price per thousand, in 100,ooo lots, was 32 cents. In some large establishments over one hundred different characters of pintags are necessary.

It is almost incredible, but an established fact, that over \$11,000,000 annually are spent by consumers for pin-tags. With this machine the wholesaler, retailer, or anyone using pin-tags, can manufacture their own at a cost of 5 cents per thousand, and with a primary cost of \$20 for the machine. This is a very conservative estimate, for, by purchasing their wire and paper in large quantities, this price can be materially reduced. This machine, from the raw material, prints, cuts, and attaches the tag to goods in one operation, and is applicable to every kind of goods or manufactured article where the pin-tag is used. By a very simple device the electro for printing can be removed and any form desired be inserted. By a turn of the block or anvil, for clinching the wire, tags can be made for attaching to goods on the shelves, or elsewhere, too cumbersome to handle. The paper is fed from a roll and the wire from a spool, and the speed is only restricted by the quickness of the operator. While the tag is securely fastened, if necessary, the wire can be removed without tearing the fabric. Our readers will readily see that this is the only mechanical device in the world that, from the raw material, prints, cuts, wires and clinches a pin-tag, and also manufactures them in readiness to be attached to the goods by one operation of the machine. The machine, being small, can be carried from one department, or table, to another as readily as a box of tags. We predict for this machine an enormous sale, as manufacturers will readily appreciate the advantage of not having to purchase 100,000 tags in order to get them for 32 cents per thousand, and the added advantage of being able, at any time, to make from one to 100,000, of any kind, at a cost of only 5 cents per thousand, as the machine is always ready. We can use the expression, "Every man his own pin-tag maker" with perfect truthfulness, as every man can become so with a very small outlay of capital.

A CHICAGO FIRM SPREADS OUT.

Paul Shniedewend & Co. have found it necessary to enlarge their quarters. They now occupy the second floor of 195, 197 and 199 South Canal street, Chicago, where they manufacture the Reliance lever paper-cutters, the Reliance OO regular and

^{*} See Century Dictionary.

job galley proof presses and electrotype and stereotype machinery. The increased space also gives them room for repairing and rebuilding printing presses and other machinery of this class. This is a specialty of their business, as well as the putting of tapeless deliveries on tape presses.

COLOR PRINTING ON WEB PRESSES.

As indicating the perfection attained in the printing of color forms on web presses and the satisfaction given purchasers of a machine of this character, the subjoined letter may prove of interest to the readers of this journal:

ELGIN, Illinois, January 1, 1895.

Kidder Press Manufacturing Company, 26 Norfolk avenue, Boston GENTLEMEN,- You may perhaps be interested to know that the four color web-perfecting press built by you expressly for us, and placed in our pressroom during the past year, is more than meeting all our expectations. The machine is indeed a triumph of mechanical skill and ingenuity, and one of its most wonderful features is its extreme simplicity.

We are particularly pleased with results ou account of this machine being the first of its class built and therefore in some sense an experiment. We had expected to be able to print only the simpler class of color work, on cheap paper, but experiments and experience have enabled us to print half-tone plates in colors on book paper in a mauner that we had considered impossible. The press meets every demand made upon it, either for colors or black only. The work turned out is so satisfactory that we are now seriously contemplating ordering a duplicate machine from you within the next few months.

Congratulating you upon your brilliant success in building a press that other manufacturers claimed was impracticable and refused to undertake, and which undoubtedly marks the greatest improvement the art of printing has witnessed for many years, We remain, Very truly yours,
THE DAVID C. COOK PUBLISHING COMPANY.

G. B. RICHARDSON, Superintendent. (Signed)

TO BUYERS OF JOB PRESSES.

Frank Barhydt, room 606 New York Life Building, Chicago, long known to the trade as the Chicago agent of the "Peerless" job presses and paper cutters, also represents the manufacturers of M. Gally's improved universal printing, embossing and paper-box cutting and creasing presses, and is prepared to promptly fill orders for any of the above-named machines at the lowest possible prices. Mr. Barhydt makes a specialty of strictly first-class machines, fully believing that "the best is the cheapest" in the long run, and printers can rest assured that whatever they order of him will be found exactly as represented, thoroughly reliable and full value for the money.

WANT ADVERTISEMENTS.

We will receive special want advertisements for TWP Distance Favorage at a uniform price of a centre per line, few words to the time. Price invertisably the same whether one or more insertions are taken, and cash to second more than the same whether one or more insertions are taken, and cash to second month, and no want advertisements for any issue can be received later than the 2nth of the month preceding. Answers can be act in our case, if the words of the month of the words of the process of the process of the words of the process of the process of the words of the process of the process

ALL live printers should have Bishop's "Practical Printer, ALS uve printers should nave issnops "Fractical Frinter," "Printers Seady Reckoner," "Shock Sold by H. G. Bishop, zis Danae de mens of Job Work," price 52, and "Speci Sold by H. G. Bishop, zis Danae de mens of Job Work," price 52, all who are starting in business accel these books.

A RTISTIC DISPLAY IN ADVERTISING is the title of the pamphlet showing the eighty-five designs submitted in the A. & W. writer should have. Size, 8 by it inches; 6 pages, unbosed over; post-paid, 30 cents. INLAND FRINTER CO., 213-214 Monroe street, Chicago, or Aun street and Park Row, New York.

CHALLEN'S JOB PRINTERS' RECORD is essential in every office to systematics orders and keep track of customers
CHALLEN'S ADVERTISING AND SUBSCRIPTION RECORDS (one
cutry does five years) for newspapers and periodicals. Over 5000 use and
re-order. CHALLEN, 165 Broadway. New York.

FOREMAN-Of 15 years' experience over department includ-Ing electrotyping, stereotyping and process engraving, desires a change. Will consider proposition for engagement with first-class concern. Address "A. B.," care INLAND PRINTER. FOR SALE - CHAMBERS FOLDING MACHINES - One CHAMBERS POLIDING MACHINES — One secondand Point-feed Double Sixteen and one Single Sixteen Sixes. Good order guaranteed. CHAMBERS BROTHERS COMPANY, Philadelphia

FOR SALE—Complete set of plates of a World's Fair illustrated magazine, including all the original inalifone plates used in that half-tone plates in all. Shows the Fair from the time ground was first broken until the close of the Exposition. Just the thing for a souvenir book. Will sell cheap. Address "WORLD'S FAIR." care INLAND

FOR SALE—Very cheap, a complete book and job office, with fine stereotyping outfit; good established business, in a live city of 30,000. Death of proprietor the reason for selling. Address "C. H.," care IRLAND PRIVIER.

FOR SALE—Whole or half interest in well-established, modern-equipped, paying job office, Rochester, New York. Inventory about \$3,000. Address "ROCHESTER," care INLAND PRINTER.

FOR SALE—Wood engraver's ruling machine, friction feed. For particulars inquire of M. WOLFE, 18 East Fourth St., Dayton, Ohio.

JOB PRINTER and newspaper man wants permanent situation in country office. Understands making estimates, etc., and can take charge if desired; have also done reporting, proofreading, etc. Strictle temperate. Age 30. Address "CHARLES D.," care INLAND PRINTER.

PRESSMAN WANTED—To take charge of good-sized press-room. Send references to "S 4t," care INLAND PRINTER.

PRINTERS AND PRESSMEN, send \$3 and secure a copy of book "How to Make All Kinds of Printing Inks and Their Varnishes." GEO. W. SMALL, & CO., Kinney avenue and Wold street, Chichinati, O.

DRINTING INKS-Best in the world. Carmines, 121/2 cents I an once; best job and cut black ever known, § 12 years that seen since the world began, 4 cents a pound. Illustrated price list free on application. Address WILLIAM JOHNSTON, Manager Printers' Ink Press, 10 Spruce St., New York.

PRINTING thoroughly taught at the New York Trade School. Parameter of the state of the s

COME ADVERTISING THAT ADVERTISES-Second edition, just out. A book for wide-awake printers. Endorsed by every-

STEREOTYPE OUTFITS—The only cheap, practical stereo-type outfit. HUGHES STEREOTYPE OUTFIT CO., 175 6th av., N. Y.

WANTED—A four-roller stop-cylinder or two-revolution press, size about 37 by 52. Must be as good as new and a bargain. Address Box 662, Atlanta, Georgia.

WANTED-First-class man with \$5,000 to \$10,000 to take interest in and management of a first-class printing and press plant. Address Box 27, Buffalo, N. Y.

WANTED—PRESSMAN. An AI cylinder pressman, capable of doing fine cutwork can obtain a permanent position. Address, stating experience, wages, etc., "SOUTH," care INLAND PRINTER,

WANTED—PRESSROOM FOREMAN. A young man, capable of the best half-lone printing, steady, ambitious, able to control and be controlled, may learn of a profitable New York city opportunity by addressing (with references, experiences, and samples of work if possible) "C. C.," Box 65, Harrisburg, Pennsylvania.

WANTED—Situation by first-class job compositor, with considerable knowledge of presswork and proofreading. Sober and uot afraid of work. Best of references. Will go anywhere. Address "PRINTER X," care IXAAD PRINTER.

WANTED—To buy an interest in or whole of complete print-ing plant. "J. B. S.," care Inland Printer.

REQUESTS being constantly received for Samples of the Superior Embossing Composition, we have decided to Embossing Composition, we have decided to Embossed (both, which we will mail, with full directions, to any part of the United States or Canada, on receipt of 35 cents, (No. stamps.) We guaranter evisits usequated by any other Embossing Composition, 51.25 per lb. complete; To-thicount on #lb. lbds; 25 on 5-lb. or over. Superior Embossing Composition Co., 70 Ellin \$1.6. Canaden, N. J.

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Au aggressive and progressive monthly magazine, and the only Proof-readers' periodical in the world. Discusses questions of practical interest. A yearly volume will form a useful reference-book. \$1.00 per annum; single copies, 10 cents.

Published by THE BEN FRANKLIN CO.,

232 Irving Avenue, CHICAGO, ILL.

IT IS YOUR LOSS

If you fail to send for our book of "Aids" for Printers, showing 150 new and beautiful ornaments, catchy cuts, etc., designed by a practical printer.

VOLUMILL WONDER

Where your competitors get those new ideas they are showing in their work! Send 10 cents to us and see what you get.

Woodruff's Eng. & Adv. Novelty House, Or, GEO, R. WOODRUFF. RAVENNA, OHIO,

Send 10 cents in 1 or 2 cent stamps for 152-page



... Catalogue of Engravings FOR PRINTERS.

A. W. KOENIG, No. 63 Maiden Lane, - - NEW YORK.

YOUNG

PRICE, 50c. New Edition.

S. M. WEATHERLY, JOB
Or any dealer in Frinters Supplies.

New Edition.

New Edition.

PRINTER

THOSE TWO LITTLE NOTCHES IN THE ELITE RULE BENDER DO IT. DO WHAT

Why WAVE Brass Rule easily, neatly, quickly. Anyone cau do it. Circular containing thirty rule designs sent free. Price, \$2.00.

Hints on Rule Bending, 10c. ELITE MFG. CO., Marshall, Mich.



RECEIVED HIGHEST AWARD WORLD'S COLUMBIAN

SEND FOR CATALOGUE W. N. DURANT WILL WALKE EXPOSITION

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Patents procured in the United States and in all Foreign Countries. Opinions furnished as to scope and validity of Patents. Careful attention given to examinations as to patentability of inventions. Patents relating to the Printing interests a specialty. Address

FRANKLIN H. HOUGH, Attorney-at-Law and Solicitor of Patents

925 F STREET, WASHINGTON, D. C.

FILLS A WANT LONG FELT BY EVERY COMPOSITOR. .. THE HARRISON ..

"Complete" Set of COMPOSING RULES.



Made from the finest tempered steel, highly polished, in the fol-lowing em lengths: 4, 4%, 5, 5%, 6, 5%, 7, 7%, 8, 8%, 9, 9%, 10, 11, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 15, 14, 15, 10, 17, 10, 19, 20, 21, 22, 23, 24, 25, 26, 26/2, 27, 28, 29, 30, 32, 35, 38, 40, 42 and 45—forty rules in all of the most useful lengths, carefully fitted and accuracy guaranteed. Every rule plainly marked, is in full view and easily removed from case. Will last a lifetime, and the low price places the set within the means of every com-positor.

Price, net, complete with case, \$3.50 BY MAIL, POSTPAID. 3.00

Special leugths or sizes of sets made to order. Address.

HARRISON RULE MFG. CO. Norwalk, Ohio.

Τo Advertise with Effect You Need



A BOOK FOR WIDE-AWAKE PRINTERS. By W. H. WRIGHT, Jr.

T suggests a medium of advertising (costing nothing) which, if persisted in, commands publicity. Illustrated by practical designs, properly printed (three to fifteen colors each page), and made effective by tersely worded text. Subject matter for two years' use. A work of art, daintily bound in clover-leaf and gold-embossed covers.

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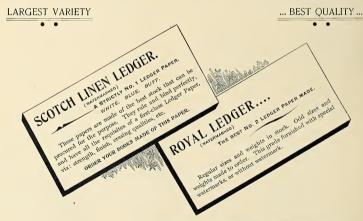
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1st. For superior strength, texture and finish.

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No Pin-holes, but Rollers
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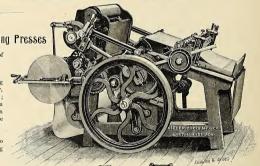
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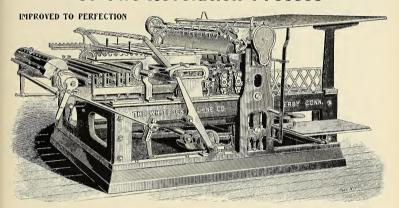


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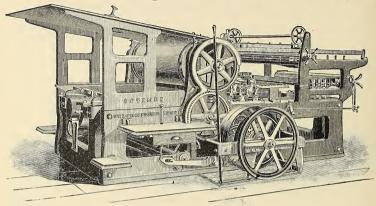
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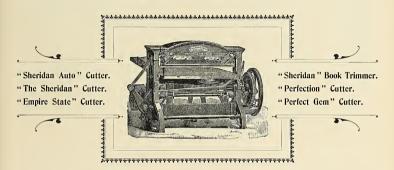
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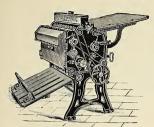
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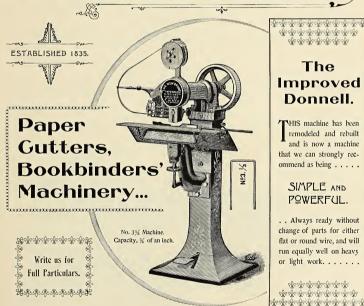
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Total, - 2,447,750 ems, set at saving of \$453.51

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The average earnings of these six machines was \$9.77 per day, at which rate machines will

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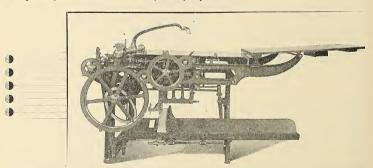
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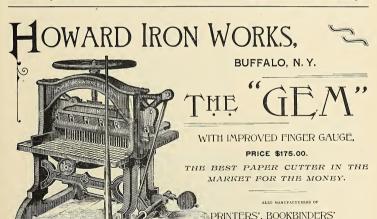
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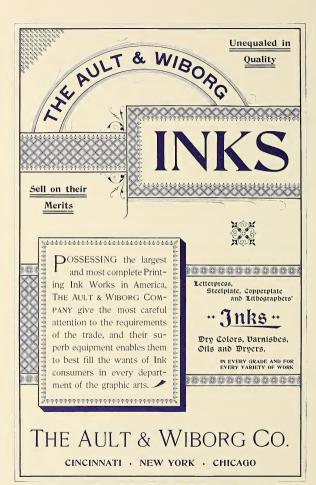
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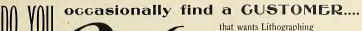
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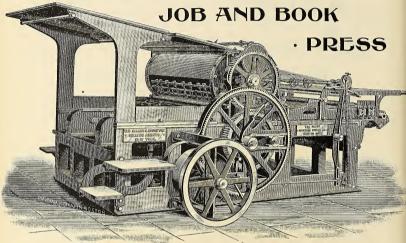
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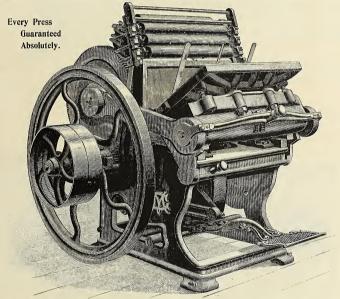
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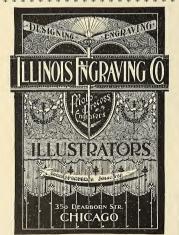
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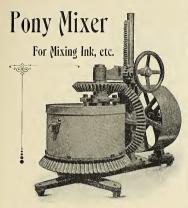


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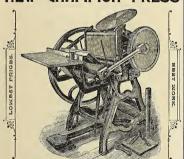
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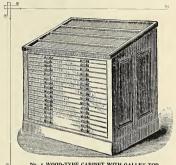
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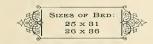
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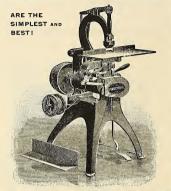
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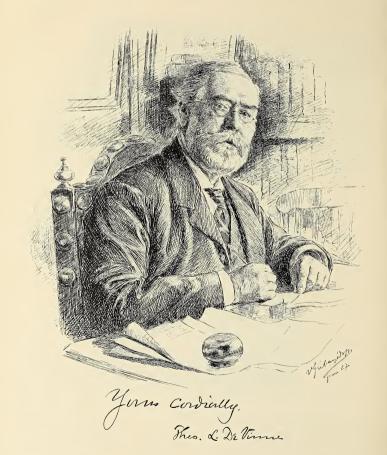
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SPECIALLY DRAWN FOR THE INLAND PRINTER
BY V. GRIBAYÉDOFF.

THE INLAND PRINTER March'95

Vol. XIV - No. 6.

CHICAGO, MARCH, 1895.

BOOK-PLATES AND THEIR PRODUCTION.

BY W. IRVING WA

ESTERDAY we predicted a flood of literature on the subject of Book-Plates. Today it overwhelms us. The London Daily Chronicle tells us that "seven distinct works dealing, either solely or incidentally, with book-plates have been published in Europe during the past month." This includes, of course, Charles Dexter

number includes, of course, Charles Dexter Allen's "American Book-Plates" (Macmillan & Co.), published in America in November

Mr. Allen wishes his book to be understood as "simply a pioneer work" - modest in pretension, if bold in proportion. If the subject should prove of continued growing interest in America, other monographs are likely to appear, but the writers of such works will find their task made comparatively easy by Mr. Allen's book. In true pioneer fashion Mr. Allen has blazed his way through the forest, bringing to the task a ready sympathy with his subject, an abundant enthusiasm (this is absolutely necessary to the full appreciation and enjoyment of book-plates), and the patience of the painstaking and indefatigable researcher. What little published material he found ready at hand he has made a judicious use of, but his success is due in great measure, one fancies, to the assistance and support of his brother collectors, to designers, and to engravers. The chief charm of Mr. Allen's book, at least to the layman, must be its pictorial richness. This is especially the case with the editions having the larger number of illustrations from the original coppers. The Japan issue, which is the most richly embellished of the lot, is already at a premium - double the publication price being asked for it by the more speculative dealers. To the student, however, and there is a constantly growing number of these enthusiasts, Mr. Allen's Bibliography, which is very exhaustive,

embracing as it does even the merest notes that have appeared in periodical literature, is invaluable, though not more so perhaps than his lists of collectors, mottoes, dated plates, and the works of early American book-plate engravers with their names. Especially useful, also, is the list of collectors - at least to those who wish to make an easy and inexpensive exchange of civilities. It is the purpose of this note, however, to deal more pertinently with the methods employed for producing and reproducing book-plates (already a very comely and instructive little treatise, devoted almost entirely to this feature of the subject, has appeared-"On the Processes for the Production of Ex Libris," by John Vinycomb), with special reference to the engraved and etched work of E. D. French and Edmund H. Garrett.

It may be questioned by many whether a book that is beautifully bound in rich levant, and decoratively tooled, is in need of further embellishment, such as may be added by a book-plate bearing the owner's name and heraldic device. Persons of good taste, vet modest and unostentatious in all ways, believe that a book-plate of artistic and decorative design printed from copper adds distinction to a bit of decorative binding. Mr. French himself is of this belief, naturally. And we are with him - if the book happens to have been at one time the property of Horace Walpole, or Mr. Charles B. Foote. Posterity will bid high for books that are embellished with the dainty little works of art bearing Mr. French's or Mr. Garrett's name. It is unusual for the fame of an American artist to penetrate such a remote and insular corner of the earth as England. Yet Mr. French's name is mentioned in a recent News-Sheet (No. 9) of the Bibliographical Society as a "worthy rival" to Mr. Sherborn(e) himself. It seems that "the Hon. Secretary of the Society had made a rough sketch" for a title-page to the society's publications "whose main feature was to be four circles connected by scrollwork, with a vignette in each circle, representing respectively a scribe, a printer, a bookbinder, and a wood-engraver, the first three being taken from old designs." But this scheme was knocked in the head by the discovery that the design was anticipated in Mr. French's very elaborate



and successful book-plate for the Grolier Club, which serves as a frontispiece to Mr. Allen's book. Please note this, Mr. Egerton Castle, and change, in future editions, that sentence in English Book-Plates wherein you give the palm to Mr. Sherborn against all comers,



as Mr. French is a young man and his future an indefinite quantity. We doubt if Mr. Sherborn has ever done anything, either in the "flowery" or armorial manner, better than some of Mr. French's work — and the manner in which the initials of Mr. French's own plate, reproduced for this note, are woven in is not only exceedingly decorative, but quite unobtrusive. Mr. French's work is all cut with the grayer (burin), and he does not employ any etching or mechanical process other than honest linework; not that he has any objection to etching, as he tells us, but because he thinks there is "a peculiar brilliancy about engraved work which makes it more decorative, as an addition to a finely bound book." All his plates are copper, or "card-plate metal," a copper somewhat alloyed with tin. Many of them are steel-faced when the number to be printed is large. Book-Plate designing and engraving is comparatively a new thing with Mr. French, but he has lately become interested in it largely because he "hopes to do something very much better" than what he has yet done.



The few book-plates designed by Mr. E. H. Garrett, and etched or engraved, wholly or in part, by him, are a side issue with this artist, and our reproductions do not fairly represent him, but he has done enough to show that he has invention and fancy, though he does not venture, we believe, into the armorial field.

Printing from engraved and etched plates is a rather costly undertaking, but it is not sufficient with our collectors to transfer to stone, though this is done quite extensively on the other side of the water, we understand. So many processes have come into use during the last quarter-century that legitimate platework was likely to be elbowed out of existence entirely. It is gratifying, therefore, to find that when artists of sterling merit do arise there is a demand for, and a genuine appreciation of, their work. The art of engraving on metal plates for taking impressions on paper is of very respectable antiquity and parentage, and was first practiced, we believe, by Tommaso Fineguerra, in Florence, Italy, about 1460. Like the invention of printing, it has been claimed by the Germans, who claim much that they are not entitled to. The first book printed in Rome, begun in 1472 and finished in 1478, was illustrated by the first plate



engraving. Many of the great engravers have been Italians, but one of the greatest of all, if not the greatest, was a German, Albert Durer, who is also believed to have invented the process of etching by corrosion. England entered the field much later, but it is doubtful if she ever excelled in any branch of the art, with, possibly, two exceptions, mezzotint and stipple. C. H. Jeens, who died only two or three years ago, practiced his art in England—usually behind bars or locked doors to keep him away from liquor, it is claimed—and to England must belong the credit of his work, which is of a character rarely surpassed, if, indeed, it has ever been equaled.

Written for THE INLAND PRINTER.

SYSTEMATIC SET IN TYPEMAKING.

NO. II.-BY R. COUPLAND HARDING.

To cannot be too strongly insisted on that in really ornamental styles the designer may exercise great freedom as to set. He takes liberty enough already, when he works at random. Even in a 6-point face, it is rare indeed that the difference of a point more or less—much less the fraction of a point—would mar the harmony of the line. This being the case, there is no excuse for not adapting the width of each letter to a systematic scale. It would save the easter much

trouble in the manufacture if he knew absolutely in the case of each matrix the number of points set to which it must be cast. I have repeatedly found in ordinary body letter, in remedying imperfections, that the set of the new sorts varied - infinitesimally no doubt, but quite perceptibly - from that of the original supply. I do not see how, without systematic set. such discrepancies can be avoided. It is, however, in those designs (like Bruce's shaded scroll or MacKellar's Relievo) where the ground pattern of the letter has to join, that the trouble is found. In ordinary job faces, one can hunt up a scrap of blotting paper, or a 2 or 3 sheet board, as the case may be, find a pair of shears. and put an improvised space or two between words or letters. In the case of such faces as I refer to the same trouble and waste of time has to be incurred, with this exasperating addition, that the miserable scrap must be placed at the end, where, unless it is secured by some adhesive, it will certainly not remain during subsequent handling, but falling across the ends of full-length lines cause further trouble. Among faces now rarely seen, but which had a large sale when new, a good example is afforded by very original styles - Relievo Nos. 1 and 2. The first, in two sizes, attracted printers greatly by its conspicuous effects. The form of the letter, too, was excellent, and the design, so far as it went, was good. It was in the practical use of the letter that the difficulties appeared. It had so strong a character of its own that it was out of harmony with other styles, its most fitting place being in combination with border, or rule designs, Here, however, the mechanical difficulties came in. The two sizes, specially provided with characters for combining, were on discordant bodies - a grave oversight. The set was unsystematic; and the only finish provided to the lines was a large heavily kerned endpiece effectually preventing any combination with other designs. No. 2 had in addition difficulties of its own in perspective which prevented spacing out, each extra space introducing broken fragments of "blocking," and the letters were not as good as in No. 1. The end-pieces, too, were double-kerned. The German "Shieldface" will combine accurately with any architectural or regular border design - the Relievo combines only with its own rather awkward end-pieces. The one style has become a standard—the other has

Very little forethought would have made the two Relievo faces of permanent value. First, the bodies should have been to point standard, and the set the same, the unit being, say, 3-point. Next, the design should have filled the body, the weak and meaning-less dotted line above and below being dispensed with. Next, whatever kerned terminals might be thought expedient, plain unkerned ends should first have been supplied, and in No. 2 design a few extra justifiers would have avoided the confused light and shade between words which at present destroys all the illusion of solidity. Even as I write, a calendar sheet

reaches me from Australia, and I find my old friend No. 2 used in the heading. The display is a little mixed as regards style, but the compositor has used the Relievo in the only way in which it can appear to real advantage—as an integral part of the border. But to do this he has either taken advantage of broken characters, or purposely broken a pair of terminals and put



TAILPIECE - FROM ORIGINAL DESIGN BY C. E. SANDERS, NEW YORK.

them in upside down! The ingenious compositor has indicated by one bold stroke both the possibilities of the design and its limitations.

I fear that a reformed series of this really useful design would not now "catch on"; still, it might be worth while to try each on one new body, say 48-point, and adapt it to the printer's needs. In the case of No. 1, very little change would be needed beyond careful attention to point body and set. The form of the letters, their perspective and their shading could scarcely be improved. If accurately cast, they would join up so that there would be no need to have, as at present, white scratches in the background to mark the junctions. The solid ground filling the body, no extra unkerned end-piece would be necessary — an ordinary justifier answering every purpose.

In the case of No. 2, a plain sans face like No. 1 would look far better than the present one, and would simplify the blocking and shades. The addition of a medium-face, 3-point brass rule above and below would, where preferred, give a finish far better than the present broken dotted line (which speedily batters), and any number of artistic end-pieces, kerned and unkerned, could be devised to join up with the letter and rule.

Each face could also be adapted for two-color work by the simple process of routing the types and making electro matrices.

With these improvements, the type would be worth more than tenfold its present value to the job printer. Its adaptations would be without number. He could work up panels, realistic or conventional, to any extent. In label or calendar work his border and main line could always be made to blend harmoniously. With additional justifiers cast on right-angled triangle body, German fashion, he could cross his page horizontally or obliquely, with a handsome lettered band. Almost any conventional border or series of line ornaments could be adapted to the decoration of the main line;

with such a combination as MacKellar's Series 100, a signboard with brackets or other adjuncts could be erected; and by merely inclosing the line with any suitable face of brass rule, a handsome panel would result.

The styles to which I have specially referred—chiefly for the purpose of illustration—are typical of

many others. My contention is, that it is scarcely possible to devote too much study to practical detail in the production of any new type design; and further, that such a course must pay in the end, while random work must lead to disappointments all round. A founder may set before him either of two ideals. He may produce a profusion of new faces to be treated like Legree's

niggers—worked to their utmost limit and knocked out in the shortest possible time, to be replaced by strange faces—or he may aim at the production of styles which will be in steady demand for more than a lifetime. When we consider that the production of a new series is mechanically a costly process, and that punches and strikes once completed form part of a permanent plant representing invested capital, it would seem that the latter policy is the best. And an apparently trivial matter of practical detail, while it may not appreciably affect the immediate market for a novelty, may in the end make all the difference between a passing type fashion and a design which is a lasting source of income to the producer.

Written for THE INLAND PRINTER.

WHAT SHALL WE CAPITALIZE?

NO. L-BY F. HORACE TEALL.

RULES for the use of capital letters are a feature of nearly every text-book on grammar, rhetoric, or punctuation, and yet it remains partly true, as Goold Brown wrote more than forty years ago, that "The innumerable discrepancies in respect to capitals which, to a greater or less extent, disgrace the very best editions of our most popular books, are a sufficient evidence of the want of better directions on this point." If the directions then and since given had been duly studied and applied, the discrepancies would not be innumerable; and this is why the saying quoted is only partly true. Good rules are studied in our schools, and yet, for some unexplainable reason, there are few printing-offices where the knowledge acquired in school is not nullified by whimsical practice.

It pays to be cautious in the use of epithets, yet it does not seem possible to class as anything but sheer absurdity such form as "The mayor wants to give the Governor his views," found as settled style in the New York Evening Post, which paper also prints such titles as "secretary of the treasury" without distinction by

capitals, although it capitalizes the name of this Secretary's governmental department alone, as "the Treastury," and even uses a capital letter (a still more absurd practice, if that is possible) for a coachman or a scavenger if the word happens to stand before a name, as "Coachman or Scavenger Smith." Here we find the Speaker correctly distinguished from a speaker by the use of a capital, but Recorder Goff (a Judge) is mentioned as "the recorder," as if merely one who records, and the system of principles or rules serving as the basis of a government is called the "constitution," with the small initial, the same as the word in a mere literal sense.

The paper instanced is not peculiar in its general practice, but the one specific example is as good as a hundred. Discrepancies certainly exist now, and they are as disgraceful now as they ever were. Even Goold Brown, however, did not formulate a perfectly satisfactory system, a fact acknowledged by himself in these words: "In amending the rules for this purpose [that of furnishing better directions]. I have not been able entirely to satisfy myself, and therefore must needs fail to satisfy the critical reader." Most of Brown's rules are not only satisfactory, but are in accord with universal practice; his lack of satisfaction, as gathered from his writing, was confined to particular uses of common words within the sentence, most of the words in question being often accounted proper names in such particular use, or so closely to partake of the nature of proper names that it is well to distinguish them by capital initials.

Brown's fourth rule is: "Proper names, of every description, should always begin with capitals." So

far as a name peculiar to a person or a place is concerned, or that of a day or a month, this rule presents no difficulty; and some grammarians [grammaticasters?] have even defined proper names as "the names of persons or places." So much must have been plain to Goold Brown, but he says: "But not all is plain, and I will not veil the cause of

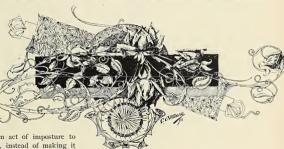
embarrassment. It is only an act of imposture to pretend that grammar is easy, instead of making it so. Innumerable instances occur in which the following assertion is by no means true: 'The distinction between a common and a proper noun is very obvious.'—Kirkham's Gram, p. 32. Nor do the remarks of this author, or those of any other that I am acquainted with, remove any part of the difficulty.'' A list of more than five hundred books is given by Brown as having been closely examined by him, and this, in connection with our quotations, may be taken

as conclusive evidence that grammar has not been made easy in this matter. Can it be made easy?

Personal opinion, accompanied in its expression with clearly stated reasons, may at least furnish practical aid, and it is with that object that this article is written. The quotations following, which show the writer's preferences, are from the "Vest Pocket Manual of Printing," published by The Inland Printer Company.

Under the rule "All proper names are capitalized," it is remarked that "this is a universally accepted rule, but its application produces many different results, arising in the varied understanding of the term proper name." A paragraph under this rule reads as folows: "In naming bodies of water, mountains, counties, streets, avenues, etc., such words as ocean, river, mountain, county, street, and avenue are often written with small initial letters; as, Allantic ocean, Cook county, Monroe street. But when one of these words is an essential part of the proper name — as when the distinctive word is also common — it should be capitalized; as, North River, Rocky Mountains."

The first part of this was not stated as a positive rule, because usage is unsettled. Most grammarians, or at least many of them, prescribe capital letters for all such words in such use; and this is the simpler and easier practice. In most cases, however, the words do not seem to be essential parts of the proper names, and non-capitalizing favors the now common objection to frequent use of capitals. The Sun. of New York, uses the small letters in such names, and the Evening Post uses capitals. The Tribune uses small letters, but uses the hyphen (as Monroe-street); capitalizing seems



TAILPIECE BY C. OTTMANN.

greatly preferable to this useless joining. If the common words are not capitalized, the practice should include all words similarly used, as Fourth ward, district, precinct, etc. Standing before the proper word in such a name the common noun is capitalized, except when preceded by the definite article; as, Lake Michigan, County Cork; but the river Rhine. A slight



as, Long Island Sound, Hudson Bay, Gulf of Mexico; but if a system is ever devised that embodies no worse inconsistency than this, it will be a marvel of accuracy.

italized in such names:

"Titles of office before personal names, and other titles so placed which are not mere common names of vocation, are written with capitals; as, Senator Jones, Doctor (or Dr.) Brown, Aunt Jane, Miss or Master Gray: but coachman Smith, barber Harris, Titles of dignity are also commonly capitalized when used alone, as in address, or with the definite article; as, the President, Judge, the District Attorney. It is best to distinguish between particular and common uses of such words, and to write 'he was a district attorney.' or anything similar, without capitals." "Many special names of a common kind are, in particular uses, treated as proper nouns and capitalized; as, Congress, Parliament, Senate, House of Representatives, State (for one of the United States), Hudson River Railroad. . . . In really common uses such words should never be capitalized; as, a congress of merchants, state papers, the church (a congregation), the Church (a denomination)."

No good reason is evident for giving coachman or barber a capital letter, in any position. On the contrary, the utility of distinguishing all the other kinds of titles mentioned seems obvious. Surely Mayor and Governor are too much alike to be differentiated with reason, and all titles of office or dignity are on a level with them. If any official title is capitalized, all such titles should be; but not common titles of rank used in common senses; as, a king, a prince, a duke.

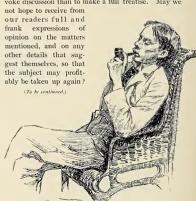
"Adjectives and nouns derived from proper names are written with capitals; as, Jacksonian, New-Yorker, Congressman." The same reason holds good for Congressman and similar words that applies to any word under the rule. Congress in this use is the particular name of a particular body, and a Congressman is simply a man of Congress, the first element in the complex of the congress o

pound being the proper noun, exactly the same as it is in the full phrase. It has been reasoned that it was better to write congressman, because the word properly applies to a Senator as well as to a Representative; but this is true only in theory, and the word is really seldom (if ever) used except to mean a member of the House of Representatives. The true basis for the use of a capital letter, however, is the reason given above. Of course, Assemblyman and every other word of exactly similar nature should be treated in the same way.

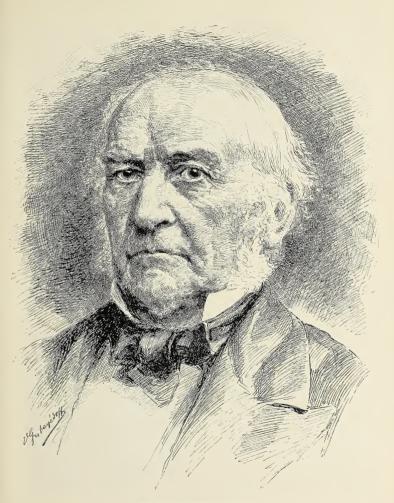
Some words derived from proper nouns, and even some such nouns themselves, are used in common senses, with no immediate thought of the particular individual primarily named, and in such uses small initials are better. Thus we have india-nubber, boycott, bowie-knife, adamite (a mineral), herculean (when not referring immediately to Hercules). etc.

It will be readily perceived that the subject is not treated exhaustively in this article, which, indeed, is not even made logically consecutive in the matter of selection of instances. Goold Brown wrote seven pages about capitalizing, each page containing at least 1,200 words, yet he did not provide a direction for every possible question of detail. Such full provision could be made in the space of this writing only by giving to it enough time for the making of a good-sized book; indeed, such a book might have to be written and "boiled down."

Our intention has been rather to invite and provoke discussion than to make a full treatise. May we



THE OPTIMIST - BY J. F. MCCUTCHEON.



HON. WILLIAM EWART GLADSTONE DRAWN BY V. GRIBAYÉDOFF.



Written for THE INLAND PRINTER

THE SUCCESSFUL MECHANIC.

BY A. L. BARR.*

WHAT makes a successful mechanic? This is a question that has puzzled many young as well as old men; young men because their lives are before them and they have their reputations to make, and the older ones because they have the young ones to educate.

It is strange the differences of opinion on this most important question. Some old tradesmen will say "stick to one shop," while others will affirm that no man can be a good workman unless he has traveled over the country and seen the many different ways of doing work and will illustrate it by citing you to some of the best workmen that have had experience of this kind.

I do not believe that either of the above answers are correct, or that because a man has traveled over the country and worked in so many different shops he is necessarily a good workman. He is a good workman because he is ambitious and a close observer, and if he had never traveled, but had stayed in one good city and had used his ability in observation and reading on all subjects pertaining to his trade, he would have been fully as good a workman as he is with his past "over-the-continent history," and would not have acquired a roaming, unsettled disposition. He would have made a better citizen, a better husband and father and would have been a happier man.

Look at the tramp workmen, not that they are tramps in the eyes of the people, but nevertheless they are tramps. You will find that they are never contented long in any place, they continually think that they would be better off at some other point, and so they keep moving from one place to another, until after years of such experience they begin to see how they have wasted the best part of their lives and either settle down or get discouraged and gradually drop lower and lower until they cannot hold a position of any kind.

Young man, there is no place like home and friends. You may have tempting offers of large salaries in some other cities, but remember that you have but one life to live and you will find it a very short one at the best, and I would advise you to secure all the pleasure you can while here. Do not misunderstand me about pleasure : I do not mean for you to spend your time and money in reckless living and drink. This is not pleasure - something any man that has tried it will tell you. Do your work well and treat your fellow-workman with kindness, no matter what his position or faults may be. Do not envy a fellowworkman, though he be more fortunate than yourself: try to make everyone you have any dealing with your friend, and you will be surprised how many times it will happen that the man you expected the least from

will be your best friend on your rough and stormy road to success.

I know that you are apt to get discouraged when you look around you and note the extremely poor prospects for an advance in position, and then think of some friend that has gone to some other city and is getting a big salary; but I assure you that his career is like a comet whose light will soon dim while yours will continue to grow brighter every year. Then remember you are only looking at the bright side of his life; he is in a strange city, dealing with strangers, and it costs him more to live and get what little pleasure he does get. You will find that nine times out of ten he has not as much money saved from his week's salary as you have and has not had half the genuine pleasure.

Now, to the old men—that is, the ones that have charge of shops: how many of you pick out a boy because of his natural ability for the business? Not one of you in ten ever stops to consider whether a boy is naturally a mechanic or whether or not he would be better suited for a lawyer or a minister; you take him hap-hazard, and if it turns out that he is not adapted to the business you call him a dummy when, probably, some of these so-called dummies of days gone by are today honored and respected citizens in other walks of life which they were destined to fill; but you never forgive them, and now, when you see their names mentioned in print as being connected with some great enterprise, you will sneer and say that you do not see how such a dummy has fooled the people so long.

Many a boy has suffered years of torture trying to learn a trade when he would have been a shining light as an actor, lawyer or merchant, but as a tradesman could never be a success. Every apprentice should have a natural ability for the trade and should be taken on trial for two or three months before installation as a regular apprentice, and if he is not a natural mechanic he should be advised against learning a trade, but to devote his younger years to that for which he is better adapted.

Written for THE INLAND PRINTER.

ART PRINTING.

BY FRANK T. OLSAVER.

SOMEONE has said that we would be naked barbarians had we listened to all that the preacher has told us; and dead had we heeded the doctor. To this can be added that we would be ignorant and idle had we noticed the claims of the "critic," who, in utter defiance to the real needs of the hour, bedims every walk of life with his chilling shadow.

Notwithstanding the keen sense of independence to be found in the make-up of every trade and profession there is nevertheless sufficient lack of individuality to give the trite critic a chance to monopolize the columns of many of our trade journals. That this is detrimental to those who depend upon competent leadership needs scarce be stated. While there are

^{*} Note.—The attention of the reader is directed to the department of electrotyping and stereotyping conducted by Mr. Barr on another page of this issue.—Wh

men, writing for the trade press, who have at their command the details of specialties in union with the general features relative thereto, demanding and receiving a hearing, it still remains that the greater part of trade criticism is worthless.

It has ever been the delight of the writer against space to clothe his chosen subject in a cloak of mystery; and, since art in its various branches is quite



No :

susceptible to such treatment it is his stock in trade, As a consequence art printing is a victim of the critic's wrath. Forgetting the changes and improvements that have rapidly succeeded one another in printing, he declares that the printer is "merely a mechanic among machinery," and points to what he calls "an impassable gulf" between art and printing, ignoring the fact that the photo-engraver has spanned that gulf, and that printer and artist stand hand in hand.

Without a general understanding of all the features representative of modern printing, and its relation to art, no writer is qualified to take the time of the professional printer. And yet, how many there are who "review," for instance, the new type faces, setting them aside as absurd and useless, simply because they do not know that a Beardsley or a Bradley have created a demand for the weird and fantastic. Or, again, entering a claim that many new types are untidy in appearance, there being no knowledge of the fact that there are styles of design in vogue whose wealth of beauty would be destroyed if brought into competition with a clean-cut letter.

To those who sneer at art printing, let it be said that the American press has lifted this nation to a respectable standing in the art world. Without an atmosphere of art, devoid of the achievements of a classic past, barren of the wealth of historic monuments and galleries, this nation has triumphed over her Old World rivals. The American printer has given to the world the American illustrator—he who stood preëminent in World's Fair art.

There is no mystery surrounding art. It is the simple portrayal of the beautiful, and, though it takes form at the dictation of genius, it is built upon general principles open to all. In the language of an old artist: "Anyone who can learn to write can learn to draw." While the true artist must of necessity be a child of creative genius, an artist-workman can be the product of art training alone. If he can learn a trade he can learn its art foundation; and having done so can handle his work in a way that guarantees success.

There are many who imagine that art is an accomplishment for the classes of leisure—a source of profit to the gifted few. That they are in error is made manifest in the fact that everything of use to human life is the product of design, and design is the master-spirit of art.

Simply stated, art printing rests on an understanding of color value and composition. Color value is a term covering the natural relation and action of light and shade. With printing, as elsewhere, it applies not only to the manipulation of colors, but equally as much to the use of black and white. Without an appreciation of color value the printer is ever at a loss in setting his work. Light and heavy face type will drop from stubborn fingers into improper places, productive of unbalanced, inartistic effects. How great, then, is the necessity of a knowledge of design to the printer, enabling him, if not to create, to at least copy or build in proper proportions. Color value is of vastly more importance than proper form. The most graceful designs can be ruined by erroneous coloring, while weak drawings can be enriched with artistic merit by the correct application of color. Having mastered the principles of color value, the printer needs few instructions on composition from an artistic standpoint.

It is not the expectation that the printer shall be an artist, but he must be an art printer if he is to be



No. 2.

trusted with good work. He must know enough about art to appreciate its place in our daily life—to give his work the touch of skill and taste.

We have reached a place in the art life of the nation wherein the printer becomes the mirror for the productions of the artist. Aside from the great magazines and high-class publications that have made American art wide-reaching and dignified, the demands of business and society, based on the reduced expense of printers' plates through the photo-engraving processes, have made art printing general. To the job printer, then, we look for art printing; and to hold his own he must be up with each artistic fad at whose shrine fickle human nature bends a knee. As a consequence, it is

Music

detrimental to his interests to influence him against the new creations necessary to the proper conducting of his business; or, through trade criticism, to make him feel that art is a monster to whose mystic portal genius is the only key. No printer who has the least taste for the business should shrink from art, feeling that he has not the capacity to master its strangely deceiving elements. He is not required to do so. There are some things he must know, and he can learn them if he will.

A treatise on design and color is beyond the limits of this article, but a few general points may be acceptable to the progressive printer. Design may be properly said to embrace distinctively form and color; each in itself of infinite variety, confined only to certain limits by custom-religious, social or commercial. Form derives its value from the arrangement of light and shade -- the centralization of masses and the proper building of the light on the heavy. This is color value. Color is largely, if not entirely, symbolic, and can be placed in combination under two wholly separate heads - natural and decorative. coloring is applicable especially to illustration and is only permissible in decorative design when the drawing is free from the conventional. Natural coloring is symbolic of the real, and is limited only by the brush of nature. It must be followed as closely as natural form. From it no departure is allowable. A sunset sky must take color from the atmospheric surroundings of the sun and all other coloring in the composition must be influenced thereby. Decorative coloring, although based upon natural coloring, is more readily adapted to trade design for the reason that decorative color schemes are not influenced by natural conditions. A Bradley drawing can be colored with a purple sky, a red earth with green and yellow embellishments and be artistically correct. Walter Crane can paint vellow

girls, and, resting them in scrolls of Indian red, drape them in bright greens; surround them with white foliage dotted with purple blossoms; outline with gold, and audaciously give his design a background of deep blue. The effect is at once rich, startling and correct. Harmony is the secret of coloring and can be mastered through an understanding of color value which in turn can be learned by anyone who will take the trouble to study the ever open book of nature. Decorative coloring is symbolic of human thought and fancy and is controlled only by the conditions that in each particular case surround it.

A desire to be decorative without a knowledge of design often leads the printer into error, a specimen of which can be readily appreciated in the accompanying sketch (number one), wherein a design is spoiled by the selection of type. There was a time, long ago, when the type here used was considered artistic; and, without doubt, it can be found among the choice selections of many printers, to be used when work out of the ordinary comes their way. Again, taking a broader view of the case, there are other causes governing the selection of type. It must be admitted that a printer, post him ever so well in design, cannot build beyond the limits of material at hand. In the hands of an artist the design in question would receive a letter (sketch number two) shaped to meet the general construction of the drawing. It is the artist's business to create, leaving it to the typefounder to follow him as closely as the practical casting of type will permit, Hence the appearance of such types as the Tudor Series (sketch number three), where we have a letter that readily conforms to the work in question.

In the drawings illustrating this article, including the head and tail pieces, all that has been said in reference to color value is made manifest.

In a parting word this advice is extended to the printer. The duties of those who undertake to supply you have been boldly unveiled. Ignore, then, entirely, the critic who partially performs his work. 'Take no one's word for it that new supplies are useless to you because they do not meet the "reviewer's" favor. There has been nothing advanced, in recent years, by typefounder or platemaker, coming to the notice of the writer of this article, that lacks a place and a use; and, the only criterion upon which the printer should base the rejection or acceptance of same should be the demands of his particular business.





Half-tone by
BINNER ENGRAVING COMPANY,
195-207 S. Canal street,
Chicago.

WINTER NAVIGATION ON LAKE MICHIGAN.
FROM OIL PAINTING BY G. A. COFFIN.

Original painting on strawboard.

The Inland Printer

A. H. MCOUILKIN, EDITOR

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CHICAGO, MARCH, 1895.

The Island Private is issued promptly on the first of each month and will spare us endeavor to furtuis wainable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, shootbinding, and in the paper and sationery sending news from their section of the country pertaining to the show the properties of the professional provides and the professional profe

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THE INLAND PRINTER may be obtained at retail, and THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and type-founders throughout the United States and Canada.

Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

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THE INLAND PRINTER.

VOLUME fourteen of THE INLAND PRINTER, closing with the present issue, presents in itself a striking evidence of the growing influence of tradejournalism when conducted by progressive ideals. For a number of months THE INLAND PRINTER has been made remarkable among the standard magazines by changing the designs for its cover-page each issue. It has employed the best decorative artist in America on the work, Mr. Will H. Bradley, and it has received the commendation of high authorities in England and the congratulations of the ablest critics in America. It has also been favored by having some of its cover designs reproduced in the most influential metropolitan daily papers. In this way and in others it has received an amount of attention of a favorable kind such as no trade journal has ever before been able to secure. Vet The Inland Printer is a trade journal of trade journals. It is successful because of its fearlessness and its technical value. It stands for the unprotected individual as well as for the corporate company and wealthy advertiser. Clean business and courtesy to all have brought it to be the advance guard in American trade journalism.

The management has pleasure in announcing for Volume XV many new and valuable features, and takes the opportunity to point out that THE INLAND PRINTER being printed directly from type, which is immediately distributed when taken from the press, no reprints will be made. Those desiring complete files of the new volume will find it to their advantage to subscribe at once.

ENGLISH AND AMERICAN COPYRIGHT.

HE influence of the American Copyright League with its affiliated societies has been used to defeat the Hicks bill, the provisions of which were to remove copyright protection from engravings and etchings unless made in this country. The League has presumably considered the question in its broadest sense, and been actuated solely by a desire to preserve the interests of art. The Hicks bill may have been too sweeping in its purposes, but in justice to the electrotypers, stereotypers and process engravers of America it was a move in the right direction.

The arguments in the case of Wesselhoeft vs. Dellagana & Co., recently decided in England, shows up some of the finer technical points in the rights of purchasers of electrotype plates which may be considered with profit by the Copyright League. From the British and Colonial Printer and Stationer we condense the facts of this interesting case. As a preliminary, however, we may state that what our contemporary terms "commonsense commercialism" in our opinion recognizes the right of a purchaser in copyrighted or patented electrotypes, stereotypes, borders, ornaments or letters, to reproduce them indefinitely for his own use in printing, but that he cannot reproduce them for the purpose of sale, exclusively.

Briefly, the Wesselhoeft and Dellagana case is as follows: Mr. Frederick Wesselhoeft, an electrotype dealer of London and Nottingham, claimed copyright in certain blocks that Messrs. Dellagana & Co. had duplicated in the ordinary course of their business to the order of a third person, and claimed damages from Messrs. Dellagana in respect of infringement. The plaintiff set up the following contentions: First, that the electrotype blocks were "works of art" within the meaning of the English and the German law; second, that he, in virtue of concessions from the designer and maker of the electrotypes, possessed copyright therein; third, that as such copyright was a

natural right in Germany, requiring no registration formalities, so under the terms of the Berne Convention the same copyright ran in England without specific registration; fourth, that the act of duplication by electrotypy was an infringement of his rights; fifth, that there was no custom of the trade in England which permitted the purchaser of a block to multiply from it, or an independent electrotyper such as Messrs. Dellagana & Co. to so multiply to the purchaser's order. The defense traversed the whole of plaintiff's case as follows: First, by denying that such electrotypes of printers' ornaments were "works of art" under either English or German law : second, that the plaintiff held any copyright in the designs on the score of originality, they being simply combinations of parts culled from different sources; third, that being "works of industry" no copyright existed under the German law without registration, though even if it did, registration in England was still necessary to secure protection under the Berne Convention; fourth, that the act of multiplication to the order of a purchaser was no infringement; fifth, that the custom of the trade permitted the purchaser of a block to multiply for his own purposes, and to deal generally with the purchased block and its duplications as with any ordinary personal chattel.

In the words of our contemporary, "The soul of the case lay in the fifth leg of the defense, namely, that such electrotype blocks are personal chattels, and capable of being dealt with in the same way as any other personal chattel." His lordship, Justice Kekewich, affirmed this view and gave judgment accordingly for Messrs. Dellagana & Co., but without costs.

It appears that one Edwards, the manager of the Manchester branch of Dellagana & Co., who took the order for duplicating the electrotypes, according to his own statement was cognizant of the fact that the originals had been procured from Wesselhoeft. This fact had weight with the judge in denying Dellagana & Co. the costs of the suit.

In delivering judgment Justice Kekewich said that he was not considering any question of copyright in electros, but copyright in the drawings. Whose drawings were they? They emanated from the plaintiff Hoffmeister. His co-plaintiff, Wesselhoeft, occupied a position in England as regarded Hoffmeister which it was difficult to define. He appeared to be some sort of agent for the use in England of those drawings or electros which represented the drawings, and his positiou in this action depended entirely upon the registration in his name of some few of the drawings, but that registration so far as he was concerned had been abandoned: the result was that Wesselhoeft had no title whatever. As regarded Hoffmeister, he claimed the copyright of those drawings which were made by him in Germany. It remained a question whether registration as against Hoffmeister was required in order to give him the benefit of the Berne Convention and the International Copyright Acts. He thought the proper course for

him was to express an opinion upon that point, and guided by a decision of Mr. Justice Charles, he held that registration was unnecessary. The result of that was that the plaintiff Hoffmeister was entitled in England to the same protection as regarded those drawings as he would have had under the law of his own country, and to that extent he must be supported and protected. The most difficult part of the question remained. It appeared that those works were supplied to the trade for reproduction in the form of electros to be used by way of reproductions of the original drawings. It would have been competent for Hoffmeister to have had an agent in England for printing the drawings, and, as at present advised, if he had done so he could not have lost the copyright in the original drawings. That, however, he did not do, but sent over to England the electros, not to be used by himself or his agents, but to be sold to printers for the purposes of reproduction. This was not a question of trade or custom at all; the question was one of ownership, and whether the reproduction had been limited by any bargain expressed or implied. He could not discover that there was any limit whatever. result was that the defendants, into whose hands the blocks came, were entitled to use them as they might use any other chattels. The plaintiffs appeared to have abandoned their claims for infringement of copyright. That, therefore, failed, and no injunction would be granted. Although he must decide in favor of the defendants, there would be no costs.

Electrotypers and stereotypers in England are evidently very much alive to the importance of securing a revision of the law, but printers generally do not recognize the extent to which they are liable should typefounders and designers be inclined to use the advantages they certainly have. The former, together with the photo-process engravers and allied industries, have formed an association to protect their several interests and to formulate and push forward legislation toward a revision of the present laws.

The copyright laws of this country are practically the same as relating to the case in hand, and, although it is possible, it is extremely improbable that such a case would occur on this side of the Atlantic.

It is to the interest of all, however, that the right of a purchaser of an electrotype should be clearly defined. Our contemporary says: "Sir Henry Stephenson, speaking for Stephenson, Blake & Co., declared that if a printer, having purchased a block from their house, multiplied it, 'his account would be closed.' The printer must go to them for duplicates. Mr. T. W. Smith, the senior partner of Caslon & Co., stated that if a printer wished to buy an electrotype from his firm for reproduction they would 'decline to supply him.' Mr. R. H. Gill, on behalf of Miller & Richard, quite as emphatically declared that he 'would show the door' to a customer who entertained such an intention. Mr. Wesselhoeft himself had 'never heard of anyone purchasing his blocks claiming the right to

reproduce them.' Mr. James Figgins, senior partner in the firm of V. & J. Higgins, was asked, 'Is there anything which in your judgment interferes with or prevents reproduction by a purchaser of one of these blocks?' His answer was emphatic—'None whatever!' 'Have you ever met with any case in which a restriction on the user of the blocks has been imposed?' was asked from another representative of the same house. 'Never!' was the response. 'Have you ever made any restrictions yourself?' 'No.''

Similar differences of opinion on these matters exist in America, and to protect themselves against prosecution the trade in America should arrange for an association such as that which has been formed in Britain by influence of Dellagana & Co's experience. To the disinterested reader Mr. Wesselhoeft's malevolence in prosecution is significant of the need of legislation. It is not to the interest of those in a position to be affected that the cultivation of art should be at the expense of their commercial safety. If not the Hicks bill, what modification of it?

RESPONSIBILITY FOR VERBAL STATEMENTS WHEN PUBLISHED.

HE well-known quotation from Robert Burns, "A chiel's amang you takin' notes, and, faith, he'll prent it," is as true at the close of the century as it was at the beginning. The newspaper reporter is omnipresent, and the liability of the person who is the source of any matters of information becomes almost a matter of common interest in the event of their publication being attacked as libelous. While it is to be observed that a different rule applies to words spoken and the same words written and published, yet where the publication follows fast upon their verbal utterance, the liability may become merged in the latter, and a private conversation result as disastrously as if printed and distributed by the party himself. Some of the distinctions that may be drawn, and the law thereon, are pointed out in the recently decided case of State vs. Osborn (38 Pacific Reporter, 575), where the court says: "It is contended that as the party did not specifically request the publication of his statement, and did not see it until it appeared in the paper, and as he had no connection with the paper in which it was published, he cannot be held liable for the libel. While the party testified that he did not make the statement for the purpose of publication, or with any idea that it would be published, the evidence of the state fairly tends to show that the statement was made with the expectation and understanding that it would be published. Taking the evidence of the witnesses of the state it would show that he gave the reporter the statement for publication; that the statement he made was written and published as it was given; and that after it was so published he had admitted its correctness, and also promised that an additional statement would be made in a few days; and that finally, in a few days afterward, in a written statement to the paper,

he admitted making the statement which was published, and specifically said it was his own statement." Now, all who are concerned in the making and publication of a libel are alike guilty under the law. If one composes or dictates a false, defamatory statement, knowing that it will be written and published, and it is written and published, by another, each are equally liable for the writing, and both may be prosecuted and punished for the libel. The statutes provide that every person who makes or composes, dictates or procures the same to be done, or who willfully publishes or circulates such libels, or in any way knowingly and willfully aids or assists in making, publishing or circulating the same, shall be punished by imprisonment, etc.

Of course, a person who casually makes a false statement to another, with no purpose or intention that it shall be written, printed or published, even though the other person be a reporter for a newspaper, and the statement should afterward be printed or published, will not be guilty of libel. On the other hand, if a person knowingly dictates a slander to a reporter for publication, and knowing that it would be published as given by him, he is responsible for a libel, and may be punished equally with the one who aided or united with him in making the same. This is established by a number of well-considered decisions.

The distinction in liability between slander (a verbal statement) and libel (a written statement) is mainly one of degree, and is based on the fact that the latter is attended with such deliberation, and is of such enduring and permanent form, that its publication tends to produce permanent mischief, and to provoke breaches of the peace, so that an action therefor can be maintained, when it could not be maintained for the same words merely spoken; and hence it has been held that words written or printed and published imputing to another any act the tendency of which is to disgrace him, or to deprive him of the confidence and good will of society, or lessen its esteem of him, are actionable in themselves and consequently lay the foundation for an indictment under the statutes; while had they been only spoken and not published afterward, malice or other evil intention would have to be

EASTERN OFFICE OF THE INLAND PRINTER.

M. R. W. A. DODGE, who has been associated with Mr. J. C. Oswald in the management of the eastern office of Thie Inland Printer, in New York, for some time past, has assumed the full management of the branch, Mr. Oswald severing his connection with The Inland Printer to engage with another field of publishing. We bespeak for Mr. Dodge the same courtesy and consideration which has so uniformly been extended to his predecessor, Mr. Oswald, whose acquaintanceship as our representative we are pleased to know sustains very cordial regard among our eastern subscribers and advertisers.

INEQUALITIES OF U. S. POSTAL REGULATIONS RESPECTING SECOND-CLASS MATTER.

THE manifest need of a reform in the inequalities of the rulings made by the postoffice department respecting second-class matter has been the subject of much comment of late. The interest of the general public and of legitimate publishers requires that the operations of the law under the rulings be well understood. By means of published interviews with those in a position to speak intelligently on the subject, THE INLAND PRINTER desires to lend its aid to a better understanding of the complexities of this much vexed problem.

Perhaps few persons are better qualified to speak with authority upon the inequalities of the postal regulations governing the transmission of second-class matter through the United States mails than is Mr. Francis F. Browne, proprietor and chief editor of *The Dial*, the leading fortnightly journal of American literary criticism. To a representative of THE INLAND PRINTER, Mr. Browne said:

It seems to me that no department of government business can be in so chaotic a condition, so far as its methods and rulings are concerned, as is that branch of the postoffice machinery having to do with the regulation of second-class matter. There is the most serious need of a complete reorganization and revision of this particular and important branch of public service, which is now so conducted as to subvert, in certain particulars, the very ends which it was designed to foster and perpetuate. The ruling of the department which makes a periodical pay a higher rate of postage for delivery to its subscribers in the city in which it is published than it is required to pay for delivery in any other city in the Union is clearly absurd and unjust.

To make my words more pertinent, let me speak from personal experience. We can mail copies of The Dial, which comes under the postofice definition of a periodical, across the continent in either direction, and have them delivered to subscribers in New York and San Francisco, at the rate of 1 cent a pound. But how is it with our Chicago subscribers? To have The Dial delivered to them costs us in postage 1 cent for every two ounces or fraction thereof. This, on some editions of our paper, makes the postage cost of reaching our subscribers in the city as high as 14 cents a pound, in contrast to 1 cent for transporting the same number of papers across the continent and having them delivered to New York, Boston, San Francisco or Seattle subscribers.

If the paper moves the scales at the slightest fraction of over two ounces the postage on each paper for Chicago delivery is doubled, or practically so. Say that the paper weighed, as has been the case in our actual experience, 2 1-16 ounces. The entire edition for Chicago would be held for the additional cent on each paper, which would bring the postage up to 14 cents a pound.

There is still another unjust discrimination in the rulings which govern the local city delivery of a periodical. The law as construed allows any individual except the publisher, of The Dial for instance, to mail a copy of that paper for delivery to another person in the city at the rate of 1 cent for each four ounces, while the publisher must pay at the rate of 1 cent for every two ounces or fraction thereof, and he sends in quantity and is supposed to get the benefit of a wholesale rate! If we were sending a pound of Dials to New York, for delivery there, it would cost us but 1 cent, while—figuring the weight of each paper to be two ounces, which is, perhaps, an average weight —the one pound would cost anyone but the publisher 8 cents,

or 16 cents if each paper weighed but one ounce. This marked difference in rate is supposed to represent the difference between a wholesale and a retail schedule, and is not unreasonable. Yet when it comes to local delivery, the principle is quite reversed - the low rate being given to the retail business. and the high rate to the wholesale business. A single copy of The Dial, for example, weighing between two and four ounces, may be mailed in Chicago, by any individual, for I cent; while the same paper cannot be mailed by its own publishers, in quantities, for less than 2 cents a copy, or double the singlecopy rate. Thus, while the postage on The Dial auywhere outside of Chicago is, to its publishers, oue-eighth or less of what it is to the general public, in Chicago it is twice as much to its publishers as it is to the general public. And what is true in this respect of The Dial in its own city is true also of any similar periodical in its city.

To put the case in other words, it costs us but 1 cent a pound to transport our paper across land and seas for delivery in Alaska, while right in our own city and from our own local postoffice, not three blocks away from our publication office, the cost is actually from 8 to 14 cents a pound. In the former case the cost to the government of delivery is at its maximum and in the latter at its minimum, while the ratio of cost to the publisher is exactly the reverse.

Another inconsistency in the postal law as applied by the department, is the fact that in the local city delivery the limit is open after the z-cent limit has been passed. That is to say: A periodical weighing not over two ouncess must pay 1 cent postage; over two ounces, 2 cents; then the limit is off, and a magazine weighing one pound, for instance, may be mailed in the city of its publication, by the publisher, for 2 cents, the same as though it weighed but 2 1-16 ounces.

However, what impresses me as the most palpable and radical absurdity in the administration of the postal laws is the ruling which permits paper-bound books to be carried as periodicals and at periodical rates, when grouped under one general series or "library," one number of which is issued as often as once in three months. What intelligent man can say with candor that a series of paper novels issued four times a year has any right to be called a periodical? The only difference between these and other books is that they are bound in paper while the others are bound in cloth. This "periodical" privilege on paper novels is even extended to jobbers and newsdealers. That its tendency is to foster the multiplication of cheap and flashy works of fiction I think few will dispute.

The postal laws, as given their practical interpretation by the department, are full of just as apparent absurdities as those which I have already mentioned. Upon what line of logic can the MS. of a novel go through the mails at third-class rates when accompanied by proofsheets, while the same MS. alone would require full letter postage? In one case the cost of mailing would be but 8 cents a pound, in the latter 32 cents. It is only fair, however, to say that I understand that the Postmaster-General has admitted the inequality of this regulation and has promised to use his influence toward a change more nearly approaching consistency.

The postal laws under the departmental construction make sharp discrimination between daily and weekly papers as against "periodicals" published less frequently; a fortuightly journal, for example, being charged for its local delivery as high as 14 cents a pound — while the same journal by a weekly would be carried for 1 cent a pound. Why the dissemination of intelligence concerning science, art and literature, which is the field most extensively covered by "periodicals" published less frequently than once a week, should be rated as less worthy of encouragement than the spread of current news, largely made up of details of crime, scandal and community gossip, is hard to fathom — yet this would appear to be the reasoning of the postal authorities, inasmund as the whole system of secondclass mail matter is supposed to be regulated by considerations of public benefit and the spread of knowledge and intelligence among the people. It seems to me that the whole system of second and third class postage regulations should be overhauled and revised by a competent commission of broadly intelligent and practical men.

As pertinent to Mr. Browne's discussion we reprint from an official circular from the Chicago postoffice the following official definition of a newspaper and periodical:

SEC. 303, POSTAL LAWS AND REGULATIONS.—A "Newspaper" is defined to be a publication issued at stated intervals of not longer than one week, for the dissemination of current news, whether it be of general or special character, and having the characteristics of second-class matter prescribed by statute. A "Periodical" is a publication not embraced within the definition of a newspaper, issued at stated intervals as frequently as four times a year, and having the characteristics of second-class matter prescribed by statute.

With respect to the foregoing, Superintendent of Mails Montgomery in an interview said:

It is only when MS. is accompanied by its proof that it is carried at third-class rates. Under all other circumstances its postage is at full letter rates. When it is accompanied by its proof it does not matter whether it is being sent to a book publishing house, a magazine, periodical or newspaper, or whether it is mailed by a publisher to its author.

In regard to the discrimination between weekly papers and other forms of current publications, I am forced to admit that the law, on its face, does appear in this particular to be an incongruity and a discrimination in favor of the weekly as against other publications in the periodical line. This discrimination, however, had its foundation in reason. In free delivery cities the service is universally crowded with work to its extreme capacity.

It was desired to undertake the free delivery at the pound rate of as much matter in the way of current publications as possible without crippling the prompt delivery of first-class matter. To deliver dailies at pound rates in the city of origin was palpably out of the question, as anyone can see. This left the choice between the weeklies and publications issued less frequently and classed by the department as periodicals. All things considered, it was decided that the greatest accommodation to the greatest number of people would be afforded by giving the preference of the pound rate to weeklies for delivery in the city of origin. Both classes could not possibly be included in this benefit, and as a second choice the discrimination seems to me to be sound and well founded.

It is true that for delivery in the city of origin no more postage is required for the big magazine that weighs threefourths of a pound than for the periodical which weighs a fraction of an ounce over two ounces—the cost in each case being two cents. This may possibly be in a comparative measure unjust to the publisher of the lighter periodical, but it is the law.

It has been carefully estimated by the department that the average cost of handling second-class matter is 8 cents per pound. Certain it is that the handling of this class of matter results in a dead loss to the government of \$23,000,000 a year. A few figures will clearly show the tremendous growth of the second-class mail matter business. The Postmaster-General's report states that the number of pounds carried for the different years were:

1887					 ٠.										126,000,000	pound	. 5
1888					٠.					٠,		 			143,000,000		
1889															162,000,000	**	
1890															174,000,000	**	
1891												 			197,000,000	**	
1892															223,000,000		
1893												 			256,000,000	**	

In six years the increase in volume in other matter has been but six per centum, while in second-class matter the volume has more than doubled. Two-thirds of the gross weight of all classes of mail matter for 1854 would be represented by 300,000,000 pounds, which is close to the amount of the second-class matter carried. The increase has been abnormal in this branch of the mails, and its delivery frequently encroaches upon the prompt delivery of all-important first class matter. It presents a serious problem to the postofice authorities.

In our next issue we hope to present some additional views and experiences bearing directly on this problem.



Plate by C. J. Peters & Son, Boston RETRIEVED.

Written for THE INLAND PRINTER.

GELATINE PLATES FOR PHOTO-ENGRAVING.

FOR the making of half-tone negatives gelatine plates as now made and now used are of no use whatever.

We do not mean to say that half-tone negatives cannot be made with them, but what we do say is that such negatives cannot begin to compare with even the very poorest made with wet collodion.

Anyone who has tried with gelatine plates knows very well that not only is there the great difficulty of properly closing up the intersections without fog where there should be absolute transparency, but that the apparent opacity of the reduced silver is much greater than real, and consequently causes a difficulty in printing.

Many attempts have been made to utilize gelatine plates because of their speed and general convenience, but with only partial success. A large company was formed in London to work the process of a man called Sutton, but it has had no great success, partly because,

^{*} Note.— In another column will be found a department conducted by Mr. Hyslop, answering questions received from experimenters in process engraving, and giving notes and experiences furnished by a variety of authorities, together with brief notes of the more important matters published regarding the work of process engraving.

in our opinion, formed after close examination of many cuts, the man who made the negative did not thoroughly understand the functions of the screen plate.

His method was as follows: A gelatine dry plate was placed behind a screen plate and exposed, then developed with pyro and fixed with hyposulphite of soda the same as any ordinary gelatine plate. After thorough washing, the plate was placed in a tray over a stove and gradually heated, with the result that the gelatine swelled up where it had not been exposed to light, and remained sunken where it had been exposed, thus giving the image in relief.

This operation, as can be well imagined, is rather a ticklish business, and the chances are very much against a regular output of passable, let alone firstclass blocks.

After the plate is dried an electrotype is taken from it, and of course there is no limit to the number.

It can be quite well understood that if there were a process whereby gelatine plates could be used for photo-engraving with surety, that it would simply mean that every photographer would become his own blockmaker, for the making of such blocks would require little addition to the photographer's present apparatus. It would further mean a great increase in the workshop of the electrotyper, but looking at the reverse side, it would mean a great decrease in the wages and number of people employed in the photoengraving establishments throughout the country, and copper etchers would become things of the past,

It would effectually put an end forever to any idea of a photo-engraving trust, and prices would be very low except for a favored few. Having all this in view, we will now give full instructions how such cuts may be made. These instructions are simple and may be followed by anybody who has a knowledge of dry-plate photography.

Take any of the slower brands of gelatine films—
that is, those that are coated on celluloid—and expose
behind the ruled screen as usual; the exposure will, of
course, be much shorter than given for wet collodion.

Develop the plate with any of the pyro-soda formulæ sent out by the platemakers and fix in the usual hyposulphite solution. Wash thoroughly and while doing so make up a very hot and saturated solution of chrome alum, and have it in a deep tray.

When the washing is complete plunge the negative into the hot chrome alum solution and keep it there for five or ten minutes, when by that time it will have swelled where it has not been exposed to light and will remain sunken where it has been exposed.

From this solution it is taken and washed, and then placed in a strong solution of chloride of aluminium for ten minutes, then it is washed again and dried over the stove.

When dry it is ready either for electrotyping or mounting. In the former case the mounting is not necessary. Supposing, however, that only a short run is required, an electrotype is unnecessary; for this reason, that the film of gelatine has become under the operations so hard that it is impossible almost to scratch it—in fact, an ordinary copper cut would be more easily scratched.

It only remains, therefore, to take the film and cement it to the wood mount with celluloid cement, the same as is used for celluloid electros, and it will stand all the impressions that are wanted.

This process is eminently simple and practical, and the only possible chance of failure is in the fact that half-tone operators are not generally used to gelatine plates, but this difficulty is only one of use and wont, and can soon be got over.

There is no doubt whatever but that this is the process of the future; it is quicker, simpler and cheaper than present methods, and, in fact, is so cheap that it seems impossible that cuts can ever be made at a less price than can be done by this method.

Written for THE INLAND PRINTER.

TRICHROMATIC PHOTO-PROCESS PRINTING.

BY JOHN WHITFIELD HARLAND.*

SINCE writing my former article on "The Establishment of a Positive Standard for Colors," I
have been engaged in making experiments upon several specimens of photo-process half-tone printing from
various sources, and having measured the colors in
which they were printed, have been astonished to find
the great variation from one another which they
exhibit. Not one red, yellow or blue fulfills the primary condition of reflecting back only its own pure
rays—which means that the colors produced by superposing or "crossing" are degraded, more or less. For
instance, one red was so impregnated with orange that
the violet produced was dirty and absolutely devoid of
color reflections, the red being the third printing. The
blue was in this case of a greenish cast.

From these experiments, in which the depth, or, as I term it, the density of the color, was also measured (by means of Lovibond's tintometer), as well as the composition of the colored inks. I have come to the conclusion that there is an absence of any guiding principle in the attempts hitherto to make the best use of the three-color method. And this is not only in the printing, but in the absorption of the color-rays in the camera. Up to the present, guesswork is all the record of the experiment. It is self-evident that some relation ought to subsist between the ray of light which is not absorbed in the camera and the ink in which the halftone block representing that group of color-rays is printed. Now, this relation, to be perfect, should be equality of density and color value. If any variation from purity of color be permissible, why not print the red negative block in blue at once? Hitherto workers in trichromatic photography have been without the means of measuring either the absorption screens or

^{*} Author of "The Printing Arts," "Theory and Practice of Line," etc.

the ink. The spectroscope will indicate whether other colors are present; but it will not measure their proportions, and gives no clue to a guess even at the color density or at the light-factor.

But if absorption screens were made to the same standard as the printing inks, workers could at once get into accord with the printer. At my suggestion, Mr. Lovibond is experimenting with a view to manufacture absorption screens which shall be of the same never-changing color value as the standard printing inks. What more simple and more scientific than to work upon the same basis and the same data in both processes of production? First, the photographer derives, by selective absorption and a standard screen derived from the same invariable source, the beam of normal white lights, the rays with which his negatives are produced - a known quantity. Then the printer represents these color rays by their equivalent standard pigments - also a known quantity. There is no guesswork, no expensive experiment in mixing colors for printing, while one is in perfect ignorance of the color value of the ray with which the negative was taken; but a systematic make-ready in black, and then a most careful washing up and a set of color rollers kept specially for each color, put on the form, rolled up in the standard ink, and the thing is complete.

Of course, there is the light-factor to be considered, but this does not affect the color values. Although it is possible that under certain conditions the density values will no longer be in accord, as for instance, in direct sunlight, the non-absorbed ray may or may not be in accord with the standard which is derived from diffused normal white light. I do not speak here of its yellowness, which as an attribute of sunlight the yellow negative would record, but it is admitted that color rays lose some of their many properties when instead of being direct rays the light is diffused. Diffused light is the only one suited to the vision, direct light being too powerful for comparative purposes, besides being, so far as we know, immeasurable by standard absorption glasses. I would suggest that in direct light the photographer should produce diffusion by using clear colorless plate glass screens in addition to the absorption screen, or, where practicable, use a smaller diaphragm, either of which would obviate the difficulty and reduce the difference between the diffused light and the direct-light color rays. This is suggested for experiment and investigation, and is only put forward as a hypothesis, as I have not any data at hand bearing on it and have had but very slight experience with the camera. The subject of what powers direct-light rays possess also needs investigation and offers a wide field for observation and research; but, as it has little or no bearing on the subject in hand, may be left to others. Theories are of but little use to the practical worker, experiment alone can help him; if theory does not account for the phenomena he produces, it matters little so long as he attains the result. By working logically and on system he can achieve

more than by reasoning out the theories of the schoolmen. We give him this logical and practical system; it enables him to start fair, to verify every step he makes, to record the details of every experiment and compare the results with his correspondents by a nomenclature as free from the possibility of being misunderstood as that of chemistry itself, and it gives him the means of having his proofs printed at moderate cost without lengthy explanations to the printer. Another point worthy of note is that every picture printed by this method will be in the same key of color and the comparison of the photographic effects of light and shade and color will be rendered much easier, as no allowance for differences in printing need enter into the judgment of the critic.

In many of the photo-chromo prints examined we found black as an element introduced probably with a view to force the dark masses. Nothing could well be more fallacious — as a moment's reasoning will show. The effect of adding black is to sadden the whole picture, not even equally, as the lighter tones will show its presence more than the darks. How can the darks be forced by lessening the contrasts? To give value to the darks the only way is to enhance the brilliancy of the contrasting light tones. This is to leave to the printer what it is the province of the photographer to do. The printer, beyond the mere modification of his "make-ready," cannot force a picture partially - it must be wholly or not at all. In taking the negatives the photographer should devote great care to getting the darks clear and full, and perhaps forcing them in the development a little. It should be borne in mind that the three standard colors in equal quantities are as capable of producing neutral tints as they are of producing colors of all shades, and if their density is very high, of producing absolute black. Thus we deduce that the density of the darks will govern the blackness of dark masses. Every standard color has all possible densities which are measurable, and have the relation of equality with the divisions of the scales of the other standard, and it is possible that these (450) densities may occur in any one negative, and the selection, therefore, of a standard ink as to density or consistency is rendered easy. This is really the only latitude left by Lovibond's system to either photographer or printer - and it is a necessary one, as a lighter tone of the inks, or one of them, make the picture brighter in many cases.

I was asked the other day what I thought the procedure should be in printing three blocks in standard colors. I explained that without having prosecuted special experiments in this direction, which it was my intention to do very soon, I would give my ideal of the system upon which to work, and I will conclude this paper by giving my American readers very concisely this ideal.

Firstly, as to paper. This should be a good, honest, non-coated, tough, non-absorbent paper of a normal white, sufficiently stout not to buckle, and to stand any amount of rolling and pressing. It should be of a highly glazed surface to commence with. The reason for this is obvious: that the brilliance of the colored inks have to be reflected through superposed colors, and the white paper is the reflector, and the more pollished its surface the better will it reflect, as it cannot absorb the light like a rough surface.

Secondly. I should print the yellow first, because it is an opaque color (lemon chrome). When dry it will be found that the gloss of the paper, where the vellow covers it, is gone. I should therefore calender it until the gloss was restored before printing the blue. I should prefer to print the blue before the red, because the coating of a similar density would be thicker, and because both greens and violets would come purer. Then I should calender the copies again till the gloss was again restored. The red (S. red and S. blue are both transparent inks), which is a stronger color, owing to its greater penetration than the others, would be next printed, of a thinner consistency, and the copies calendered again. This would give the reflecting power of the colors every chance of piercing the coating of superposed colors. The great drawback in color printing is, that the upper colors kill the reflections of those beneath, and everything that can possibly be done to mitigate this drawback ought to be done. Not having tried, as yet, this plan, I merely give it for what it is worth.

Written for THE INLAND PRINTER.

THE MANAGEMENT OF PLATEN JOB PRESSES.

NO. I. - BY WILLIAM I. KELLY.*

N compliance with a number of urgent requests from readers engaged in running small job presses, asking for a chapter, or more, on the management of these machines, the writer takes much pleasure in meeting their desires. To make our remarks equally clear to all, we will begin at the beginning and conclude when something like justice has been done the subiect.

The estimate may be somewhat under the correct number when it is stated that over ten thousand platen presses are distributed through this country, and these are variously known as the Gordon, the Liberty, the Peerless, the Universal, the Colt's Armory, the Golding, and the other makes more or less known; consequently a very large number of operators are constantly engaged on these machines, the diversified jobbing product of which enters very largely into the output of the printing industry.

With perhaps two exceptions - the Universal and the Colt's Armory - all the presses named are constructed somewhat alike in their point of contact of bed and platen, differing only slightly in what are known as the "hinge" and the "clam-shell" movements. The Universal and the Colt's Armory press platens have a reciprocative motion, whereby their platens are drawn forward and backward to a stationary bed when taking an impression. The actuating movement of all, however, is alike, being a hinged treadle, except in cases where steam power is applied. But all these so-called presses are modifications (on a small scale), of the Washington hand press and the Adams power press.

LEVELING UP THE PRESS.

When placing a job platen press in a permanent position for running it is essential that it be true, so that all its working parts shall have equal liberty of motion, and be without unnecessary rock or sag in any direction. When this is not done the machine cannot be run with ease, and its mechanical efficiency and durability will be a question of a short time only. Inattention and ignorance in this regard has aided in ruining more job presses than excessive and continuous usage, when well set up.

To level up a press intelligently, a small spirit level should be used when the press has been placed in the desired position, and the press should have its platen facing the light as much as possible. Lay the level across the platen in a straight manner and test its condition. If low on either side, build up under the feet or frame of the machine on the low side with shingles or cardboard. After this has been done place the level on one of the drawbars or any parallel part, first bringing the platen and bed together as when printing, and ascertain whether the press is setting true - backward and forward - while taking the impression. The entire machine being set plumb and firm it should now be securely fastened to the floor with strong screws. when it is ready for treadle or steam power adjustment.

SETTING THE IMPRESSION OF BED AND PLATEN.

Although some of the makers of platen presses set the impression of the platen to printing height on all machines before being shipped from the factory, it is wise to attend to this duty personally when the press has been tested as to its trueness on the floor. To do this satisfactorily, take one of the type chases and in each corner set a large wood or metal letter, say of six, eight or ten to pica size (a couple more might also be set in the middle of the chase if the machine is larger than an eighth medium); fill out the chase with furniture and lock up the form and fasten it in its place on the bed of the press. Set the paper grippers so that they will clear the type in the form - they will likely have to be set inside of the form on some makes of presses. Now take about eight sheets of news or thin book paper and cut these to nearly the size of the platen, leaving a clearance on the right and left ends of the platen for the bearers on the bed to touch the

It is not always necessary to put in the form rollers and ink up to ascertain the strength of the impression

^{*} Note. -- On another page of this issue Mr. Kelly conducts a department of questions and answers, experience and practical detail. Pressmen and others interested in presswork will find in this department a congenial corner for the ventilation of theories and exchange of helpful advice.

on such a form as we have now in press; therefore, bring the platen and bed together carefully and take an impression on a smooth sheet of book paper. This should show the degree of pressure on all corners, and if not perfectly even should be made so on the corners showing too light or too heavy, by turning up or lowering down the impression screws.

It may be necessary to repeat this operation several times before a perfect adjustment of the impression can be obtained, in doing which always use a new sheet of paper. If the impression marks the tympan sheets too deeply on the first trials, it will be expedient to put on a new set of tympan sheets, as in the first place, so that the exact pressure of the form may be made manifest on the smooth trial-sheet. Should there be any doubt regarding the uniform height of any of the type used in the form in this test, let them be changed about in the corners, and, if found defective, change them or carefully underlay such and proceed with the adjustment.

Not only should this procedure be adopted in the case of all new machines set down on the floor of a printing office, but also in that of all those in use. Do this from time to time and especially where presses have been subjected to severe strain by reason of running heavy forms, or at high rates of speed. Then, there are machines which, from some inherent defect, perhaps, develop alarming signs of mechanical weakness, and through careless use acquire a disagreeable rebound which tends to unsettle the rigidity of the impression screws and otherwise injure the finer and more delicate parts of the press. It is mainly to neglect in this prerequisite to durability that the short life of many otherwise good printing presses may be ascribed. Aside from the injury done by overlooking the necessity of periodically examining the condition of the impression screws, there comes the excessive wear of type and plates which can be accounted for in no other way than as stated.

As eight sheets of paper have been made use of with which to set the impression, it will be found that due allowance has been made for light and heavy forms. This will not prevent the addition of one medium thick sheet for underlay, as well as one more for tympan, in the case of very heavy forms. For light forms several of these sheets may be dispensed with. This is deemed about right, and as a set-off against the dangerous habit acquired by some platenpress pressmen of trifling with the impression screws almost every time they make read a form.

(To be continued.)

An ingenious Chicago printer has made an apparatus that will add materially to the health and comfort of workers at the case. It consists of a convenient device for blowing the dust from the cases. Instead of using the old style bellows, the case is placed in the apparatus and by a little unanipulation the dust is entirely blown out and confined and deposited in a pail of water. No dust is given out in the room, and the entire operation takes less than half a minute. Written for THE INLAND PRINTER

BOOKS, AUTHORS AND KINDRED SUBJECTS.

BY IRVING.

AN Eastern firm of typefounders has introduced a new font of type, which is a very close copy of that devised by Mr. William Morris for his Kelmscott Press, and known as "Golden Type." When Mr. Morris's books printed in this front began to make their appearance they were quite generally condemned as archaic and hard to read by those whose knowledge of typography was limited to newspaper and law-book work. The new font, which, by the way, is some four hundred years old, is not unlikely, however, to work its way into favor, if, indeed, it does not become quite popular, among those very people who were once loudest in their condemnation of Mr. Morris. This is one of "the innocent diversions in fashion."

IN Mr. Horace Teall's department, "Proofroom Notes and Queries," for Pebruary, he answers M. C's query as to the promunciation of the word "bane." Why did not Mr. Teall quote Mr. Lang's line as it is printed in the English and American editions of that author's letters to the dead? If the printer of Mr. Mosher's Bibelot Omar "followed copy" in setting up the line, "Dreamless, untouched of Blessing or of Ban," one would like to learn the source of the copy that authorizes. "Bane."

THE mention of Mr. Mosher's name reminds us, by the way, that his "line of publications" has reached such proportions as to demand a special periodical organ of its own. Mr. Mosher hat follows the fashion, as another, though in a quite original, Mosherish way. The Bibelot, Vol. I, No. 1, for January has just made its appearance, its birth being unannounced by any flourish of trumpets or other compelling device. This toddling infant in gray-blue cover is to be "a reprint of poetry and prose for booklovers, chosen in part from scarce editions and sources not generally known." The first number is made up of selected lyrics from William Blake. Villon's ballads were given in February, and like attractions are promised for subsequent issues. One wishes the modest price of 5 cents a number (so cents per year) permitted the use of a robuster paper.

THERE has recently been organized in Chicago a society of booklovers, called the Caxton Club, whose purpose is the promotion of the arts pertaining to the production of books. New York, Philadelphia, Boston and Cleveland each has a similar society, and Chicagoans, unwilling to be behind in any movement calculated to be more or less educational if not æsthetic, believe there is room for the Caxton Club, so named in honor of England's first printer. The Grolier, of New York, has been very successful. While only ten years old, it already owns a handsome clubhouse, luxuriously furnished and equipped with an excellent bibliographical library, and a miscellaneous collection of books and prints fully illustrative of the arts pertaining to bookmaking. It has also published a number of books that are among the finest specimens of the printer's art produced in recent years, a complete set of which is worth a pretty penny. The organizers of the Caxton Club believe that with proper encouragement they may be equally successful. With such well-known men as Messrs, James W. Ellsworth, George A. Armour and C. L. Hutchinson among its officers; and Messrs. C. J. Barnes, E. E. Ayer, John Vance Cheney, M. A. Ryerson, George M. Millard and Herbert S. Stone in its Council, one is justified in predicting results that must reflect credit on the club and prove beneficial to the cause in general.

One of the first official acts of the Caxton Club is to take charge of the exhibition of Bookbindings now in progress at the Art Institute. Of this exhibition we propose to have more to say in a subsequent number of THE INLAND PRINTER.

THE mention of the Cleveland Club - The Rowfant - reminds us that Mr. Charles Dexter Allen, of Hartford, recently

brought out his collection of Book Plates, and they were for some time on exhibition in the clubrooms,

COLLECTORS all over the country have been keenly interested in the sale of Mr. Charles B. Foote's library of American and English first editions at the rooms of Bangs & Co., New



FINISHING TOUCHES

York. No one, perhaps, was more surprised than Mr. Foote himself at the result of that sale. Several of the high-priced items sold at figures that must have paid the owner a profit of one hundred per cent on his investment. The Temple, by George Herbert, which is said to have cost its last owner about \$250, fetched at the sale the tidy sum of \$1,050. But the existence of the book was unknown to many, and even doubted by some. Only one other copy of the same edition is known. The first Vicar of Wakefield was knocked down at \$340, and some autograph portions of the manuscript of the Pickwick Papers brought \$775. One can understand these prices for items of such interest, however; it is the average that is unexplainable, which, for the total sale of the English books, amounted to \$57. Many of the first editions of Tennyson and Browning that were issued by the cord, and can be "picked up" at any secondhand bookstore for \$2 each, brought prices that are simply ridiculous, to say the least - but they were all first editions, and buyers showed little discrimination; except that the nuggets went, as a rule, to the bookseller, while the individual, and inexperienced buyers, got the rest.

THE second yearly issue of the Book-Plate Annual and Armorial Year Book (1895) is just received from the publishers, Messrs. A. and C. Black, London. The first of a series of articles entitled "Our Public Libraries"-this one being the Leighton Library at Dunblane, Scotland, established by Archbishop Leighton in the seventeenth century - begins the present number of the Book-Plate Annual. The Archbishop's father, Dr. Alexander Leighton, was, in June, 1630, "tried by the Star Chamber Court, and sentenced to pay a fine of £10,000; to be then brought to the pillory at Westminster and whipped; to have one of his ears cut off, one side of his nose slit, and his face branded with S. S. (for Sower of Sedition); to be then carried back to prison, and after a few days to be pilloried in Cheapside and whipped, and to have his other ear cut off, and his other nostril slit, and then to be imprisoned for life." For this cheerful little episode, the doctor's arch enemy, Laud,

"gave thanks to God, who had given him the victory," which was of short duration, however, as a few years later, he himself "got it in the neck"—that is to say he was beheaded, for treason, "though he had in his possession a pardon from the King." One has hardly the courage to investigate too curiously the centents of a library that had such an inauspicious beginning; but the question, "Had Shakespeare a Library?" the next article, as well as the other contents of the Annual, is more to one's taste, though no space is left to dwell in detail upon the subject.

"I Don'" believe that half of the nice things the papers are saying of thy little book reach thee. Here is a clipping from the —, the best and ablest literary paper in the country." Thus wrote the poet Whittier to a friend in 1892, according to his recent biographer and editor, an uncertain Mr. Pickard. But the enigma of the blank has been solved by Mr. Arthur Stedman, of New York, who, in a recent letter to *The Dial* (Chicago), writes as follows:

A good deal of curiosity has been excited by a reference in one of Whititer's letters, given in the recently published "Life and Letters," to "the best and ablest literary paper in the country." Chance has thrown the original letter in my way, and the missing words may now be supplied. The Dial. But I give the letter entire, having carefully copied it from Mr. Whitler's familiar handwritting.

"HAMPTON FALLS, N. H., Aug. 19, '92.

"MY DEAR FRIEND.—I don't believe that half of the nice things the papers are saying of thy little book reach thee. Here is a clipping from the Chicago Dial, the best and ablest literary paper of the country. With loving remembrance, from thy friend,

JOHN G. WHITTER."

A SRRIES of little books, lately projected in England, and to be published in America by Messrs. Dodd, Mead & Co., should meet with a large sale. This is the series of monographs of Contemporary Writers, edited by W. Robertson Nicoll, LLD, editor of the (English) Bookman. The first number of the series—Thomas Hardy, by Annie MacDonell—has just made its appearance, with frontispiece portrait of Mr. Hardy, and map of Wessex, the section of the old Saxon king-



NEXT !

dom "covered by his own observations." While lacking, in general, "finality of criticism," the series must prove immensely valuable to that large and constantly growing body of readers who insist on knowing something of the personality of their favorite authors, and how their works "strike a contemporary." The same firm of American publishers have also just issued Mr. George Saintsbury's last volume of essays, "Corrected Impressions."

WE must not omit to mention, with special reference to an article in the October number of THE INLAND PRINTER on "The Bandar-Log Press of Chicago," that the projects of these enterprising amateurs have grown so numerous as to necessitate the opening of a branch office in the city at the Golden Gate. Surely some outlet was indispensable to so much energy. The large trees of California, with their leafless limbs, offer magnificent inducements.

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

MONG the patents of interest to the printing trade, granted during the past month, were several relating to improvements in the Mergenthaler Linotype machine.

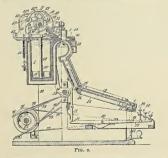
With this apparatus the matrices are assembled, a line of type cast therefrom and the matrices distributed, the operator having simply to manipulate a keyboard similar to that used with the ordinary typewriter. Fig. 1 illus-



invention is directed to the finger-key mechanism for operating the escapement which releases the matrices stored in inclined channels. The actuating

rods are easily connected and disconnected in order that the magazines may be readily removed from the machine and others representing

a different font of type substituted therefor. Charles E. Adamson, of Muncie, Indiana, received two additional patents for producing work in imitation of the typewriter. According to one patent, the printed sheet is rolled with a dampened roller having an ink-absorbing surface. The roller is then rolled over a wet pad having greater ink-absorbing power so that the roller is cleaned and at the same time remoistened. The other patent covers a cloth rubber-lined cover of ink-retaining material, which can, whenever desired, be secured over the ink disk of the job press.



In Fig. 2 is shown an improvement in the Fowler typecasting and setting machine, the patent being assigned by J. C. Fowler, of Washington, D. C., to the Fowler Composing and Typesetting Company, of Chicago, Illinois. With this apparatus the type are cast in groups or sets of different

characters, transferred directly to their respective receptacles, and released in the order required.

Fig. 3 shows another improvement in the machine invented by Philip T. Dodge, president of the Merganthaler Company. This patent covers an improved finger-key mechanism for effecting the discharge of the matrix from its reservoir. As

the key is depressed the cam I is lowered into contact with the constantly driven roller K. The rotation of the cam will then lift the rod E above its normal position to operate the escapement C and release the matrix B.

The usual spring and pin for holding the cam normally out of contact with the roller are done away with and a fixed pin is used engaging a stationary shoulder upon the cam. A second patent by the same party covers an improvement in an improved shouldered space bar for justifying the lines of matrices before the casting takes place.

FIG. 3. Christian Reitter, of Saginaw, Michigan, received a patent covering an improved quoin, which will not jar loose in the form while being handled or while on the press. It consists of the usual double wedges which are forced apart by a key. One wedge carries a dog which coop-



Fig. 4

erates with a rack upon the other. The wedges are positively locked in position when the key is withdrawn. The reinsertion of the key releases the dog and permits the wedges to be operated.

Henry H. Corkhill, Ir., of Rochester. New York, received a patent covering a multi-color printing press which he assigned to the Stecher Lithographic Company, of the same place. The machine is especially adapted for printing upon a web of pasteboard, which is afterward severed into sections for making knockdown boxes.

Fig. 4 illustrates a new job printing press invented by William H. Golding, of Newton, Massachusetts. One of the novel features of the press is in the arrangement of the inking apparatus. The ink receptacle is carried by arms pivoted to the top of the frame, and the edge of the inclined bottom of the same extends along the ink roller. The flow of ink is regulated by set-screws which regulate the width of the opening between the edge of the ink receptacle and the roller. The press also has special means for op-

erating the platen and a special counting mechanism which registers only when the pressure is on and the printing in progress.

The apparatus for securing type or other matter in printers' galleys, shown in Fig. 5. was designed by Frank Ross, of London, England, and the United States patent therefor was assigned to Thomas W. Smith, of the same place, The object is to facilitate the operation of temporarily securing the type in the

galley without the use of quoins and side-sticks. This is accomplished by making use of interlocking sliding blocks at intervals along the sides of the galley; by moving the sliding blocks lengthwise the type are wedged in place.

In Fig. 6 is shown a machine for feeding sheets of paper patented by John Henry Knowles, of Philadelphia, Pennsylvania. It is intended for use in connection with any machine which it is desired to supply with successive sheets, and may



for convenience form an integral part of said machine. The invention embraces improvements in the devices for holding sheets in a pile, separating the sheets and feeding them one at a time and the special pile.

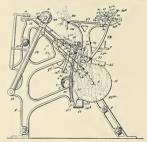
a time and at any speed required to a conveyor or apron.

George R. Clarke received a patent covering the printing



machine shown in Fig. 7. The press is self-feeding and self-delivering and prints sheets and not webs. The type bed is stationary, and the flatfaced impression cylinder moves to and fro over it. The sheets are separated from the pile one by one by a pneumatic mechanical feeder and presented to the gripper on the cylinder. In case, for any reason, the gripper does not seize a sheet the cylinder remains locked against rotation, thus preventing the inking of the cloth which covers the same.

Fig. 6. William C, Chamberlain, of Plainfield, New Jersey, received a patent covering a multiple printing press. (See Fig. 8.) These presses, as is well known, consist of a number of independent presses mounted in a single frame. They operate upon separate wels, but sometimes the product of all the presses is united to form the complete paper. Usually such machines are so constructed that their driving gears

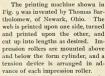


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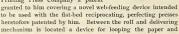
intermesh, forming a single train in gear with the main driving shaft, and hence all the presses must operate, even though but one is perfecting a web. According to the present invention, he so connects the gearing of the individual presses with

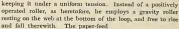
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the main drive shaft that any one or all of the presses may be driven



Joseph S. Cox, of Battle Creek, Michigan, assigned to the Duplex Printing Press Company a patent





and fall therewith. The paper-feed mechanism is connected with the gravity roller in such a way that its speed is governed thereby to unroll the paper as needed by the machine.

In addition to those above described, two patents for machines for printing wall paper were granted to William H. Waldron, of New Bruns-



wick, New Jersey, and a patent for a type-distributing machine was granted to Charles F. Hilder, of London, England.

Written for THE INLAND PRINTER.

PACE-MAKERS AND RECORD BREAKERS ON COMPOSING MACHINES.

BY HUGH WALLACE.

HERE'S a heap of monkey business about these machine records; I know what I'm talking about, for I've seen them made." So a man who claimed to be, and was, a "very good" operator told me when I was breaking in on the machine and asking myself and everybody else how such men as Smith and Reilly could get up the wonderful strings they were credited with. The longer I live and the more experienced I become, the more I agree with that man and the less faith I have in an affidavit. Smith and Reilly, and others we hear of in connection with records, are phenomenal men at the keyboard - no doubt about that - with great dexterity of fingers, good staying powers, and capacity for memorizing copy, and their influence, as an advertisement for the machine, undoubtedly is good. But for practical purposes, there is not a machine record today that is worth more than very little for the purposes of comparison. They might be if the details were given : whether the operator worked off the hook, or if he had specially prepared copy; whether the proofs were read and if he did his own correcting; and, most important of all, how it was measured, and if heads, leads and chases were counted in with the rest of the matter. Somehow, these little things are not often mentioned and the record is sent out in the world as a grand, harmonious whole, to worry the operator who is trying to do a good day's work; to puzzle the foreman who is breaking in his old force and who cannot understand why the men whom he knew to be as good as anybody's men at the case are not as good as somebody's men at the machine; and perhaps to create the belief in the private office that those union men are trying to do up the machine.

The influence of the record is more harmful than beneficial because so many of us jump at conclusions and do not consider that the machine record, like the records in horse races, or bicycle races, or in anything else, is made under special conditions, and that the record in anything is twice as fast as a mighty good average. There are plenty of good horses who are not in it with Robert J., and many a good man on the wheel will be quite a distance behind Johnson. The expert is all right in his place as an instructor, and the advantage of having a swift man for that purpose, who will start the men in the way they should go and warn them against careless and slouchy habits, is considerable. Our old system of measuring, making no distinction between fat and lean matrices, and allowing a nonpareil face to be cast on a minion or brevier slug and measured as nonpareil, makes machine records particularly unreliable and their influence as harmful as any other dishonest record. For the records are dishonest, and the record-maker, in the present circumstances, is a nuisance. The MacKellar measurement, adopted at the last convention of the I. T. U., will do much in exposing what my friend called the "monkey business" of these so-called records.

An illustration of how records are made appeared in The INLAND PRINTER not long ago. A "half-hour" was really thirty-two minutes, and this was multiplied by two to give the big-sounding rate of 9,000 cms an hour. Why not multiply by 20 and call it 90,000 cms a day? And why were 64-0-pica leads where the idler and shirk is not tolerated, the excuse for him is a mystery. However, some publishers thought they must have him, and they got him. The principal results of the pace-maker's influence are burred matrices, wide spacing, big bills for repairs and a staff of workmen with careless habits

which they will have to abandon when the present craze for big strings runs its course and the publisher realizes that he can have good quality or large quantity, but not both, and that a readable paper is better than having his composition done for fifteen cents a thousand. A very good quality of newspaper work can be done by machine; but it will not be done where the man in the transition stage is given to understand that he must become first-class in three months or less, and must keep up with the pace-maker or be minus a situation. Not much! He is going to make a good showing and will run his chances on hoodwinking the foreman. "Of course, you know, machine work is not to be compared with hand work," etc., and even if he does lose his job, he will have a record as a swift to spring on the next foreman he applies to. The compositionbook shows it and it must be so. The foreman cannot say anything derogatory; the chances are that he does not want to, but if he did, it would be met by a claim of personal animosity, and the man would claim that he was being blacklisted. The pace-maker is many kinds of a nuisance, but the fake record is what brought him into existence. He never was considered a necessity when we were doing composition by hand, and the conditions really have not changed so very greatly. There are plenty of good printers out of whom to make plenty of good operators, and



Plate by Crosscup & West Eng. Co., Philadelphia. THE FIRST LESSON.

measured. There is no limit to the record while the leads hold

What practical good is the record anyhow? When the operator sits down at the machine he has the working record right there in front of him. When running according to factory regulations the linotype will cast five lines a minute, and the very best the operator can do is to keep the wheel going round. Most operators become swift enough to do that on an occasional spurt, but the man who tries to work at top-speed all the time, at anything, will soon find out that he has made a mistake.

But, while the record-breaker is more or less of a nuisance, in proportion to the genuineness of his record, the pacemaker is a criminal. He may have been a necessary evil in slavery days, or with a gang of 90-cent navvies; but in a newspaper office, where rapid and careful work is the rule and no foreman is compelled to endure a force for which a pacemaker is necessary. Typewriter copy and a situation that is worth holding, will do more in the way of getting good work and plenty of it than any number of pace-makers.

LABOR-SAVING INVENTIONS.

EDITOR—"It seems to me you've been a long time grinding out this article."

REPORTER—"Yes. You see I wrote the first half of it on the typewriter and the last half with a fountain pen."—Somerville Journal.

HOW TO GET RESULTS.

A knowledge of mediums, methods and human emotions is necessary to get advertising returns.—Chicago Record.





While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All tetters of more than 1,000 words will be subject to revision.

FALSE MEASUREMENT OF MACHINE-SET MATTER.

To the Editor: CHICAGO, February 6, 1895.

I have been reading every advertisement and every article connected with typesetting machines, and it strikes me that our publishers are being unfairly treated through misrepresentations. I read where an operator on a linotype machine set over six thousand ems solid nonpareil an hour, equal to a column of six-column folio or quarto. In investigating I find that the "machine nont," is cast upon a thick minion body and the operator was really setting thick minion and measuring it nonpareil. In fact, instead of setting a nonpareil column of a sixcolumn (6.160 ems) he was setting a column of minion or 4.515 ems. Now, why does he go on record as setting 1,645 ems an hour more than he really does? This overmeasurement in a six-hour day represents 9,870 ems which is actually not set, but goes to the credit of the machine and operator unfairly, and if the space in the publication is valuable, which is generally the case in newspapers that can afford machines, the publisher is out of pocket just that amount of space either for reading or advertising purposes. AN OLD PRINTER.

FROM TORONTO.

To the Editor: TORONTO, February 15, 1895.

During the past month the difficulty between the International Typographical Union and the International Printing Pressmen's Union has been forced into activity in this city by the fact that the local union of the International Printing Pressmen's Union has applied for membership in our Trades and Labor Council. For some years the pressmen have not been in connection therewith, but at the instigation of some parties who claim that the printers thought they could run the council, they were prevailed on to send credentials and force the fighting. The credentials were immediately objected to and laid over for one meeting. What the outcome will be I know not, but I believe the delegate from the Typographical Union has been instructed to at once withdraw if the pressmen are admitted. I am sorry that such should be the case, for the printers and pressmen have ever worked in harmony here; but under the circumstances I am of the opinion that the Typographical Union is doing the proper thing. The letter of President Prescott in your last issue put the case fairly before the public; but at the same time it behooves the executive council to leave no stone unturned to at once bring about peace-of course, with honor, as the difficulty is one of great moment, not only to the printer and the pressman, but above all to the fair and honest employer. I for one hope and trust that ere long the breach will be healed and both branches of the business again work in harmony.

For some time past rumors were current that an amalgamation would take place between two of our leading daily papers, and, unfortunately, rumor proved true, for on the morning of February 6 the Empire ceased to exist and the Mail changed its name to Daily Mail and Empire. The deal was put through by a few of the large stockholders, and as a consequence the small stockholders are out in the cold. There have been no changes made in the mechanical branch of the Matl office, the hands on the Empire simply ceasing work with the suspension of the paper. Some one hundred and twenty hands were employed. The drawing out of the field of daily newspapers of the Empire has to a certain extent cleared the sky for those remaining, as it has been evident for some time past that seven papers could not possibly succeed in making money, and while severe on those thrown on the streets at the present time, will in the end be the best for all parties

On the evening of February 14 Mr. John S. Murray, of the Murray Printing Company, and son of James Murray, president of the company, was married to Miss Mary J. Prentice. The happy couple immediately left on a trip to Florida.

The Globe is now located in temporary premises on Richmond street. The management having reconsidered the matter, decided to fit up before rebuilding, and has installed eight linotypes and one Potter perfecting press capable of printing a sixteen-page paper at one impression. They are again getting out a beautiful looking sheet.

WELLINGTON.

WHY NOT LICENSE JOURNALISTS?

To the Editor: Marshall Town, Iowa, January 7, 1895.

A writer in a recent number of the Forum says that the country newspaper office is the only practical school of journalism. There, he says, the journalist acquires a general knowledge of the various branches, and fits himself for something grand as a metropolitan adept. He avers, however, that fifth-rate preachers and pedagogues, who come from the country offices to the cities, never go farther than the first stage of reportorial work and its minor assignments.

The final concession of this writer that two specimens of the country journalist are invariably of meager consequence, sort of handicaps his previous assertion that "the country printing office is the only school of journalism."

If we excerp such interlopers as this writer does from the ranks of the country editor we shall deplete them greatly. Not one in ten of the country papers has a legitimate, practical head to its columns that is a verified guarantee of good journalism. There is no art in all this vast domain so unjustly and indiscriminately imposed upon as that of journalism. The medical and legal professions are protected from the ravages of quacks and shysters, and the pedagogue in the educational institutions is compelled to pass an examination for fitness to spread the art of learning, even in the remotest districts, but the competent journalist is forced to stand the infringements of unfit and oftimes uneducated persons.

Why not license the profession of journalism?

Not alone for the benefit and protection of the profession should journalists be licensed, but as well for the more direct benefit to the great reading public. If we demand of the school teacher a certificate of competency to instruct our children, why should we not demand of the writer who circulates his wares in our family circle the competency to print good grammar, the ability to provide good matter, the morality to abstain from indecency and the intelligence to refrain from fulsome praise and useless exaggeration?

The claim is made that able journalists have been largely forced from their legitimate fields by the hordes of incompetents that have usurped the rural localities. It is true, strange as it may seem, and the standard of the country press has been lowered by the egotistical tiching to edit. A wise philosopher may say: "How do you account for that? By what manner of means, may I ask, can an able artist be superseded by an incompetent one?" Simply because "fools rush in where angels fear to tread." The one fault of an expert in any line is his lack of nerve to parade his qualities. His practiced eye at once tells him the impossibilities of an undertaking, and he disdains the experiment that his experience tells him is fraught with disaster, or at best the "eking out of a miserable existence." On the other hand, the

grocery store philosopher who has failed as a pedagogue and lacks the energy to preach, takes courage from the publication of a few terrifically constructed paragraphs sent to the county-seat paper by him, and eventually hypnotizes his horny-handed fatherin-haw into the belief that he will make "a derned good editor." For a few months the old man holds the sack, and then retires and leaves "Bill" to hustle with the cold bleak world. If the concern lives at all, and be it even so prosperous, it never reaches a bona fide circulation of over five hundred. The publication never benefits the hamlet, but it does cut into the legitimate revenue of the county paper that makes some effort toward importance. If ever there is a grammatical line or creditable sentence published in this "effort" it is pirated invariably.

A village of less than one thousand inhabitants has no more need of a newspaper than a hogh as for a hip-pocket. How very often in the western states do we find two, and sometimes three, papers in towns of barely five hundred inhabitants. There may be one proprietor who can obtain credit for his groceries for a week at a time, but it would be uncharitable to speak of the financial condition of the others. These persons are called "struggling newspaper men," when they are in truth but interlopers and blatant vandlas.

The excellent country papers of the great intellectual commonwealth of Iowa, for instance, may easily be counted upon the fingers of your hands, and you will still have fingers left with which to scratch your head as you try to think of another. Rather a broad assertion, but nevertheless a fact. The chopped-up condition of the legitimate territory of the countyseat paper prevents much needed improvement. License journalists, and the condition will be different. Compel the newspaper writer to be competent, and the malpractice of letters will be a thing of the past. Insure the readers against bad grammar, and a decent value will be placed on the work. Wrap the journalist in the garb of merit, and he will better all conditions. Insist on a diploma that will entitle the journalist to the respect and recognition that his profession demands - a profession that is the mainspring of the nation, that is supreme as an educator, and that is absolutely the vanguard of modern civilization

The "freedom of the press" would not be molested by such a condition, but being shorn of the barnacles of incompetency that are extremely nauseating, its liberty would be assured, and the unfettered reign of high-class journalism make the world glow with the beauties of the grandest profession on earth.

License journalists, and stop the massacre of letters.

BRUCE L. BALDWIN.

LACE AND CORK TINT BLOCKS.

To the Editor: Indianabolis, Ind., December 14, 1894.

My essays, which appeared in the November and December issues of THE INLAND PRINTER, on transferring and glass tint blocks, seem to have awakened no inconsiderable interest, as a number of letters of inquiry which lie before me substantiates, and is evidence that the printer-man has a pruriency for the new, the occult and the practical, as he reads and ruminates. Promissorily with my dissertation on glass tint blocks last month, I will introduce the lace and cork tint block schemes for color embellishment, which are easily manipulated and practically new to the craft. I do not claim to have originated the lace scheme only in a secondary way, as will be seen later on. It was first given notice some eight or nine years ago, by the late Al Saunders, of Canandaigua, New York, a color man'of over mediocre capabilities, who gave the results of his experiments, illustrated in THE INLAND PRINTER at the time, since when little or nothing has been written concerning its use for general purposes. Mr. Saunders' paper on the merits of lace and the secrets for execution were merely inchoative of its true possibilities. He simply pressed the lace into a patent leather block with a hot flatiron, by hand, the pressure being insufficient, however, to give sharp impressions when the block came to be printed in a tint, yet he produced some very tasty jobs by his form of application. This being the extent of adhibition and as far as he had experimented, which was freely promulgated for the instruction of his fellow-craftsmen. I used the lace scheme, but with a slight deviation, as follows: Procuring a strip of lace I spread it on a leather block and with a hardwood board on top, placed block under paper cutter, bringing down clamp snugly on top of board, leaving in that position over night, and when lace was removed next morning a deep-sunken, rugate impression of the design was the result. This indented block I used for many jobs, printed in either light green, red or vellow tints, and retained the lace design for months. Adscititious to Mr. Saunders' essay of what he supposed the limit in the use of lace, I conceived the idea of using the dainty fringe for a raised impression, printing direct from the lace, by gluing a pretty conceit to a smooth hardwood block, and used very light tints, getting results both charming and satisfactory. Printed as a full background or corners or bands for cards, etc., gives outline embellishments of striking beauty and enhances the effectiveness of a job. The lace system is one of par excellence in itself, and the field of further possibilities is unlimited. Hamburg edging is the best: many beautiful designs in flowers and rick-rack work are embodied in its manufacture, costing a trifle at any dry goods store.

One day, in the fall of 1884, I think, when care was temperate and serene and not a sound was heard save the merry song the presses sing, there appeared within our portals a fakir, with his \$10 slug mold, and a \$25 chromatic scheme, and lastly (to my notion at least) a wonderful process of color printing for sundry work, selling at \$50 for city and county rights. He was voluble and tenacious, but to no avail, yet disposed of a city right to the fellow across the street, who never would acknowledge the purchase after an effort on a card, which met incineration instead of the public gaze as originally intended it should, although an apt student of the peripatetic fraternity produced some good effects by the process, during an ephemeral sojourn in an adjoining town. This covert process of marvelous possibilities is a coinage of Mr. J. F. Earhart, of Cincinnati, to which he gave the dithyrambic name of "Chaostype." Simultaneously with this came Mr. W. Reed Johnston, of Pittsburgh, with a fabrication of his brain yclept "Owltype," very similar to Mr. Earhart's production. Strenuous efforts to suppress the sale of Owltype were exercised by the Queen City man, who claimed an arrogation of his treatise by the latter, and a genuinely chaotic diatribe ensued. Innuendos and imputations of drastic significance were flung by each at the other's jowl (?), eventuating in legal proceedings and an implacable recusancy of both parties, each avowing the honor of producing their respective productions, with no dissimilarity between the two processes and precious little worth to the aspiring printer who was sufficiently gullible to invest in city or county rights.

In the course of extensive experimentation with color schemes and methods, and with a penchant for innovations in the field of chromotypography I struck cork; or cork struck me, rather, as possessing features of merit for oddity in impression. I procured a strip of cork and smoothed it off evenly, mounting the same on a block, as I would leather, and got an impression, which had a mottled appearance. With a patent leather block I printed a solid red on a card, and after thoroughly dry, put on my cork block, which was naturally punctured with small holes, and printed in "sizing" over the red, and applied bronze, producing as perfect an Owltype or Chaostype as would bother the above mentioned disputants to discern the dissimilitude. Should the cork be "shy" of sufficient punctures or holes to give the desired chaotic mien, take your penknife, and bits as large as owl's eves may be removed from the cork with no possibility of gaining anything but Owltype when printed as described. Any color may be used for first impressions, or solids (even black), and bronzes of any shade or

"flocked" together. Many who read this, do so with incredulity, perhaps, as to what to cents' worth of cork and the same of leather, or a derelict window pane for a tint block, together with a bottle of glue, can accomplish in comparison to a host of "fancy fixins'." W. B. VALE.



"EXCUSE ME."- SKETCHED FROM LIFE BY C. W. TRAVER.

THE RELATION OF STEREOTYPERS TO PRESSMEN.

To the Editor:

NEW YORK, January 20, 1895.

In an article under above caption in January number of THE INLAND PRINTER, M. A. I. Barn assumes the responsibility of stirring up smoldering embers which will tend to widen any breach that may exist between pressume and stereotypers. In doing so the author has "laid down the bars" by inviting discussion on points it were better for all concerned had been left for adjustment to the neighborly contact of fellow-workmen of the two branches of the trade. Pressume desire to avoid anything apt to antagonize stereotypers or which would create friction between the two departments; neither do they wish to belieft stereotypers by enlightening the printing world of the amount of brains it takes to learn the stereotyper's rade (?), but in justice to web pressume there are some points that should be answered, though many of Mr. Bare's statements are too abourd for serious comment.

From the heading of Mr. Barr's article one would assume he intended to discuss the relation of stereotypers to pressmen, yet in each and every case he cites he tells us the pressman was no pressman at all, but simply a green countryman or the proprietor's coachman. In no instance does he connect a first-class pressman with his little fairy tales, yet the tenor of his article insinuates a stigma and tends to belittle the web pressman. There may have been occasions where a "green countryman" and "the proprietor's coachman" have been put in charge of pressrooms, and that in some cases they have managed to hold their situations through the cooperation of the stereotyper, but why should this be used to cast a reflection on the whole pressmeu craft? Does it not rather reflect upon the stereotypers who could so lend themselves to rape the printing trade by assisting incompetent men, whom, Mr. Barr states, are holding situations that they could not fill were it not for the cooperation of the stereotypers? The author states that it requires more brains to become a stereotyper than it does to become a pressman, and that greater knowledge is required to stereotype than is necessary to successfully operate a perfecting web press. This assertion need not be discussed, as all who have been through the plant of any great metropolitan journal and witnessed the operation of getting out a daily paper will, of course, agree with him (?) - that it requires no skill or brains to operate the simple web perfecting press. What is the pressman required to do, anyhow, but put on the plates, thread the paper, touch the button, and the press does the rest; while the pressman can sit down and smoke his pipe until the edition is run off, and if the plates are all good he will get a beautiful Chicago Herald or Kansas City Star print, without any further exertion or skill on his part. But in the stereotyping department how different! Instead of the cumbersome but exceedingly simple perfecting press, the visitor is bewildered by the intricate and delicate mechanism of the casting box, while the marvelous, complicated work of the tail cutter and trimmer fills him with awe and admiration at the perfection of invention and the possibilities of human skill in workmanship. No, pressmen hardly dare to dispute Mr. Barr's assertion that it requires more skill and brains to be a stereotyper than it does to be a web pressman.

Mr. Barr tells us of cases where coachmen and other nondescripts have been placed in charge of pressrooms, but in no case does he say they turned out to be good pressmen or that they did good presswork. Now let us look at the other side of the question. One of the oldest and best stereotypers in the country told me that when he had to break in a new man he preferred to take a strong, active laborer; but that it did not make much difference what the man was if he was strong, active and would mind what was told him, that he had seldom failed to turn out a first-class stereotyper. I once knew a bricklaver who, being out of a job, secured a situation as helper in a stereotyping room on a large daily newspaper, and who in two years was able to do anything in the department. This same bricklayer, through the influence of his foreman, managed to get into the stereotyper's union, and then had the nerve to apply for the foremanship on a large daily paper in a western city. He secured the job and held it down for two years or until the paper went under. In another case a fellow had worked in various pressrooms for nine years and had had every chance to learn the trade, besides having friends and influence which would have enabled him to secure first-class situations if he could have held them, but the longer he worked at the business the less he seemed to know; and through the advice of his friends he gave up presswork, and through their aid obtained a situation in the stereotypiug department of a daily newspaper. In less than two years he had thoroughly mastered the trade, and was promoted to the position of assistant foreman, and he is today one of the best stereotypers in that city. I have heard of numerous cases where men had learned the business so as to get along and do very creditable work in three months.

Let us "calmly consider what great knowledge" really "is required to do the stereotyping for a daily newspaper." One of the secrets of the trade (of which stereotypers claim to have many, and which I will discuss later on) is making the proprietor and manager believe it is the most technical branch in the business. It is the proprietor's delight to take visitors through this department. With pride he takes out his watch to time the making of the last plate. This is a tip for the "boss" stereotyper, who secretly gives the prearranged signal to his men, and O my ! - just watch them hustle. They fairly climb over each other in their effort to please the boss and to break the record. Almost nude to their waists they beat in the matrix, hammering like Trojans, and then skate around with hot plates, revolving so fast one can scarcely see how the operatiou is performed, and lo, the plate is finished and on its way downstairs to the pressroom. The "boss" stereotyper then ambles, with a deprecatory smirk to the employer, who meets him with a look of approval, and announces the time - 8 min. 30 sec. The proprietor then takes his guests downstairs to the pressroom. What a different scene meets the eye! The pressman is not yelling nor furning at the men to "get a hustle on," but the workmen are intelligently expectant, orderly, and each one is at his post knowing exactly what to do, how to do it, and when. The last plates are quickly locked on the first press, the rollers rapidly placed in position, and the press quietly begins to move without friction, fuss, or funny business. The foreman scans the first papers run off, when a weary look of pain convulses his features. What does he see? The last two plates down, the exhibition plates, which the proprietor had seen cast with such quickness and despatch, are bad. On the editorial page, right in a double-barrelled editorial, is a big sink. The first page is worse still, for the matrix had been taken off before it was dry. The proprietor observes the worried look and anxiously asks the foreman if there is danger of missing the mail; then demands a copy of the paper, which is handed him with

down and not enlivening it with new metal, until it gets so bad as to cause all kinds of trouble upstairs and down. Any practical printer can tell at a glance whether bad printing is caused by bad presswork or bad plates. Yet nine stereotypers out of ten when called down by the manager on the bad looks of the paper, caused by shrinks or shallow plates, will try and shift

the blame onto the press blankets or rollers, when he knows, or ought to, that it is owing to his own carelessness or ignorance.

Mr. Barr speaks sarcastically of the pressman who claimed his plates were thin on the bottom. I have seen that same thing happen many times; but if a pressman is up to date you cannot fool him on thick or thin plates, for he has his little plate-gauge which will register the thickness of the plate to a hair's breadth. The average stereotyper has so little mechanical ability, that if he commences to monkey with his cutter or trimmer he gets himself in a box, and it generally takes a machinist or a new machine to get him out. About the only fine art there is in stereotyping is beating the matrix in making the mold, and now there is a machine invented which does away with that. so there is but little left to call a trade but the name

Mr. Barr also speaks of pressmen who are doing stereotyping. In some small offices I have heard of this being done, and also of stereotypers running, or trying to run, web presses. About a year ago, in Cincinnati, a pressman was doing his own stereotyping on a small weekly paper. The stereotyper's union sent a committee to the pressmen's union to lay the matter before the pressmen. When the chairman of the stereotyper's committee had stated his case, one of the pressmen present asked the chairman in what office he worked. He answered in B- office. He was then asked who was pressman in their office, when he hung his head and had to acknowledge that he did the stereotyping and also run the press. The visiting committee then had the grace to ask to withdraw the complaint.

In many of the largest and best regulated daily newspapers in the country the management has recognized the facility of placing the stereotyping department under the direct supervision of the superin-

tendent of the pressroom. This does not mean that the pressman shall do stereotyping, but that better results are attained by having both departments under one head.

I fully concur with Mr. Barr in his wish to impress upon all pressmen and stereotypers the great importance of being in sympathy with each other for the interest of employers, and for the sake of their own bread and butter. If his article had not been so reflecting on pressmen, which would tend to mislead those not acquainted with the question, I would have taken no notice. Had he confined his article to a legitimate discussion of the subject as headed, he could have continued



Plate by Electro-Light Eng. Co., New York.

MARIE D. SHOTWELL AS QUEEN CAROLINE IN "SANS GENE,"

reluctance. The stereotyper sends down a new editorial page, and later yells through the tube that the matrix of the first page is spoiled and the form broken up, and that the pressman will have to do the best he can. The press is stopped and bad plate changed, after which the proprietor leaves the pressroom with a dark frown, no doubt wondering why things do not run as smoothly in the pressroom as in the stereotyping room.

The stereotyper of today has his metal furnished ready mixed, and it only requires horse sense to keep it in shape, yet many of them have more or less trouble, caused by getting the metal too hot and not keeping it clean, or by letting it run to make some people believe he had a skilled trade, for pressmen have nothing to lose or gain in a controversy with their neighbor, the stereotyper.

PRESSMAN.

HARMONY AND SIMPLICITY IN PRINTING.

6 BEACON STREET,

To the Editor . BOSTON, Mass., February 18, 1895. The morning's mail brings me a small brochure entitled The Black Art; and I find in it the substance of an article by myself, written some time ago, for the Engraver and Printer, of Boston, and now reproduced with some omissions in connection with the advertising of the Camelot Press, of Chicago. The reprinting of the article without my knowledge for such a purpose, is not my affair. But as my little paper was a plea for harmony and simplicity in printing, I may be pardoned for hinting that I might have been consulted before it was presented to the public in this rather extraordinary edition de luxe, for the manner in which my plea for plainness is produced, reminds one of the story of the theological student who, having preached a sermon upon "The Simplicity of the Gospel," and asking his instructor what he thought of it, was met with the reply that he found therein "very little Gospel and no simplicity." Yours truly. D. B. UPDIKE.

"BY THEIR ACTS YE SHALL KNOW THEM."

NASHVILLE, Tenn., February 12, 1895. In the February number of your magazine there appears a communication from W. B. Prescott, president of the International Typographical Union addressed to P. J. Maas, who signs himself as an organizer for said organization. I suppose the communication has taken the course intended by the author and purposes being a criticism of an article written by myself, and published in the preceding number. I regard it as a very weak criticism, and evasive of the points set forth and claims made in the article written by me and published in preceding number, namely, as to the right of the pressmen to a complete autonomy, thereby securing self-government, and the right to manage their own affairs, and make laws applicable to their particular part of the printing business. As the writer of the communication is so beautifully silent on these questions at issue. I suppose that old English maxim which reads, "Silence gives cousent," will hold good in this instance, which goes to

prove the truth of the assertion.

In the face of the action taken by the I. T. U. convention held at Philadelphia — declaring the I. P. P. U. an unfair body of men, and that any union, or member of any union, or mellitates with them in any manuer, directly or indirectly, through a labor council, federation of labor, or trades assembly or similar body, is unfair and must be disciplined—I cannot conceive how the writer of the communication to P. J. Masa, as published in your magazine, can attempt to deput the fact that the I. T. U. has waged a relentless war on the I. P. U. in their attempt to place the pressmen in a position where they would have to "dance every time the other fellows wanted to fiddle."

I would ask if it is not waging war, and if it has not been the policy of the I. T. U. to resist the scating of delegates from unious owing their allegiance to the I. P. P. U., in labor councils and trades assemblies where the delegates from I. T. U. are seated; and in cases where they have failed to prevent the seating of the delegates from the I. P. P. U., if the delegates from the I. T. U. have not been withdrawn in most cases.

There are many more overtacts on the part of the L.T. U. to accomplish the end of depriving the pressume of their right to a complete autonomy, and thereby self-government, which I could name, but do not deem it necessary, as the above ought to be sufficient to convince fair-minded persons of the justness of the claim. I agree with the writer of the communication, in that there had not been any change in the policy of the

I. T. U. toward pressmen, up to the time of organizing the L P. P. U., and never would have been so long as the pressmen remained affiliated with an organization where all the legislation was made in the interest of the compositor, whose numerical strength in said organization was so much greater than that of the pressmen. In consequence of this condition it was almost impossible for the pressmen to get any legislation looking to the advancement of their particular part of the business.

I can hardly imagine on what grounds in these days and times the author of the communication can make the claim there is no similarity between the bricklayer's and other building trades. His main reason for making the claim seems to be ou account of their working for, or being employed by different contractors. While I do not consider this good grounds for the claim. I will call his attention to the molders and machiuists, which to my mind stand in the same attitude, one to the other, and working under the same conditions : the molder sends his work to the machinist in the rough, unfinished state. and the machinist puts it in a condition of usefulness and beauty. Just so with the compositor - his work comes to the pressman in an unfiuished state; the pressman brings it to a state of usefulness and beauty. Under the policy as advocated by the I. T. U. I suppose the machinist should owe his allegiance to the molder, as his is the older organization. The author of the communication makes use of the following language in the last paragraph of same: "To discuss secession and vote upon it, is quite proper, but it is neither right nor union-like for men to throw their obligations to the winds and secede before presenting their grievances to the body that could remedy them."

It is beyond my comprehension to know how the author could pen such language, when the fate of a certain letter intrusted to him when a delegate from Toronto, Canada, for delivery to the Aldanat Convention of the I. T. U. is so well known to him; no one knows better than he that the aforesaid letter plainly set forth the wishes of the pressmen. It has been sworn to under oath that he assisted in or prepared amendment to said eltter. Had it been delivered or presented to said convention as promised, the chances are that a very different state of affairs would exist today in relation to the organizations. What became of the letter is a mystery, and I suppose will always remain so, for it never saw the light of day in that convention; at least there is no record of it in the proceedings of the convention;

I agree with the author in the sentiment expressed by him, that majorities should rule and it is treason to oppose them. For this very reason there should not be one minute of hesitancy on the part of the I. T. U. in acknowledging the soverignty of the I. P. P. U. as to the pressmen's craft; it is a well-known fact that a very large majority of the pressmen of North America are today affiliated with the I. P. P. U., and they are there to stay.

I am surprised at anyoue in these days, and times, endeaving to advocate principles or policies that were in vogue in the printing business forty years ago, or even ten years. If at that time a man had predicted the presses of the present he would have been regarded as faulty in his intellect. It is very evident, in the face of the improvements that are going on, to any fair-minded, thinking person, that every day the necessity for separate oranizations of pressume and compositors becomes more apparent, each legislating for their particular branch, free from the control of the other. I am afraid the fellow who would attempt to follow the methods of twenty years ago, as to the printing business, would soon find himself a member of the army of unemployed and would have to depend upon his relatives, or friends, or the authorities where they resided, for means of existence.

After the action of the late I. T. U. convention, I cannot imagine how the author of the communication cau even attempt to intimate that any of the fault for failure to reconcile the differences existing between the two organizations belongs

to the I. P. P. U.; if the basis of agreement, as decided on by the St. Louis conference and sanctioned by him at the time of the agreement in St. Louis, had been ratified at Louisville, matters would now be on the road to a peaceful and satisfactory settlement.

I reassert that the A. F. of L. was made possible by those who seceded from the K. of L. and that they left the K. of L. for that purpose, and it is one of the main causes today for the antagonism existing between the A. F. of L. and K. of L. 1do not deny that a national labor union, composed of the bodies mentioned in the communication, existed at the time suggested; still that organization is far from being the A. F. of L. of today in point of numbers and influence, and never would have reached the point it has if it were not for the recruits it has received from the K. of L.

The gentleman undonbtedly knows that at this very time the question of the mine-workers deserting the K. of L. in a body is being agitated, and if it is brought about it goes without saying they become a part and parcel of the A. F. of L. Still the gentleman attempts to prove, by quoting Section 3, Article 4, of the constitution of that body, that they will not accept or recognize any organized body or set of men, who secede or leave any national, international or state union of working people.

Coming a little nearer home, to the methods pursued by the organization (of which the anthor of the communication is president) on this question of so-called secession, I will ask if there is not a union in existence in New York city, known as the Amalgamated Pressmen, holding and working under a charter bearing his signature, which is made up largely of so-called pressmen who a few months ago were affiliated with the K. of L. through a union holding a charter from that body, or as individuals, and if the amalgamation took place by and with the consent of the parent body. I am afraid in this matter of so-called secession and recognition, it depends largely on "whose bull is being gored."

What will be done at the coming convention of the I. P. P. U. at Philadelphia it is impossible for any man to foretell. Still, I believe if the I. T. U. shows to the convention that they are seriously willing to get down off their high perch of bigotry, and recognize the sovereignty of the I. P. P. U. as to the pressmen's craft, and to self-government absolute, that it will be an easy matter to arrange for a peaceful course between the respective organizations in the future. I am satisfied that the I. P. P. U. will never agree to any other conditions than a complete autonomy, absolute.

SESS JOHNSON.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofroading. The contributions, suggestions and queries of those specially interested are cordially invited hereto and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

IDEAS ON NEWSPAPIR STYLE.—A correspondent sends a copy of the "style of composition" sent ont by a Toronto patent-plate company to its subscribers, and requests that it be reviewed in these columns. The review, to be of practical utility, would occupy to omnet space for these columns. We print this mouth an article on "Capitalization," which covers some of the points in question, and intend to publish others of the same kind. Our readers are requested to send us copies of other style-cards, and also personal opinions and questions bearing on the subject. We sincerely desire to make this department profitable, and not "cranky," and we know no better way to do this than through such aid by those interested. Style-cards are commonly made without sufficient consideration of principles, and consequently they nearly always embody a great deal of mere whim, resting only on some one

person's impression as to individual points. The one sent for review is not exceptional in this respect. Many of its "styles," so called, have no foundation but "it is what we have always done," or "it is commonly done so," the latter assertion when made being often unprovable, because founded upon mere impression rather than fact.

Long Words.— B. D. F., Chicago, writes: "A paper named the *Student* says that the following are the longest words in the English language at the present time:

Snbconstitutionalist,
Incomprehensibility,
Philoprogenitiveness,
Honorificibilitudinity,
Anthropophagenenarian,
Disproportionableness,
Velocipedestrianistical,
Transsnbatantiationableness,
Pran ultransubstantiational

It would be interesting to have the talents of the Student in the line of trivial research turned in the direction of investigating how frequently these polysyllabics are used in general writing, speaking and printing. Would not a short comprehensible sentence express the meaning of such words much better, or are they not entirely useless?" Answer.—All but three of these words seem utterly useless, and one is misspelled —honorificibilitudinity, which should be honorificabilitudinity. Philoprogenitiveness is a useful word, but not a common or

THE SELECTION OF A DICTIONARY .- "Doubtful," Detroit, Michigan, asks: "What dictionary would you recommend me to purchase for the general purposes of a printing-office? I have a small job and book office, and I desire to procure an up-to-date and reliable dictionary." Answer .- Probably Webster's Unabridged would be most useful if you can have only one; but, if you can buy two, it would be well to have also one of the latest copies of Worcester, as some customers will insist upon having Worcester's spelling. Webster's International gives more words than the older work, and many of its definitions are better than the old ones. The added words. however, are not often such as will be used in the work of a small office, and the forms in the older works are more reasonable, and more in accord with common usage. You will do well to avoid one of the most recent works, the "Encyclopædic Dictionary," which is large and very cheap. You would naturally accept the dictionary as an authority - that is what you want it for, of course - and this one, if followed closely, would mislead you into supposing there was reason in making such compound words as penitential-canons, physical-geography, riparian-proprietors, and many other bad ones; but even these are not much worse than the "International's" single words, slaughterhouse, thunderstorm, powderflask, horselaugh, etc. The old Webster and Worcester have comparatively few oddities, though there are some in each work.

Systematic Study of the Dictionary .- "Inquirer," Battle Creek, Michigan, asks: "Has there at any time been any plan devised for a systematic study of the dictionary? I never look into a dictionary for information without being attracted by a number of words and definitions other than those I specially looked to be informed about. It has, therefore, occurred to me at odd times that if I could map out a systematic course of dictionary-delving it would be of great benefit to me. How to arrange such a scheme in order that the interest would be sustained by marking progress made puzzles me a little. Can you suggest anything in this line?" Answer .- I do not know of any published plan, and your question indicates that you are as competent to devise one as I am. Undonbtedly, for one who is attracted as you are, the dictionary will furnish a profitable field for study. You might get some good hints from Trench's "Study of Words." There are many cases in which somewhat similar words are treated in the dictionaries as if exactly synonymous - placate, pacify and appease, for instance, each of which has its own peculiar sense,

but which are not differentiated in the dictionaries. The suggestion requested seems hardly to fit the practical object of this department.

A CORRESPONDENT of the Printers' Register, London, speaks of the apostrophe and the turned comma in such words as M'Lagan, giving as a reason for the latter that besides indicating the elision of one or more letters, it also in some degree shows what the elision is : that is to say, the turned comma more nearly resembles the "c" which has been omitted than does the apostrophe. He did not know why this singular practice was instituted. Another writer thus answers him: "I believe this variation comes from a custom once practiced of using an apostrophe in the case of an Irish contraction, and a turned comma in the case of a Scotch one. This ancient custom, however, has long since ceased to exist, and properly so." The custom is not fully obsolete. Some Scotchmen still prefer the turned comma. See "M'Arthur" in the last line of the "Century Dictionary." This dictionary, in the article on Mac. mentions the use of the turned comma, but ignores the apostrophe.

PROCESS ENGRAVING NOTES AND QUERIES.

BV W. H. HVSLOP

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

HALF-TONE TEXT-BOOKS.—Iowa: The book you ask for is "Half-Tone," by J. Verfasser, and can be had through THE INLAND PRINTER.

Machinery for a Photo-Ergeravino Plant.—P. R.:

was of machinery for a small photo-engraving plant? "Answer.

—It would take more space than we can spare to answer this query, so we have written you direct.

ENLARGING LANTERN SLIDES FOR HALF-TONES.—"Lanternist" writes:

"I have a lot of

lantern slides

from which I want

to make enlarged

half-tones; what

arrangement

would be best to

secure good re-

sults? Answer .-

If you have day-

light there should

be no difficulty.

for all you have to

do is to make a

carrier for your

slide, point it to

the sky and copy as usual, and even

with electric light

you should have

little difficulty in

lighting evenly

such a small sur-

face, using reflect-

ed light. The

exposure in the

latter case is com-



FROM ORIGINAL DRAWING BY WILL H. BRADLEY.

paratively short and well within the limits necessary for a good negative.

STUDENTS IN PHOTO-ENGRAVING.—Father: "I would like my son to go into the photo-engraving business, and would be

glad if you could advise me as to the best way of going into it."

Answer.— As your son has had no experience whatever we would advise that he begin at the bottom. Get into some large photo-engraving establishment, and first of all learn to polish

copper and zinc, and clean glass throughly, and gradually go through the whole routine of the establishment. In that way he will be able to learn the requirements of every branch and be able to go into business for himself when he is old enough, or be able to take the management

BRASS VERSUS COPPER FOR HALF-TOSE CUTS.—J. P.:
"Will you please say in your next number if you think brass as good as copper for making half-tone cuts?" Answer.—It is quite possible that if as much care were taken in the rolling



FROM ORIGINAL DRAWING BY JOHN SLOAN.

and manufacture of the brass as there is taken with copper, having in view the use for which it is meant, that brass would be quite as good as copper; but as there has practically been no demand for it, a special and suitable brand is not on the market. We think it is scarcely worth while troubling about experiments in this line as the price of copper is really very moderate, and if you take into consideration the freedom from trouble and worry, it would hardly pay to use brass, which, as one etcher expressed it. "is a mean thing to etch."

AMERICAN AND EXCLISH PHOTO-ENGRAVERS.—Melbourne, Australia: "Can you tell me why it is that American photo-engravings are better than English or Continental ones?" Answer.—We cannot very well explain why this should be the case, but it is certainly a fact that it is so. We have considered this question very much and wondered often why there should be so much difference between the work on the two sides of the water. There is, of course, this reason, that until lately there has been, compared with America, very little half-tone work done. Wood engraving has held its own much longer in the older countries, and there has not been that demand for such numerous and cheap illustrations. The difference in quality cannot long obtain, because now everything we have they have, and it is should be just as easy for them as for us.

The Best Location for a Photo-Engraver.—J. B. S.: "Maver.—We wish you would ask us something easy. It all depends upon how much money you have to sink, lose, or hold on with. We would not advise chicago, no matter how much money you may have. Chicago and Boston have the reputation of being the seats of cut prices in America. If we were on the same quest as yourself we would go to New York, for there and there only in this country can you cater for a class who are willing to pay a good price for a good article. There are openings in New York which cannot be had elsewhere; it is becoming more and more the center of the publishing business in this country, and where the publishing business is, there it is where illustration and the best of it is wanted.





CHICAGO EXHIBITION OF POSTERS

BY I. MC DOUGALL

VIRST, Paris had an exposition of artistic posters, then Nantes, then New York, then London, then Buffalo, then New York again (only last month two collections of posters drew goodly crowds there); now Chicago, thanks to the enterprise of the Evening Post, is showing a large gathering of these essentially modern and popular works of art. "Put on one side," says Beraldi, "all this talk of high art and low art.

What we should aim at is art in everything." Thereupon he launches forth into praises of Chéret and his methods-Chéret the originator of modern methods in posters. Surely. what so grave and reverend an authority eulogizes to the extent of several pages may be admitted as art.

It is an art which has its demands and its limitations. The first demand is that it shall be striking; it must attract attention or it will not advertise. The first limitation is that it shall be cheap; it must be reproduced thousands of times, lavished freely over hoardings, exposed to every weather, and therefore not formed of costly materials. Under these conditions some of the first artists of the day have achieved triumphs. Jules Chéret is the acknowledged head of the new movement. A practical lithographer, he has known how to coax effects

out of the stubborn stones. His dashing touch, his always elegant composition, his unerring taste in massing colors might have won him high fame as a painter, but he has chosen instead to make himself a reputation as brilliant and as fugitive as the material he employs. Beraldi gives a list of nearly a thousand of Chéret's posters, using small and large capitals to indicate the more remarkable, and now and again bursting into paragraphs of eulogy. Many of the artist's latest and best works are shown in the Evening Post exhibition. "Saxoléine" is evidently some new kind of illumi-

nating oil, and its merits are announced by fascinating young ladies in floods of light. Similarly, Cosmydor soap and Mariani wine, and more especially certain Parisian entertainments are proclaimed by lightly clad

Gallie nymphs, so smiling and gay, with a movement so



life, but here he shows a design innocent and dainty enough for one of Kate Greenaway's nursery books. It celebrates Vingeanne Milk by a delicious chubby child, breakfasting with enjoyment, watched by three eager pets. Boutet de Monvel, too,

has executed one of his admirable drawings of children to advertise the dentifrice of Dr. Pierre-a prim, naïve little damsel, most delightful in color. Grasset is really the most accomplished artist of all, and probably the most original of French decorators. He carries his stained-glass methods into a fine piece of mediævalism, representing Sarah Bernhardt as "Jeanne d'Arc"; he shows what he has learned from Japan in the poster for the "Salon des Cent," and in "L'Age du Romantisme" gives us a lovely piece of sentiment quite in the taste of 1830. Willette, the graceful creator of Pierrots; Foraai and Caran d'Ache, the caricaturists; Orazi, who has pictured Sarah Bernhart in "Theodora," after the manner of a Byzantine



mosaic, and Mucha, who has shown her most charmingly in "Gismonda"; Ibels, Guillaume, Anquetin, and many lesser lights, are represented. Nor must it be forgotten that artists like Clairin, Rochegrosse, Leloir, Vierge, have designed posters.

In England, Dudley Hardy has produced some notable sheets, of which the scarlet "Gaiety Girl" is one of the best. Aubrey Beardsley's work is hard to admire, but impossible not to notice. After all, that is the main thing in a poster.

American designers are fully represented. A few only of the elder generation appear, Matt Morgan among them, but



the recent and rapid development of posters is adequately shown. A full set of Penfield's magazine bills, so scientific in drawing, so effective in color are there, and Louis Rhead's elaborate stained-glass sheets. Bradley's are in great numbers, including the enormous poster for the "Masqueraders" and the famous cover designs for The Inland Printer. Carqueville is a young Chicago man who is doing gaudy work for Lippincott, and Leyendecker is another to whom at least one masterly design for the Interior must be credited. Kenyon Cox has recently executed a classic sort of a nude to advertise Scribner's. George Wharton Edwards, Birch, and others of whom one never thinks as poster makers, have joined the ranks. This exhibition is especially full in the line of American workers and should prove a stimulus to others.

MODERN ART.

The epidemic at present raging among the art students of Chicago made its appearance in a virulent form about one year ago. There had been a few scattered cases before that time, but the malady had not taken a firm hold and the bacilli were not yet generally distributed. The disease should be known as "Beardslevism," although its victims generally regard it as high art, up to date. Aubrey Beardsley, a young Englishman, deliberately started the trouble and succeeded in having himself talked about and imitated, which is practically the same as being successful. Something like his pictures had been carved on the walls of the temple of Luxor many centuries ago. Japanese artists who decorated fans and vases had anticipated his style to a degree, and generations of amateurs in all ages and countries made pictures of men with necks too long and bodies too short, and whiskers

done in scrollwork - little suspecting how near they had come to great-

The old-fashioned way of learning to draw pictures was to study perspective, light and shade, exact form, anatomy and a few other things. Students went to the art institute and sketched for hours at a time to get Hercules absolutely correct. with every tracery of muscle shown. They studied the ancient models of statuary and the paintings which revealed the speaking likenesses of men and women. That was before the malady appeared. Mr. Beardsley's pictures came along and the traditions of thirty centuries were shattered. The new kind of art demonstrated that a woman's neck is shaped like a letter S, that the waist may be thin to nothingness, that the hair may radiate



outline of pruning hooks.

Mr. Beardsley's strongest "things" consisted of great dashes of circling black lines with a pair of frightened eyes peering out through the bubbling mass of spaghetti. There were hands which had three tines each, like a fork, and there were figures which careened over in violation of all known laws of gravity, and had apparently been dried over a barrel.

This is not an art criticism. It is a simple account of the kind of pictures that allured the amateurs. They found that to be great they must forget all about anatomy, proportion or laws of light and shade, and let their imagination run amuck in circles and streaks of black.

The amateur who had despaired of becoming an illustrator suddenly learned that he or she could be a genius. In the new school it was possible for any student to draw things which were perfectly unintelligible. One young man in Chicago adopted the boldness of the style, eliminated the utter insanity, utilized the decorative effect of striking contrast, and, by reason of the fad, made a reputation as a designer, bringing some good out of the mess of evil. But the ordinary victim of the epidemic was content to follow the weird suggestions of Mr. Beardsley. If it were an ear to be drawn he made it come to a point on top. Why? Because an ear isn't shaped like a Bartlett pear, and to draw it so suggests original conception. Besides, do the critics know that when the artist looks at the human ear it doesn't appear to him to be shaped like a pear? Those stricken by the epidemic love to make pictures of cats - cats with bodies too long, with black pegs for legs, and a fish-spear for tails. Of

course, no cat ever had a fish-spear where the tail should be and probably is. The fish-spear notion is a flash of genius. "They'll come around in time," said

an instructor. "Just now they're drawing shell-eyed women with worms in their hair, but they'll get over that all right. Most of them will. Others will have to be cared for. We had something of the same trouble when Oscar Wilde came over here."- George Ade in Chicago Record.



NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY A. L. BARR.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

CONCAVE MATRICES .- H. E. F., New Haven, Connecticut, writes: "I inclose you a matrix of a job which I have had some trouble with. The acorn at the right, you will notice, is concaved, or hollow, in the center: what is the cause of it and how remedied? In making a matrix of a cut or a line of heavy type which stands out by itself I have the same trouble. By passing your thumb over the acorn on the back you will observe the depression. What is the right proportion of barvtes to paste, by measurement? How long will matrices keep and how is the best way to keep them? Answer.—The metal was too soft and the cut too low and your paste was not made right for that class of work, and I do not think that you have heat enough on your steam table to get a good hard mold, that is, a mold that will hold up. It must be baked, not dried. You should have at least sixty pounds of steam, and you should have paste that will get hard in drying. If you will add a little gum arabic or white glue or dextrine to your paste, you will have no more trouble, providing you have enough heat to properly dry the mold. Do not put any barytes in your paste; it does not improve it. Matrices will keep for two weeks by laying a damp blanket over them, but they will have to be faced with an extra tissue when ready for use; but for open or fat work like the sample you send, the mold should not be more than three or four days old. Make the paste like recipe given in this journal a short time ago, and your troubles will cease.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY WILLIAM J. KELLY.

TO CORRESPONDENTS.—Letters of inquiry for replies in this department should be mailed direct to Mr. William J. Kelly, 762a of Green avenue, Brooklyn, New York. The names and addresses of correspondents plant between the correspondents of the

"EMBOSSING MADE EASY" is the title of a neat little work just come to hand in a new form. It contains illustrations and specimens of embossing executed by the methods described in this book. Mr. P. J. Lawlor is the author of the work. It can be obtained through Mr. James P. Burbank, with C. J. Peters & Son, 145 High street, Boston.

PRESSWORK ON HAND-MADE PAPER.—F. L. T., Portland, Maine, would like us "to give a short dissertation on presswork on hand-made paper and the methods employed to obtain perfect register." *Answer.—If our correspondent will be more explicit and furnish us with samples of some of the papers he has reference to, together with the difficulties of registering attendant thereto, as well as mention the kind of presses and forms employed in printing, we will endeavor to conform to his request at an early day.

RUNNING PRESSES DERCT BY ELECTRICITY.—Mr. Andrew Van Bibber, of the Van Bibber Roller Company, of Clincimati, in a letter to us has the following: "A new and important wrinkle is being developed here by the American Book Company, and which will also be introduced into their New York office; it is this: They now run their presses by electricity and attach the motor directly to the press, avoiding all shafting and belting. It is a well-known fact that at a certain point of a press's revolution the belt will slip. The motor does not. It is claimed for this system that one of its greatest advantages is the steadness with which the press performs its functions, as by it the machine runs evenly and without jerk or jar." We cannot assume that this method of propulsion does away with

the shafting or belting operating the speed-cones, although we know that the New York World's large newspaper color press is operated by a fifty-horse dynamo, which is connected thereto by a direct shaft carrying geared speed-wheels. Still, this does not do away with the slow and fast motion belting.

COLORED HALF-TONE WORK ON RAPID PERFECTING
MACHINES.— Mr. George B. Richardson, of Elgin, Illinois, has
sent us copies of two quartos, respecting which he says:
"The sheets were printed on our new four-roller rotary perfecing press, from the web, at a speed of 4,000 perfected sheets
(24 by 34) per hour. Half-tone cuts are used on both sides of
the sheet, without offset. So far as I am informed, these sheets
exhibit the first successful attempt ever made to print fine halftones, both black and in four colors, on a rapid perfecting
press. This is newspaper work, and we are not able to produce
artistic perfection on cheap paper." The work is quite creditable as the first coming off a new machine.

LABEL PRINTING, INKS, ETC .- F. W. C., Baltimore, Maryland, writes : "Would you please inform me how I can get the colors to lay as flat on labels as they do on the samples I inclose? It looks to me as though the ink was very thin and full of tallow. I have tried the above, but come nowhere near it, and when they dry they stick together so bad that I cannot get them apart without tearing. Could you inform me of a good dryer to put in my ink so as to dry in, say, fifteen hours, as we print in the blank spaces over the colors in which the labels appear, and the lines will not dry in less than two or three days." Answer .- Your best plan would be to purchase what is known to the trade as "label printing inks." These are made up by any of the ink manufacturers advertising in this journal. The colors shown on the samples sent us are made up of their respective bases and ground in appropriate varnishes. Tallow is seldom used in such inks, as it would retard their drying qualities. To successfully carry on a label printing business it is necessary to have suitable machinery and appliances, not the least of which is well-built presses with adequate rolling capacity; drying rooms, sheet trays for the work as it comes from the press, cutting and varnishing machines, coupled with experienced workmen. Labels, such as those before us, cannot be printed either economically or well on platen job presses, because such machines cannot cover smoothly or closely the surface of the color plates. Any ink maker can supply you with a good dryer to mix in your inks, but the inks must be so triturated as that they will respond to the action of the dryer. A safe jobbing dryer may be made as follows: To one pint of old boiled linseed oil add one-fourth this quantity of clear damar varnish. Shake both together well, then it is ready for use. Use with discretion. If the ink picks or spreads on the under color, mix a little vaseline or lard in the ink in use

SHADING OFF THE ENDS OF HEAVY RULES .- W. S. C., Chicago, Illinois, is seemingly auxious to master a queer problent, if we may be allowed to draw an inference from the following letter. He asks: "Will you be kind enough to explain in next issue of The Inland Printer the process by which a full color on a solid block can be graduated to a tint at one impression - if it can be done? For example: Suppose you are working a job with a heavy rule or border in the corner, and extending half way across the top and down the sides like this [. Is there any way of working it with a full color at the corner, and gradually decreasing it toward the ends? Answer .- This cannot be called a practical or commercial desideratum; but it is possible to accomplish, occasionally, such a feat as our correspondent presents in his letter. Three methods may be resorted to and carried out in this manner: First, by a graduated underlay, to be pasted onto the bottom of the rule, or as close to the metal as possible, if a plate. If a mitred rule is used, it will not be wise to apply the underlay, as that will open up the mitred corners; instead of the underlay make a graduated overlay, tapering it off so that it will

barely show the color, which will be a gray, if strong black is employed. The third way is to rub down the face of the rule so as to be graduated in tone like the overlay. This must be done with good judgment, for if the ends are rubbed down too low the rollers will not be able to touch the face of the rule. Of course, a failure in this respect may then be overcome by underlavine.

MORE ABOUT ELECTRICITY IN PAPER.-C. G. G., Altoona. Pennsylvania, writes: "Will you kindly inform me through THE INLAND PRINTER if there is any way of taking the electricity out of paper? Have been having considerable trouble lately, and have tried about everything I have ever heard of in the way of grounding by aid of wires, etc. We have a doublefeed press, and in running the inside of the daily the electricity is so great that it is impossible to keep the sheet on the delivery table. Also in running the last side the sheets stick together frequently, so that the feeders are unable to separate them." Answer .- The excessive cold weather which has lately prevailed over the entire country has largely added to the troubles of the pressman, by reason of its sympathetic cooperation with electricity. Cold weather in the pressroom never was a friend to the pressman. So far as the knowledge of the writer goes concerning a remedy for doing away with electricity in paper, we believe "we are a failure." We have. at various times, published our experiences with this electric fiend; sometimes we have got the best of him, and at other times he has "downed" us completely. But we are willing to keep up the wrestling match, and also believe that if we had as successful and powerful an ally as Mr. Cold Weather to second us, we could win. If our correspondent can store his paper stock in a warm atmosphere he will find that much of the pent-up power of electricity will be expelled by the heat. A wet blanket placed under the paper on the feed-boards, and another on the fly-tables, will also slightly assist in curbing the electric currents: let the blankets be considerably larger than the paper used, and keep them well dampened. We have seen a web press generate electricity to such a degree as to severely shock and actually burn the operators working on it; we have also seen and talked with a few very practical electricians who said they could, and attempted to, completely eradicate the "stuff," and we have seen them willingly give up the job as fruitless. A very good electric annihilator is sold by Messrs, D. J. Reilly & Co., 324 Pearl street, New York. It is well spoken of by those who have used it, and may also serve the purpose of our correspondent. It is worth a trial.

RIVALRY IN THE MANUFACTURE OF PRINTERS'

ADVANTAGE has been taken by Mr. Andrew Van Bibber, a roller composition manufacturer of Cincinnati, Ohio, of the language of an article regarding printers' rollers which appeared in the October number of this journal. By editorial inadvertence, the language used in the article unduly reflected on the quality of the output by the "gatling gun" method which is patented and used exclusively by the well-known firms of Samuel Bingham's Son and Bingham Brothers, of Chicago and New York. Indeed, Mr. Kelly, the author of the article, in a subsequent letter qualifies his criticisms of the theory of machine-cast rollers by saying that the final test of methods of manufacture is the quality of the article itself.

Theory is one thing and practical demonstration is another, and it was not the purpose of our contributor to condemn on theory the output of any manufacturer in the general criticism in the article in question.

As a matter of justice to ourselves, therefore, we desire to correct the tendency of Mr. Van Bibber's circulars, and to state that in the pressrooms of THE INLAND PRINTER the rollers made by the gatling gun process have been used extensively for years and have given unqualified satisfaction.

CHAP BOOKS.

CHAP books were at one time the only popular literature in England. The name arose from these books being sold by chapmen (cheapmen)—peddlers of trifles or cheap wares. They were usually in pamphlet form, and contained tales, ballads, lives or tracts, and were sold largely in England, Scotland and the American colonies. Copies of these books are extant, and are exceedingly interesting curiosities. By the courtesy of Mr. Frank Morris, of the Old Book Store, Madison street, Chicago, we reproduce the first page of one of



the chap books in his possession. The subject of this one-time exceedingly popular book, "Mother Bunch," is said to have been a celebrated ale-wife of the latter part of the sixteenth century, and her "Golden Closet newly broke open" was much esteemed for the wisdom which it contained, of which the following is an example:

A WAY TO TELL WHO MUST BE YOUR HUSBAND.—Take a St. Thomas's onion, pare it, and lay it on a clean handkerchief under your pillow; put on a clean smock; and, as you lie down, lay your arms abroad, and say these words:

"Good St. Thomas, do me right, And bring my love to me this night, That I may view him in the face, And in my arms may him embrace."

Then, lying on your back with your arms abroad, go to sleep as soon as you can, and in your first sleep you shall dream of him who is to be your husband, and he will come and offer to kiss you; do not hinder him, but catch him in your arms, and strive to hold him, for that is he. This I have tried, and it was proved true."

The Artist (jumping out of bed)—"Hurrah! Hurroo! Bully! I've got it!"

His Wife -- "What's the matter?"

The Artist—"I've had a nightmare!" His Wife—"Well, what of it!"

The Artist—"What of it? Think of the suggestions it gave me for my next Art Poster!"—Chicago Record.

THE JENSON OLD-STYLE SERIES, MADE BY AMERICAN TYPE FOUNDERS' COM-PANY AT DICKINSON TYPE FOUNDERY BRANCH. IN BOSTON, MASSACHUSETTS.



N THIS specimen the Dickinson Typefoundery (Boston) exhibits a variation of the types of Nicholas Jenson, a Frenchman, who at Venice, in 1470, founded the true Roman, which thereafter dominated European typography. William Morris, of the Kelmscott Press, has modified these shapes from the originals, but in all the essentials they belong to the Jenson font. The form is round and clear, with great boldness and dignity: the lines are full of strong black and white effects, adapted to old-style work. Jenson derived all his Roman characters from a mixture of the alphabets of various countries, modelling the letters into marvellous perfection. The original font is on about a 14-point size. and consists of twenty-three capital alphabets (the J. U and W then not being in use): twenty-three lower-case characters. fifteen contractions, six double letters and three points (period, colon and interrogation), making a total of seventy-three punches. Aldus Manutius eventually inherited these punches, matrices and types, and became famous for the fine alphabets designed by himself. The attempt to lessen Jenson's fame as the originator of the present forms of Romans has not succeeded among the more thoughtful students.



THE JENSON OLD-STYLE MADE BY THE AMERICAN TYPE FOUNDERS' COMPANY (DICKINSON TYPE FOUNDERY BRANCH), AT BOSTON, MASSACHUSETTS, U. S. A.

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THE JENSON OLD-STYLE SERIES, MADE BY AMERICAN TYPE FOUNDERS' CO. (DICKINSON TYPE FOUNDERY BRANCH), BOSTON.



N THIS specimen the Dickinson Typefoundery (Boston) exhibits a variation of the types of Nicholas Jenson, a Frenchman, who at Venice, in 1470, founded the true Roman, which thereafter dominated European typography. William Morris, of the Kelmscott Press, has modified these shapes from the originals, but in all the essentials they belong to the Jenson font. The form is round and clear, with great boldness and dignity; the lines are full of strong black and white effects, adapted to old-style work. Jenson derived his Roman

characters from a mixture of alphabets of various countries, modelling these letters into marvellous perfection. The original font is on about a 14-point size, and consists of twenty-three capital alphabets (J, U and W then not being in use); twenty-three lower-case characters, fifteen contractions, six double letters and three points (period, colon and interrogation), making a total of seventy-three punches. Aldus Manutius finally inherited these punches, matrices and types, and later became famous for the fine alphabets designed by himself. The attempt to lessen Jenson's fame as the originator of the present forms of Romans by crediting their use to the Weidenbach monks, at their monastery, in 1465 (five years before Jenson's publication), has not succeeded with thoughtful students.



Type

sich in saving of cost of labor alone



Costs You Mothina

If you are open for conviction, if you want to see how beautifully simple and yet how wonderfully perfect is our system, send for our new type catalog just issued, in which same of its most important features are nearly to



Improved Types

For Printers



A Catalog and Price List giving Specimens of Types and Rules in which are embodied all the Latest Ideas and Improvements calculated to enable the Printer to produce Superior Mork in a most Economical Manner 4 Among which Betterments especially to be mentioned are the Casting of Types on Systematic Midths and on

Standard Line



Inland Type Houndry

217=219 Olive Street Saint Louis

February, 1895

36-Pt. 10a 4A, \$5.00 30-Pt. 12a 4A, \$4.30 24-Pt. 15a 5A, \$3.50 18-Pt. 22a 8A, \$3.20 12-Pt. 32a 10A, \$2.80 10-Pt. 36a 12A, \$2.50 8-Pt. 44a 14A, \$2.25 6-Pt. 50a 15A, \$2.00 STYLE 1.567.

\$3.05. 12-Point Ornamented, No. 1,567.

The Imperial Academy Printing and its Accessories, Powerful The Faustus Association, Paris RUTHVEN'S PRESSES 1872

\$4.40. 18-Point Ornamented, No. 1.567. 12 8 008 12 A

Comprehensive Books Information for Station Men THE PUBLIC. 2793

24-Point Ornamented, No. 1.567.

Eighty-one Tables of the Master-Printer's Charges QUANTITY OF PAPER BOXES. CASH \$193

30-Point Ornamented, No. 1,567.

At Antwerp, Dedicated to Chas. Ruelens TRANSLATED INTO FRENCH 1645

Account of many excellent People ALEXANDER STEPHENS 1901.

48-Point Ornamented, No. 1,567.

The Royal Colonial Institute COMMENTARIES. \$17.84

STYLE 1.568.

\$2.45. 12-POINT ORNAMENTED, No. 1,568. 15204152.

A monthly Literary and
Business Journal for Printers and Newspaper
Proprietors, St. Augustine 1866
LONDON, PROVINCIAL AND PRESS, PUBLISHED

#\$3.35. 18-POINT ORNAMENTED, NO. 1,568. 1846482 Every Printer to Register his name and Residence; to have a Trade Mark AS WELL AS HIS NAME, 4231

\$4.05.

24-Point Ornamented, No. 1,568.

10 a and 10 A

Preston was originally a Printer's Devil, who Eventually became
A PARTNER WITH WILLIAM STRAHAN, KING'S PRINTER 17

\$5.15

30-Point Ornamented, No. 1,568.

Saant SA

An Act concerning Printers and Binders of Book. "THE OBEDIENCE OF A CHRISTIAN MAN. 19."

\$5.75.

36-Point Ornamented, No. 1,568.

6 a and 6 A

The Fac-simile of the Letter of Indulgence RUDENESS OF EARLY COMPOSITION 45

46 ...

48-Point Ornamented, No. 1,568.

5 a and 5 A

The Press of the Unknown Printer COSTER LIVING AT HAARLEM. 98

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GROVER CLEVELAND, PRESIDENT U. S A. DRAWN BY V. GRIBAYÉDOFF.

VALERIAN GRIBAYÉDOFF.

S PEAKING incidentally of artists and their work, Mr. W. Denslow recently said: "Gribayédoff is one of the few meu who are able to make accurate portraits from life. His work from photographs can in no way surpass that produced by him in freehand drawing." The orientator of



illustrated journalism in America, Mr. Gribayddoff has for many years pleased the artistic tastes of readers of the higher grade of magazines—"his portraits are illustrations," as one artist expressed it. The striking portrait of Mr. Gladstone shown in these pages was the occasion of a letter to Mr. Gribayddoff which, if proof were needed of his won derful perceptiveness, would be as valuable as it.

must be pleasing to him. "I am desired by Mr. Gladstone." writes the veteran statesman's private secretary. "to return to you with his autograph signature the etching which you were good enough to send him a short time ago. He is much struck with the excellence of your work, and if it is not trespassing too much upon your kindness, he would be very glad to have two or three more impressions for members of his family."

Mr. Gribayédoff is a comparatively young man and his experiences have been varied much beyond the average. He was born at Oranienbaum, near St. Petersburg, in December, 1858, but left Russia with his parents when a child, receiving his education in England, France and Germany. When sixteen years old, he went to South America and took an active part in the suppression of the rebellion of Bartolomé Metré in 1875. Shortly after he returned to Europe and studied in the Latin Quartier, Paris. In March, 1879, he arrived in the United States and joined the staff of Truth, a New York penny daily paper, as a special writer. Afterward he connected himself with the New York Tribune as a special writer, and with the Evening Express, of the same city. He was managing editor of the Daily Press (now defunct) and was associated with a host of magazines and newspapers as a special writer. Mr. Gribayédoff, through the medium of the New York World, started

illustrated daily journalism in America, and the proportions which the work of the pen artist has assumed in the modern daily paper should certainly lay artists under no small debt of gratitude to Mr., Gribaydólf's shilty and energy. Among the more important magazines in which Mr. Gribaydólf's literary and artistic work has appeared are Harper & Brother's publications, the Century, Frank Lestie's Weekly. Scribner's Magazine, Godey's Ludy's Book, Frank Lestie's Popular Monthly, the Outlook, the Cosmopolitun, and many others. Mr. Gribaydóloff is also the author of an interesting historical monograph entitled "The French invasion of Ireland in '68."

In this issue of THE INLAND PRINTER are published some representative pieces of his work, among which the portrait of the most practical

authority on printing in the world — Mr. Theo. I., De Vinne — will commend itself especially to our readers as a character study.

A MINIATURE BOOK.

The smallest book ever printed has just been issued by Messrs. Pairault, of Paris. It is the story of Perrault, "Little Hop-o'-My-Thumb." This diminutive volume contains four engravings, and it is printed in movable type. It contains eighty pages of printed matter. The book is thirty-eight millimetres long by twenty-eight millimetres wide. The thickness of this volume is six millimetres, and its weight is only five grammes. The "dwarf-book" of the Chicago Exhibition could be held on a postage stamp of the Columbian variety, but it is quite surpassed by this product of the French press. The little French volume, with its illustrations and its eighty pages of printed matter, is not much larger than a one-cent piece.—

New York World.

SOME PRINTER'S ADVERTISING.

THE Sparrell Print, of Boston, Massachusetts, always enterprising, has just issued a characteristic booklet, which has much to commend it as a business influence. It has a happy mingling of argod with good business logic. It is appropriately called

A FEW PAGES ON "HUMP."

"Genius is really ouly the power of making continuous efforts."

"There is no failure except in uo longer trying. There is no defeat except from withiu, uo really iusurmountable barrier save our own inherent weakness of purpose."

DON'T WAIT.

If in this world you wish to win
And rise above the common chump,
Take off your coat and pitch right in,
Dou't wait, lay hold, hang on and hump.

Don't wait until the iron's hot,
But make it hot by muscle,
Dou't wait for wealth your father's got,
Take off your coat and hustle.

DON'T CROWD,

If there was more push in the world there would be fewer hungry. Ball-felothed, homeless, suffering feldiren; fewer broken down, dissipated men and women; less need of almshouses, houses of correction and homes for the friendless. Push means a lift for a neighbor in trouble. Push means a lift for pourself out of the slough of despondency and shift lessness, out of trouble, real and fancied. Push uever hurts anybody. The harder the push the better, if it is given in the right direction. Always push by hill: few people need a push down hill. Bont it seafraid of your nusseles and sinews; they were given you to use. Bont its adraid of your nusseles and sinews; they were given you to use. Bont its adraid of your nusseles and sinews; they were given you to use. Bont its adraid of connectione; it will never reproach you for a good deed—but push with all your heart, might, and soul, whenever you see anybody or anything that will be better for a



DRAWN BY V. GRIBAYEDOFF.

good, long, strong, determined push. Push! It is just the word for the grand, clear morning of life; it is just the word for strong arms and young hearts; it is just the word for a world that is as full of work as this is. If anybody is in trouble and you see it, dou't stand back; push! If there is anything good being done in any place where you happen to be, push!

HUMP YOURSELF.

What cau you expect to get in the way of business without asking for it? All customers appreciate advantages and hump around to find them. If you have uone to offer, if your goods are mediocre, your prices high, your service slow, keep mum, and die a natural death; but keep one eye

on your competitor, who has advantages to offer, and who humps himself Written for The Inland Printer in search of those who are humping themselves to find him.

THERE IS NO NECESSITY

OF ARGUING THE OUESTION.

Whether it pays to advertise Whether it pays to hustle

Whether it pays to send out well-written circulars.

IF YOU THINK

IT DOESN'T PAY. Take down your signs

Pull down your blinds

Keep very quiet and don't meution business

The Goose may possibly lay a Golden Egg in your woodshed at home. Who knows?

A WRITE-UP

Is a manuscript which presents in a terse and forceful manner the peculiar advantages your goods possess and the reason why the public should buy them in preference to those of your neighbor.

An argument, so constructed, put into the proper form typographically, and using suitable ink and paper, not too good for the purpose, yet favoring that rather than too poor, forms in its entirety what we advertise to produce for any line of business.

The fact that we perform this service regularly for a constantly increasiug clientage, would iudicate that it pays them.

Do you desire to increase your sales

We can be of service to you. May we?

THE APPEARANCE

Of your printing is either of no importance, or some importance. That question you yourself must decide.

In the first case, go to whomsoever will produce it cheapest; in the second, come here.

'Tis not what you pay for printing, it is what it pays you. There are firms who call printing "expense," we aim to make ours "merchaudise. We believe that printing can be made to pay for itself-and a little more besides. It is the highest form of advertising, for it compels attention and reveals character

No order is too small to send, and a trial will explain our position, All kinds of printing for all kinds of people and purposes

It is idle to wait for your ship to come in, unless you have seut one out.

You can restrain the bold, guide the impetuous, encourage the timid, but for the weak there is no help. You might as well undertake to stand a wet string up on end.



DRAWN BY V. GRIBAVEDOFF

C. M. DAVIS

DV A DRIEND

YRUS MILLARD DAVIS, the subject of our sketch, was born October 22, 1850, at Amboy, Illinois. His childhood days were passed upon a farm and he acquired only a common-school education. His father died when he was but about ten years of age, leaving a Christian mother and



a vounger sister largely dependent upon him for support. At about the age of eighteen he sought and secured his first regular work, it being in the Ambov car shops, which he entered with the intention of learning the carpenter trade. He remained thus employed about one and one-half years, when he withdrew to join a surveying party. He had been with them about one year, when a situation was offered him in the

carpenter trade at Chicago; this he accepted, entering upon his new duties just prior to the great fire of October 9, 1871, in which terrible conflagration the business of the firm he had connected himself with was swept away. He returned to Amboy, but the Chicago concern, resuming business shortly afterward, sent for him and he again went into their employ, remaining with them - working at the dual trades of carpenter and steamfitter, a practical knowledge of which latter he had also acquired - until the winter of 1874 and 1875, when work became so slack that his employers found it necessary to lay off their men for a few days each week; and feeling that he could ill afford to be idle any portion of the time, he at once sought another situation, which was found with the J. W. Butler Paper Company in an office capacity, that of bill clerk,

It is pleasant to here relate a circumstance which, while small, is yet significant, uncovering, as it does, a trait of character Mr. Davis possesses in a large degree and that has undoubtedly contributed materially to his continued success. After making satisfactory arrangements for employment with the J. W. Butler Paper Company, he was told to report at their office on a certain morning following, when instructions would be given him concerning the detail of his new work. It is possible that the hour at which he was expected to report had not been mentioned, but however that may be, 7 o'clock sharp found him at their door. There had been a heavy fall of snow the previous night, and, while waiting for his employer to come, Mr. Davis, after borrowing a neighbor's shovel, entertained himself with cleaning off the walks about his new employer's place of business, and at the late hour of 8 o'clock, when the proper party did finally appear, he found the premises had been carefully cleaned by their new office attaché. It is needless to say that, with this as an introduction, but few experiences of similar character were necessary to make manifest the merit of the man. After successively and successfully filling about all the various positions of both small and large importance in the firm, Mr. Davis was admitted to its membership in 1885, accepting the then proffered office of its secretary and remaining in that capacity until 1893, when, owing to the failing health of his wife and eldest son, he was forced to leave Chicago and seek a more equable and congenial climate. It seemed then as though the change meant a considerable sacrifice pecuniarily, but nature timed Davis' heart to beat to the tune of the Scotch bard when he sang:

> "To make a happy fireside clime For weans and wife

Is the true pathos, and sublime, Of human life."

Southern California was decided upon as most favorable to their physical requirements, and the quick response to its balmy influence of his invalid wife and child convinced him of the wisdom of his course and the advisability of making it their permanent home. So, returning to Chicago, he disposed largely of his interests, and, choosing Pasadena for residence and Los Angeles for business, he entered the printing firm of Kingsley, Barnes & Neuner Company, of which concern he is now president.

Cyrus Millard Davis was married, June 15, 1876, to Maria Adelaide Bigelow, of and at Chicago, Four bright, happyhearted children have blessed this union, two sons and two daughters, all of whom are now living. Mr. Davis, while of domestic taste, has ever been active in many good works. Of a strong religious bent and having the moral courage of conviction, he is one of the comparatively few in number who do not deem it an essential convenience to leave his piety in his church pew for safe keeping, but rather choosing to wear, his principles in his buttonhole, as it were, regardless of with whom or whither he goeth; a straightforward and honest nature, reinforced by the careful training of a Christian mother, has developed in our friend a character of unusual strength and integrity; in stature of the rugged mold, short, stocky and enduring, carrying a well-balanced head, clear, practical and discerning: in temperament of the sunny sort, joyial and full of good nature, but ever mindful of life's serious side; one who, while striving for trade could yet meet men fairly; and, while it may not always be true that in this day of "personal ends" business partners part in perfect friendship, the writer is well positioned to know that such was at least so in the case of the J. W. Butler Paper Company and its former secretary.

Written for THE INLAND PRINTER.

TWO SURPRISES.

BY W. G.

Two hearts as one; but love's young dream Was sorely tested in life's labor. For she worked on the Morning Scream. And he was with the Evening Saber,

Two heads with but a single thought: To overcome this separation And each relief in secret sought Through change in daily occupation

Alas for fond love's cherished dream How cruel fate will often scoff us He now works on the Morning Scream. But she is in the Saber office.

LOOK OUT FOR HIM.

The notice printed below appeared in the issue of October. 1894. On account of additional reports received from several towns in Ohio, we have been compelled to reprint it. We ask our readers to look out for the individual referred to.

AN IMPOSTOR

THE INLAND PRINTER has had its attention called to the fact that a person claiming to be a representative of this journal has visited business firms in Baltimore, Maryland, and Cincinnati, Ohio, stating that he wished to take a number of photographs of the establishments for reproduction in the pages of this magazine. Ouite a number of inquiries have reached this office regarding this person, and as no one connected with this paper in any way is authorized to undertake a work of this description at present, it is entirely without the sanction of the managers of THE INLAND PRINTER. Anyone proposing to do work of this kind will be provided with proper credentials showing his authority to act. So far as learned none of the people solicited have paid out anything further than for some of the photographs; but we caution those who do not care for these pictures, but pay for the views with the expectation of seeing them reproduced in THE INLAND PRINTER, to beware of this impostor,

GEORGE ADE -- "STORIES OF THE STREETS AND OF THE TOWN"

THAT Charles Dickens was to London Mr. George Ade is to Chicago, as a historian of its varied phases of life, of its conventionalities and of its unconvention-At no time has Chicago been so fortunate in having a chronicler whose writings have been so truthful, so void of exaggeration, yet portraying so pleasantly the interesting and the humorous experiences of daily

life among the numerous nationalities which make up its population.

The publication of Mr. Ade's sketches in book form by the Chicago Record meets in some degree the desire to have his writings for that paper in a permanent form; but the work has been done without judgment or regard to selection, and for that reason will in no degree anticipate the work of a more appreciative publisher.

Mr. Ade is a native of Indiana,



and is but twenty-eight years old. In 1887 he graduated from Purdue University, La Fayette, Indiana, and while in that city had some experience in newspaper work. In June, 1890, he came to Chicago and began to work for the old Morning News, now the Record, and has been connected with the paper ever since. For two years he did general reporting, and during 1892 he traveled a great deal on such assignments as national conventions, Homestead strike, Corbett-Sullivan fight, political situation at national headquarters, etc. During the World's Fair, the Record had a bright department of stories about the Fair, from his pen, and on November 25, 1893, the "Stories of the Streets and of the Town" was established by him on the editorial page of the Record - two columns every day, with pictures. The stories



touch off in a familiar way the real features and incidents of city life without attempt at burlesque. They are based on actual occurrences or made consistent with observations. The sketches by Mr. McCutcheon which illustrate the work of Mr. Ade are represented in quality in the accompanying cut, and it is doubtful if any newspaper in this country-or any other, for that matter - presents to its readers each morning so artistic and entertaining a department as that prepared by these young men.

NOT LICKED, BUT SATISFIED.

"Will you admit you are licked?" yelled the upper man in a street fight. "No. sir," replied the under one, I ain't licked, but - I'm satisfied."-Ex,

THE CHEMIGRAPH PROCESS.

From Mr. C. B. Woodward we have received a number of additional specimens by his beautiful process. In our last month's issue we amounced that we anticipated giving in our present issue as full an account as admissible of this method of reproduction, but we regret to say that we find the space at our disposal inadequate at this time. We trust in our April issue to fulfill our promise to our readers.

RECENT TYPE DESIGNS.

AMONG the recent faces of type offered the appreciative printer, the Jenson series, made by the Dickinson Type foundery branch of the American Typefounders' Company, three pages of which are shown elsewhere, will probably be much admired and sought after. The return to heavy-faced letters of old-style character for use upon the rough hand-made papers creates a demand for a letter of this kind, which the

THE JENSON Old-Style Type, 1470.

IENSON OLD STYLE.

Jenson will undoubtedly fill. Three sizes are at present out— 12-point, 14-point and 18-point, and others will follow as demanded.

George Bruce's Son & Company, of New York, recently brought out four new series, two pages of which were shown in last month's issue, their Ornamented No. 1369, a letter on the gothic order, all caps, and made in five sizes, from 12-point to 48-point, and their Gothic No. 205, a light and tasteful change from the regular gothic letter, in six sizes, 6-point to 24-point, and made to line. This month they present their Ornamented

DICTIONARY of Printing and Bookmaking

ORNAMENTED No. 1567.

Manhattan Manufacturing Company of NEW-YORK
ORNAMENTED NO. 1568.

LITHOGRAPHIC VARNISHES.

ORNAMENTED No. 1569.

ESTABLISHED 1813 New-York

GOTHIC No. 205.

No. 1567, a condensed heavy old style, in upper and lower case, six sizes, 12-point to 48-point, and their Ornamented No. 1568, another condensed letter, also made in upper and lower, and in the same sizes.

The Inland Typefoundry, of St. Louis, show a page of the Tudor Black series, a well-known and much-admired face. They have also brought out the Gothic Italic No. 1 series, a line of which is here shown, made complete from 6-point to

Inland STANDARD LINING Type

GOTHIC ITALIC NO. 1.

24-point, cast on "standard line" system, and figures on "point set." They also have cast Borders 1827 and 1828, intended to work together for two-color effects, and the Inland



BORDER NO. 1827.



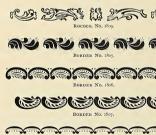
BORDER NO. 1273.

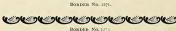
are named Rococo—Nos. 1868 and 1869, and the rest are designated by numbers. They are made in several sizes. Their page of Clipper Extended No. 3 was shown last month.

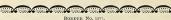


Ornaments and Wreath Ornaments given herewith. The wreath is made in eight pieces, and type can be readily set in center. The Inland Ornaments come in a number of sizes.

The Standard Typefoundry, Chicago, have just completed some new borders, samples of which are here presented. Two







CHICAGO NOTES.

THE Goes Lithographing Company will remove from 144
Monroe street to the Rand-McNally building, on Adams street,

FRANK BARHYDT, the able western agent for several superior makes of platen presses, has lately been much in demand in adjusting fire losses.

J. I. STACK, the advertising agent, who has recently come to this city from St. Paul, has just issued *Results*, a monthly journal devoted to advertising.

Mr. George H. Gorman, formerly of the Garden City Electrotype Foundry, has started in business for himself at 80 and 82 Dearborn street, under the firm name of the Garden City Engraving Company.

THE Chicago branch of the Eagle Printing Ink and Color Works, of New York, is now permanently located at 152 Monroe street, where a complete line of black and colored inks will be kept in stock. Walter S. Parker will be in charge of this office.

MESSER. EDWIN S., Frederick S. and William P. Osgood have incorporated, with a capital stock of \$30,000, as the Garden City Engraving & Electrotyping Company, the location being the same as that of the Garden City Electrotype Foundry, 167 Adams street, which they succeed.

The election of Mr. Victor B. Williams as president of the Trade and Labor Assembly of Chicago was not only a compliment to the Typographical Union, but was a well-deserved testimonial to the conscientions and intelligent efforts of Mr. Williams toward the conservation of the interests of American citizenship. The action of the Typographical Union in with-drawing its delegates from the Assembly necessarily included the withdrawal of Mr. Williams—a distinct loss to the body over which be was called to preside.

MR. CHARLES W. COX, for a considerable time manager of the card department of the J. W. Butler Paper Company, is now manager of a similar department for the Burgess Paper Company, 237-259 Monroe street. Mr. Cox has a well-earned reputation for creating business, and there is every indication that he will give a marked impetus to the trade of the firm with which he is now connected.

ONE of the most artistic and effective forms of specimen advertising comes to us from J. Manz. & Company, engravers and printing plate manufacturers, 183-187. Montoe street, Messrs. Manz, with a true perception of the force of reserve, submit only a few sheets as indicative of the class of work produced by them, together with a letter of a crisp, tense and business-like character. It is safe to say that no one into whose hands the brochure may be placed will fail to be strongly and favorably impressed by it.

THROUGH the courtesy of Mr. F. J. Clampitt, manager of the Chicago house of the Whiting Paper Company, of Holyoke, we have had an opportunity of examining some sample sheets of "Whiting's Linen Ledger," water-marked 1895. The Whiting Company propose to carry this new ledger paper in place of their No. 1 Standard Ledger, and make it as near perfect as it is possible to make ledger papers. An examination of the sheet submitted certainly shows that for clearness, toughness, and erasing and rewriting qualities the paper is one which ought to meet with great success.

THE Chicago Herald and the Chicago Evening Past newspapers, with the building and plant of each, passed into the control of James W. Scott. February 19, who has been heretofore associated with John R. Walsh in the management of the two properties. Mr. Walsh's holdings of two-thirds of the stock of each paper, together with the Herald building, No. 158 Washington street, and the Evening Post building, No. 166 Washington street, were purchased by Mr. Scott for a sum said to approximate \$2,00000. It is also estimated that within a brief time the Chicago Times will pass into the control of Mr. Scott, and will be consolidated with the Herald.

The Illinois Paper Company, 18 Monree street, Chicago, have just completed their new specimen book of cover papers (No. 9), and are to be congratulated upon the handsome assortment of covers they show and the attractive and substantial way they have put them up. The work is richly bound in cloth, conveniently arranged, and indexed so that any particular kind of stock can be readily found. It contains all the papers shown in previous books, and a number of new ones which the trade will be glad to see. For novelties in this line the Illinois people are always in the lead. This book will undoubtedly bring them business.

A PLEASANT occasion was the February meeting of the Chicago Society of Proofreaders, held at the Saratoga hotel, on Thursday evening, the 14th. The plan of taking supper together in a private dining room, and remaining in the same room for the business meeting, bids fair to become popular with the members. New candidates were elected and proposed. No formal programme had been prepared, but topics for discussion were not lacking, and opinions were freely expressed. It was voted to hold a banquet in the near future and a committee was appointed to take the matter in charge and report at the March meeting. It may not be out of place here to add that the aim of the society is to include in its membership all of the competent proofreaders and copyholders in the city; to assist each other in procuring employment. and to so elevate the standard of ability that membership will be a recommendation to employers. The social feature will not be lost sight of. Next meeting, March 14, at the Saratoga,

THE withdrawal of an estimated patronage of \$400,000 yearly from the printers of Chicago and neighboring cities might ordinarily be regarded rather wistfully by them. As the figures given, however, represent the annual amount spent by Mr. P. D. Armour for the printing in connection with his huge packing interests, the authenticated rumor that he purposes starting a private printing office at the Stock Yards, has been regarded with little or no interest the expression being made by those who will presumably be most affected that the profits on the work are almost nil. Mr. Armour, it is asserted, will establish a very complete plant, the entire equipment being estimated at a minimum cost of \$50,000, \$25,000 of which, it is said, will be spent in the purchase of machinery. A new building will be erected, to include the printing offices, bindery, engraving department, and a paper-box making plant. Mr. Gifford, Mr. Armour's representative in charge of the department of printing, is said to be a gentleman of much executive ability and of wide technical knowledge. Supposed authorities assert that Mr. Armour's printing expense will be raised and not lowered by his enterprise, but that gentleman's reputation for business sagacity somewhat discounts this foreboding.

THE impressive picture facing the editorial page of this issue of THE INLAND PRINTER, reproduced from a recent oil painting by Mr. G. A. Coffin, though necessarily losing much of the beauty of the original, will have more than ordinary interest at this time, while the sad fate of the Chicora is fresh in the minds of our readers. The painting, Mr. Coffin states, is in its way a memorial of his recent trip across the lake from Kewaunee, Wisconsin, to Michigan, the most northerly point where boats cross during the winter. Mr. Coffin planned the trip, and, in company with Mr. Carr, maritime reporter for the Chicago Tribune, passed through experiences which we believe no one but an enthusiastic marine artist would care to undergo of his own volition. Earnestness of purpose and truthfulness to details is one of the most striking features in Mr. Coffin's work, and the technical knowledge displayed by him of ships and boats of all descriptions is highly estimated by authorities on such subjects - it is said, in fact, that he is a sort of artist William Clark Russell in that regard. The result of Mr. Coffin's venturous trip was a finely illustrated and timely and interesting article in the Chicago D'ribune, on February 5. It is such enterprise that sustains the Tribune in its position as one of the best-conducted journals in modern newspaperdom.

THE peculiar and haughty attitude in which the grotesque female figures in the first *Chap Book* poster were placed, inspired amusement or rancour in beholders, according to



their disposition. Mr. W. W. Denslow, with a pleasant appreciation of the humor of the thing, has devised a poster for the Herald, as a travesty on Mr. Will Bradley's design. The attitude of the lady in Mr. Denslow's poster is assuredly haughty enough to warrant her claiming sisterhood to Mr. Bradley's poster damsels.

A SHORT, sharp and decisive strike occurred on the Albany (N. Y.) Argus, Monday, February 18. The trouble was started by the company placing a nonunion forewoman over the bindery girls, the latter striking, being followed by the bookbinders. The printers feared trouble later, and, "taking the bull by the horns," ordered a strike after the management refused to recede. Every printer, operator, machinist and stereotyper quit work. Four local nonunion men were secured, but no headway was made in getting out the paper, and the management at 1:30 in the morning acceded to the men's demands and granted everything. The printers immediately returned to work and got out the paper. The management claimed to have been backed by the American Newspaper Publishers' Association, and that that organization was going to fight the union at Albany to its extermination, which fight was to be a forerunner of a general onslaught on the union throughout the country, with the object of reducing wages. The rumor that the association would lock out all the union printers of Albany created considerable excitement during the strike.

TRADE NOTES.

HOWARD LOCKWOOD & Co., publishers and printers, have removed from 126 Duane street, New York, to the northwest corner of Bleecker street and South Fifth avenue.

GEORGE B. HURD & Co's western branch, at 173 and 175 Fifth avenue, Chicago, is fully prepared to take care of every order received. The advertisement of this house will be found on page 524.

THE Boston Engraving Company, photo-engravers, formerly at No. 227 Tremont street, Boston, has been consolidated with McIndoe Brothers, printers, the new firm being called Boston Engraving & McIndoe Printing Company. The company has been chartered under the Massachusetts laws, with a capital of \$40,000, and has located at the corner of Furchase and Hartford streets, where they have taken a long lease. This combination brings together one of the best photo engraving houses in Boston and a well-known firm of printers for years having made a specialty of fine cut-printing.

NEWSPAPER GOSSIP.

THE Fourth Estate, of New York, the most representative newspaperman's periodical in the country, has taken a new home in the Postal Telegraph Building, Broadway and Murray street, New York. It very fittingly celebrated the completion of the first year of its existence on Thursday, February 21, the eve of Washington's birthday, by a reception to the leading newspapermen and general advertisers of the United States. The success of the Fourth Estate lies in its progressiveness and thorough understanding of the kind of information newspapermen want. It is worthy enough to be a Chicago paper.

A VERY happy conceit was the design for the first and last pages of the menu card at the joint banquet held at the Walker House, Toronto, January 26. The occasion was in commemoration of the hospitality extended by the Toronto Empire to the Toronto Globe, after the destruction by fire of the premises and plant of the latter paper on January 6, 1895. The menu design was by Mr. J. D. Kelly, of the Toronto Lithograph Company. On the first page, the Globe, with face patched and plastered, is seated in the doorway of the tent of the Empire, while the latter, in regal robes and crown is presenting the stricken one with the editorial shears, pastepot and wastebasket. The devil, in the background, smiles his approval of the transaction. Above is a wreath, inclosing clasped hands, and entwining it is the motto: "That man to man, the warld o'er, shall brithers be for a' that." On the fourth page, the lion and the lamb are lying down together, with placid expression of features.

THE thirtieth annual session of the Illinois Press Association was held in Chicago, commencing on February 12. A large number of interesting papers were read, and the attendance was unusually large. The report of the committee on resolutions condemned the arbitrary action of some of the publishers of newspaper directories regarding reports of circulation, and recommended that the association adopt some plan by which the true circulation of the publications under the control of members be furnished by the secretary. The election of officers was the final business of the session, and resulted in the selection of the following members: President, C. D. Tufts, Democrat, Centralia; first vice-president, W. L. Eaton, Register-Gazette, Rockford; second vice-president. Arthur C. Bentley, Guide, Baylis; third vice-president, T. A. Fritchie, Republican, Olney; secretary, J. M. Page, Jerseyville Democrat; treasurer, C. M. Tinney, Virginia Gazette. Auditing committee - W. F. Beck, Charles Bradshaw and George L. Tipton. Committee on Nicaragua Canal - J. M. Page, S. D. Atkins, J. N. Carver, C. B. Rosette, W. D. Eaton, E. E. Ellis, W. F. Beck. Executive committee - J. J. Penny, T. H. Stokes, E. M. John. Delegates to national convention - T. A. Fritchie, Charles A. Coughlin, Charles E. Davidson, Horace

Chinfield, L. A. McLean, H. B. Glasco, A. G. David, J. C. Coulson, F. S. Greenleaf, J. N. Ohstette, M. F. Walsh, C. M. Tinney, Walter Colyer and L. Wessell. National executive committeeman, E. A. Snively.

REVIEW OF SPECIMENS RECEIVED.

FROM Ledger Publishing Company, Longmout, Colorado. Cards and letter-head. Composition might be improved upon; presswork good.

The Britton Printing Company, 46 Sheriff street, Clevelaud, Ohio, forward some attractive advertising in colors, in circular, booklet and card form, the composition and presswork on which are well up to date in point of quality.

FROM far-off Sydney, New South Wales, we have received a fairly good specimen of typographical display called "Good Luck," issued by John McNally, 173 Sussex street. Presswork is remarkably even in both inneresion and color.

"A SOFT ANSWER" is the title of a twelve-page booklet issued by Joe K. French, 4: Law building, Toledo, Ohio. It is neatly gotten up aud finely printed, and as a literary effort in advertising should "take" like a successful vaccination.

A. Krapt, with Earl W. Eckel, Sonth Eighteenth street, Philadelphia, Pennsylvania. Samples of commercial work, the composition of which is neatly displayed and presswork good, except on the half-tone portrait on bill-head, which is far from being clean and sharp.

BEST wishes and friendly greeting for the new year are conveyed to us in the handsomely printed circular in colors from Rudhard'sche Geisserei, Offenbach on Main, Germany. We gladly reciprocate the good wishes, and compliment our German friends on their admirable production.

FROM Marcus D. Hoerner, with the Harrisburgh Publishing Company, Harrisburgh, Pennsylvania: A package of general commercial work of ne extraordinary merit. The two samples particularly referred to in your letter are a little bit "loud." You have done better work. Try again.

Charles J. Cooper, with C. W. Douglas, Topeka, Kausas, sends several samples of commercial work, plain and colored, the composition on which is well up to the average of first-class work, though there is nothing striking or original in design. The execution is, however, very neat.

PATTERSON & Co., photo-engravers, Bourke street, Melbonrue, Australia, forward a sample of their work, which equals the finest half-toue engraving produced in the United States. It is entitled "Glimpses of Victoria," and the seveu views are very clear and sharp, the presswork being

An effectively displayed four-page circular in two colors is the work of Fed. Wissuer, with John Cox's Sous, Baltimore, Maryland. The composition gives evidence of being the work of a master in the art, and the presswork is of a high order. The colors—blue and chocolate—are nicely balanced.

THE Press Publishing Company, Lake Charles, Louisiana, submit a few samples of "everyday" work. The letter-heads appear to be too crowded, the type being mainly too large for the space to be filled. The card of "Bill, The Tailor," is good, composition being well displayed and colors nicely balanced.

A NEAT card in four colors and gold bronze is the work of J. E. Leitenberger, 45 Main street, Johnstown, Pennsylvania. The colors are chocolate, dark greeu, pale green and pink; the latter two worked as tints. The combination is harmonious. A letter-head in two colors is a fairly good specimen of printing.

A NEAT and artistic programme has come across the "herring pond" from the printing house of Hazell, Waston & Vincy, of London and Aylesbury, England. It is in booklet form, 5 by 8 inches, oblong, eight pages with cover, and printed in blue-black and chocolate-brown inks. Composition is a ristic, presswork excellent and the cover nicely embosed.

Two creditable specimens of typography are submitted by Perley Woolen, with Henderson & De Pew, Jacksonville, Illinois. One who can turn out such good work after two and a half years' instruction should be a first-class printer when his full apprenticeship has been served. The programme and visitors' guide are tastilly designed and neatly finished.

RUGINE S. HOERMANN COMPANY, Dubuque, Iowa, have a "Caxton" press, size 4 by 6 inches, ou which they print note-heads, cards, statements, etc., in various colored inks. Being the production of a toy press the specimens are good, and we would advise them to get a better press and turn out finer work, as their composition and presswork are up to the average.

No noure a number of people would like to lick the printer when they feel aggrieved, but "Lick, the Printer," of Fort Smith, Arkanass, is not in much danger of being licked if he continues to turn out such good work as the sample submitted to us. He has licked it into shape in the best possible manner, and we wish many other printers could be licked into doing as well.

"Specimens of Printing," published by E. B. Catlin, Anaconda, Montana, is one of the best examples of art printing that has fallen into our hands for some time. The typographic display is artistic, the presswork admirable, the two-color work especially being accurate as to register and harmonious in selection of colors. It consists of twenty leaves, 7 by 10 inches in size, in enameled board cover, and is well worth the price, 50 cents, at which it is put on the market. The Standard Publishing Company, of Anacouda, Montana, did the printing.

THE George A. Miller Printing Company, 51 Locust street. Des Moines, Jowa, have issued a bookter untitled "Up-to-Date;" in which they prove by their works that they are entitled to claim the title of up-to-date printiers. The book is handsomely printed to heavy enameded paper, composition good, presswork admirable, especially on the half-one illusration.

B'ISARE, (Generaland, wish the finder and the fall of the finder and the fill of the fill

A case in four colors from G. H. Schmidt, Highland awnue, Passaic, New Jersey, well improved if a pale ituit was used for the background and stronger colors for the words "Book and Job Printing." The strong color on the background overshadows the words printed over it, which should also be in a stronger type. As it is, the card falls of its purpose as an advertisement.

FADOS GUY A. Righter, Decautr, Illinois: A forty-right page catalogues of FADOS GUY A. Righter, Decautr, Illinois: A forty-right page valued to the ches on heavy enameled expanser. The presswork is good, except that the edges of the cuts show a heavy impression, which Guy attributes to the very old pony press on which the work was printed. With a good press, we think he would be enabled to turn out excellent work as

"DISPLAYID SPECIMENS," from the Newburgh Daily News, of Newburgh, New York, is a collection of commercial and fancy printing in black and colors, in oblong book form, 7 by 10 inches in size. While then specimens, both with regard to composition and presswork, are mainly good, their value would have been greatly enhanced if the stock on which they are printed was of better quality.

Join S. Bridges & Co., St. Charles street, Baltimore, Maryland, in a twelve-page pampliet give a practical exhibit of their ability to produce the property of the produced property of the produced adorn the pages, and the tints and colors are admirably worked. Their motto is: "We Never Disappoint," and a patron would be hard to please who was not satisfied with such excellent work as the sample submitted.

A Novix advertisement is issued by Rubel Brothers, of 346 and 348 Wabash avenue, Chicago. It is a blotter with the usual illustrated mouthly calendar, but in addition has a circular in the form of a four column newspaper, entitled "The Monthly Blotter," the Pebruary issue being Vol. I, No. 1. The idea is an exceedingly good one, and was originated by Mr. L. Wessel, Jr. The blotter is likely to be much sought for on account of its entertaining character.

THE Third Annual Ball Souvenir of the New Bedford (Mass) Typographical Union, printed by A. F. Coffin, of that city, is an excellent piece of composition and presswork, in oblong book form, 4 by 8 inches in size, thirty-two pages and cover, on heavy enameled stock. It is a credit to all concerned in its production, from both literary and mechanical points of view. The value of the press is fittingly attested by the following, which adorns the second page of the cover.

"It has been said that if a star
Were stricken from the dome of night,
A printing press, if stationed there,
Would fill the vacuum to a hair,
And shed abroad a brighter light."

We are always pleased when a package of samples resches us from C. E. Jenkius, the "Press Boy," of Omaha, Nebraska, because we know there will be something in it a little removed from the ordinary run of printing. Among the specimens sent by him during the past monte published, selter-heads, cards and programmes, which are vertiable chafe, desures of colorows, the design, composition, arrangement and harmony of color, and embossing, being admirable, confirming the opinion we have previously expressed, that he is an artist in typography and pressowst. It would be hard to select any particular piece of work as being better than the rest, but his "Fire Alarm Card" calls for special mention as being a very attractive and artistic production. We wish there were more printers of equal calibles.

E. L. ROBERTSON, Lébanon, Teunessee, is a young job printer with limited experience, who submit samples of his work for criticism, consisting of cards, programmes, letter-heads, etc. Much improvement coul be made in the appearance of the cards and letter-heads by leaving off great deal of the border and flub-dub ornamentation. The "Big 4 Club" onch-head, for instance—if the border had been omitted and the words

"Koms 4:28, Great Northern Hotel," set a little larger and more in the center, the job would be greatly improved. Plani display is usually more effective than an attempt to run in ornaments or border on work of this character. The presswork could be vastly improved, but with a job of this set of the presswork with a presswork of the start job of the "older than yourself, and rollers that look as if they had the smallpox, no very great results can be expected. Better advise your employer to get new rollers, at least, if he will not get a new press. The Hallowe'en card is the neatest thing in the package.

BOOKS, BROCHURES AND PERIODICALS.

"PAPER STOCK ESTIMATING SIMPLIFIER," is the title of a valuable and convenient indexed book of tables giving prices of one thousand whole sheets of paper, ranging from 3 cents to 25 cents per pound, any size or weight. Rules are given for finding the price for 1,000 pieces of any cut size, to be cut from a whole sheet at any weight or price per pound, 480 sheets to the ream. It is especially designed for the use of persons buying, selling or estimating on paper in whole or in cut sizes. The price of the book is \$5. Sears & White, of New York, are the publishers. It may be purchased through The Inland Printer Company.

THE CITY OF NEW ORLEANS: The Book of the Chamber of Commerce and Industry of Louisiana, and other Public Bodies of the "Crescent City" (First Edition). George W. Engelhardt, publisher, New Orleans; L. Graham & Son, limited, printers and binders, 207-211 Baronue street, New Orleans; \$5.

This sumptuously printed and illustrated volume, with its padded binding and glory of gilt lettering, is of the greatest interest and pleasure to the northern reader. Herein may be found a wealth of information obtainable in no other way. Messrs, I., Graham & Son have left nothing to be desired in the manufacture of the book.

BUSINESS NOTICES.

THE Gill Engraving Company, of toq Chambers street, New York, manufacturers of high-grade magazine half-tone plates, and of high-grade engravings, exclusively, have issued one of the most samptuous calendars that we believe has been issued by any house for advertising purposes. It will assuredly go far to more firmly establish the great repute of this enterprising house.

STILL ANOTHER.

The Brown Folding Machine Company, of Erie, Pennsylvania, seem to be quite productive in introducing new ideas in book and newspaper folding machinery. In our last month's issue we spoke of their new book folder that entirely overcomes buckling on fine book or catalogue work at the third fold. We are now informed by W. Downing, manager of the Brown Company, that they are in position to receive orders for a machine that should receive the consideration of large publishing houses. The machine in question performs quadruple work. It folds four eight-page sections, folds one sixteen, folds two sixteens, folds four sixteens, folds one twenty-four, folds two twenty-fours, folds one thirty-two, folds two thirtytwos, folds two sixteens and two eights, delivering two sixteens and the two eights in separate packers. The size of this machine is 40 by 52, and takes in any size sheet down to 24 by 32. The output of such a machine depends wholly upon the ability of the feeder, and the results under ordinary circumstances can be easily understood. It is fed to drop rolls, which guarantees great speed.

A NEW COMBINATION WEB AND JOB PRESS.

Authentic information comes from St. Louis, Missouri, that there will be shortly placed on the market a new combination when and job press possessing merits which bid fair to render it indispensable to progressive printers. Considerations of space prevent more than a passing notice of the press at this time, but in our next issue we hope to give a more detailed account of it. Its advantages lie in its simplicity, durability, high speed, economy, capacity, cost, noiselessness, small power to run it, and ease in shifting from a web press to a jobber.

The press is the joint invention of Mr. W. M. Gerkey and Mr. August Mayerhoff, of St. Louis, Missouri. A company has been organized to manufacture the press with \$100,000 capital stock. The principal stockholder is the Hon, W. B. Phelps, the general counsel of the Missouri Pacific Railway. All information regarding the business of the company may be obtained by addressing Mr. H. G. Stripe, 601 Globe-Democrat Building, St. Louis, Missouri.

LEATHERETTE FOR COVERS.

Printers desiring to get a satisfactory cover for catalogues, where the ordinary papers are not good enough, will find in the leatherette furnished by Arthur W. Pope & Co., 45 High street, Boston, the material which will meet their needs. This stock is waterproof and imitates leather very closely in all grains and all colors. For cut-flush covers it is one of the nicest things which can be secured. Samples of this paper can be procured by addressing the firm as above.

A BRITISH OPINION.

PRESSWORK: A Practical Handbook for the use of pressuren and their apprentices. By William J. Kelly, superintendent of the Web Color Department of the New York World. Chicago, Illinois: The Inland Printer Company, 214 Monroe street.

'Practical," this book assuredly is. Written methodically and systematically arranged as clear in style as it well can be. almost every trivial detail has its value explained, and reasons given for resorting to it, yet, withal, a book that is not likely to create a crowd of amateurs, or teach outsiders much. This is as it should be. It is only by passing through the workshop training that the reader is enabled to comprehend the technical instructions that are given, and to form opinion as to results of following them out. Commencing at the very beginning, Mr. Kelly, with perhaps a tinge of regret, mentions the fact that there are but few pressmen who understand or have had any experience of the handpress, and therefore proceeds to give an insight into the way in which to use it to the best advantage. The hand press, what memories does it not recall? And when we think of the marvelous work it has turned out in the glorious past, even the best modern machine printing, with all the resources of modern improvements, has yet to progress to break its record. Following up his elementary instructions he gives his long experiences as to means and methods, precise, accurately, and at great detail, and the application of the principles to the hard pressure and shallow printing blocks of the present day. Altogether we consider that every employing printer should place the book in his pressroom, and encourage his men, and especially his apprentices, to study it and refer to it constantly in all difficulties .- The Printing Times and Lithographer, London.

AT FIRST HANDS OR THROUGH MEDIUMS: DIRECT OR INDIRECT?

In a letter recently received from a firm of dealers in printers' supplies, urging us to quote better rates of discount to them than we do to printers direct, occur the following expressions:

"The argument as to the relative merits of the presses may 'go' with a few, but with the great majority price is the consideration."

"We know of a couple of instances here where they [dealers] wouldn't quote prices on your press, but urged the —— and quoted on it less than your press could be set down here."

One of the smartest salesmen in the printing supply businesses we ever knew, used to claim, with pride, that he could sell paper-cutting machines to printers from the blue-print drawings of a saw-buck! And we believe this to be no idle boast. It should not be possible; but the hard fact stands. In no other art in the world are there so many derelicts afloat, dubbed machines, as in the printing trade. The responsibility for this lies, firstly, largely at the doors of printers themselves,

and, secondly, with the brokers, the "mediums," Unfortunately, it is but too true that "the argument as to the relative merits goes with the few," while "with the great majority price is the consideration." And this fact, if true as regards the printer, is doubly true as regards the great bulk of the brokers whose aim and responsibility end with the collection of their commissions. The price, and the price only, with such, outweighs all consideration of "relative merits."

Mr. C. A. Dana, of the Sun, has recently said: "A good egg and a bad egg look about alike, on the outside," So, too, steel shafting of, say, 0.30, 0.50 and 0.70 carbon "look about alike, on the outside"; but one will bend when the other will stand; another will break when the other will spring. Two press frames, of cast iron, one to pull at 18,000 pounds, the other at 26,000 pounds per square inch of section, "look about alike, on the outside," particularly if well puttied and painted; but one will stand in service when the other will lie useless in the scrap heap. A radically defective principle, "not right theoretically, but good enough for printers," may "go" for a time, and as cursorily compared with the enduring right thing, "look about alike, on the outside"; but an incorrect principle will outlast the best steel ever forged.

Our business is with you, direct - the "few" printers with whom "relative merits go." And we judge the colony is in fairly healthy condition, with even some hopes of future increase, for in the fifty days just passed we have received orders direct for fifty of our "Colt's Armory" presses, and Mr. John H. Hall, vice-president and treasurer of the Colt's Arms Company, has just wagered our Mr. Thomson that fifty "Colt's Armory" presses will be constructed and fully assembled in thirty working days.

Now, when the jolly broker "urges" you to take another machine, "just as good as a Colt's Armory," remember this: he can't make any money on the "Colt's Armory."

We deal with the "few," the brainv few, direct, and will be pleased to hear from the balance of the lot when they desire to consider "RELATIVE MERITS" as applied to platen presses,

IOHN THOMSON PRESS COMPANY. Makers of High Grade Platen Presses for Every Duty,

253 Broadway (Postal Telegraph Building), New York. Monadnock Block, Chicago. Farringdon Road, London.

February 19, 1895.

CHALK-PLATE ENGRAVING.

The "Chalk-Plate Process" of engraving is proving not only a boon to the large dealers, where very rapid work is necessary, but also to small printing concerns, because the cost of outfit is so reasonable that all can afford it. There are some printers who are more economical than wise, and are attempting to make their own "chalk plates" or use those made by irresponsible wild-cat concerns. A representative of the Hoke Engraving Plate Company, of St. Louis, Missouri, who are the patentees and sole legal manufacturers of the plates, recently stated that they found the suing of infringers profitable, and had already secured judgments against half a dozen parties for from \$1,000 to \$18,000 each for infringement of their patent.

THE RELIANCE LEVER PAPER CUTTER.

Paul Shniedewend & Co., 195, 197, 199 South Canal street, inform us that they have made and sold eighty-five Reliance Lever paper cutters since the introduction of the machine, July 11, 1894, and have not heard a single complaint out of this number; nor have they received an order for, nor were they called upon to furnish any part, either on account of breakage or imperfection. This is evidence that it is a firstclass machine, and, as the manufacturers say, that it outranks all others of its class.

IT WILL PAY

Photo-engravers to send to Scovill & Adams Company, 423 Broome street. New York, for their photo-engravers' catalogue with latest information concerning the art.

THE FOUNTAIN PAR EXCELLENCE.

A fountain that deposits the ink on the disk in windrows cannot be relied upon for fine work, because the color goes to the form without being properly distributed. The fountain par excellence is that supplying distributed ink to an automatic brayer, which distributes upon the disk the amount required for each impression. This fountain and other advanced ideas in press building, are features that have established the reputation of the Golding Jobber as the most profitable of all job presses, and won for it first prize at the World's Fair. There is much to be said in its favor, and all printers who are not satisfied with the present profits of their pressrooms, should write to Golding & Co., at Boston, Philadelphia or Chicago, for a descriptive catalogue.

A WORLD'S FAIR BOOK.

Attention is called to the advertisement on another page of the "Official Memorial of the World's Columbian Exposition." This book is a very valuable souvenir of the Fair, and those who desire to have some reminder of the Exposition should take advantage of the present opportunity and procure one. We should be pleased to send circular, also, describing five beautiful World's Fair views, intended for framing purposes. There are four sheets, each 19 by 25 inches, giving views of the Court of Honor, an interior view of the Manufactures and Liberal Arts Building, a view of the Fair on Chicago Day, when 761,942 people were assembled, and two bird's-eye views taken from the Ferris Wheel. A set of these pictures will be mailed to any address, carefully packed in tube, for 30 cents.

BRAINS VERSUS BLUFF-INVENTOR VERSUS IMITATOR.

The Universal printing press is the invention of Mr. Merritt Gally, and is recognized by the printers of the highest grade, both here and in Europe, as preëminently the best printing press yet devised.

Mr. Gally's press, before it had reached its present state of perfection, was made for him for many years by the Colt's Arms Company, of Hartford, Connecticut, and made well. Mr. Gally's Universal printing press is now made for him, under his supervision, by the National Machine Company, of Hartford, Connecticut, and built with a degree of accuracy, finish and durability never before attained on printing presses. The National Machine Company's specialty is making high-grade machinery, and in that line it is unexcelled.

Mr. Gally's Universal printing press received the highest award at the World's Columbian Exposition, at Chicago, for platen presses having a cylinder ink distribution. Its chief competitor for public favor was an imitation - admittedly a good imitation; yet not genuine, because still an imitation. This press did not get an award from the Executive Committee. It might have gotten some sort of an award, and has succeeded in getting one of the judges to write a letter stating as much, but it would be more graceful to accept the situation and go by the record, on which it is not handed down to fame : as, indeed, why should it be, being an imitation? Surely an inventor is entitled to some advantages when competing with one who has imitated his inventions.

Mr. Gally received from the committee a lengthy and unusually expressive award, setting forth particularly the very many superior merits of all of his machines, and never was an award better deserved. Gally's Universal press is the best in principle, appliances, construction, durability and product. If

^{*} The authenticated expression of a certain press inventor.

Mr. Gally had not invented it there would have been no imitations. But he did invent it, and thousands of his presses are in use, doing work impossible of attainment before his invention came on the market. Mr. Gally has kept step with the times, and his press is up-to-date and quite worthy of being imitated.

The American Typefounders' Company are general selling agents, carry presses in stock in their principal branches, and will forward particulars and prices on application. General office, corner Rose and Duane streets (Rhinelander building), New York city. See page 570 for list of branches.

THE AWARD GIVEN TO MR. MERRITT GALLY, INVENTOR OF

UNIVERSAL PRESS.

UNITED STATES

DEPARTMENT F.- MACHINERY.

Exhibitor - M. Gally.

Group 74, Class 452

Exhibit - Universal Job Printing Presses

AWARD.

The Half Superroyal Half Medium, Half Superroyal for Half-Toneand Plate Printing, and Quanto Medium for color relief work, possess great strength, fine finish and successful operation. Double form inking attachment is supplied in presses intended for fine, heavy letterpress tint and cut printing. Presses highly finished in all parts. Inking cylinder and vibrators alkelephated for better distribution. Presses furnished with distribution presses furnished with the pressed for printing. Adaptability for the work intended; originality and fine mechanical construction.

The Half Medium Press and Stamping Machine and the Embossing Press are useful, durable and successful for printers' and bookbinders' usc. Superior workmanship, fine finish and practical utility; excellent results.

The Quarto Mcdlum, for job printing possesses new style cams, heavy brides, steel adjuster bars, extra jackserew bearings, inking cylinders and vibrating rollers nickel-plated for fine distribution; effective throw-off. Platen scraped to fine surfaced face. Press possesses every requisite for first-class work and great durability.

The Paper-Box Cutting and Scoring Press is a powerfully built machine. Improved platen movement. Combines fine, thorough mechanical construction with solidity and unusual weight and strength. Press adapted not only to paper-box cutting and creasing, but also to stamping.

The Half Superroyal Press for printing wooden boxes, is well adapted to this particular line of work, and differs from the other "Universal" printing presses in its additional strength. It possesses the high finish, fine adjustment and simplicity of this line of "Universal" printing presses. (Signed) J. K. Husson,

Approved: W. A. JAMES,

Individual Judge.

Vice-President Departmental Committee.
Approved: John Boyd Thacher,

Chairman Executive Committee on Awards.

Date, February 13, 1894.

ARTISTIC TYPE DISPLAY.

"Artistic Display in Advertising" is the title of a 4to volume issued by The Inland Printer Company, Chicago. It contains reproductions of eighty-five specimens of advertisement composition submitted in a prize contest, together with the criticisms and comments of the judges of award and the arbitrator. The copy given to each competitor was identical in wording, and the style and display were left to the taste and discretion of the various competitors. The result is a collection of very high-class work, such as might be expected from a picked set of American compositors, and it abounds in rulework of a bold and striking character, which is admirably adapted to harmonize with the types used in the display. A look through the book is quite an education for the display compositor, and the possession of a copy would be a mine of ideas for the up-to-date workman,-British and Colonial Printer and Stationer, London,

The above book will be sent postpaid by The Inland Printer Company on receipt of 30 cents.

TO CANADIAN READERS.

Our readers in Canada will be pleased to learn that Mr. John J. Palmer, formerly of Palmer & Rey, of San Francisco, California, is now looking after their interests in the Dominion, having established offices in the Mail building, Toronto. He is sole agent for the Thorne Typesetting Machine Company, the cylinder presses made by C. B. Cottrell & Sons Company, and M. Gally's Universal Presses, besides being importer of all kinds of printers' and bookbinders' machinery. Canadian printers requiring anything in his line would do well to write Mr. Palmer. His advertisement will be found on another page.

TO INKMAKERS.

Manufacturers of high-grade lithographic varnishes will probably find it of interest to themselves to correspond with the Dean Lineaced Dil Company, 181 Front street, New York, with regard to their "S. P." oils. They are one of the oldest and largest houses in their line, and their varied experience warrants them in claiming these to be the best and cheapest oils for the grade in the market. The reputation of the house is sufficient guarantee of the purity of the oils. They also make a special oil for the manufacture of printing inks.

TO PROSPECTIVE ADVERTISERS.

The Robert Dick Estate, manufacturers of Dick's Patent Mailer, advertisement of which appears in this issue, seem to be very well satisfied with the results of their advertising in this medium. In sending draft to pay the last quarter's advertising, they took occasion to remark: "We think the money well spent."

Last month the Adamson Imitation Typewriter Company, of Muncie, Indiana, ran an advertisement of their new invention. They now write: "The advertisement of the Adamson typewriter process in your February issue brought us so many orders that it will take us several weeks to fill them. The results from the advertisement were far beyond our expectations."

It is gratifying to the publishers to note that those who use the columns of THE INLAND PRINTER get full value. Many are reaping the benefits of this advertising. Others might do so if they would only say the word. Write today for rates and particulars.

THE INLAND PRINTER ACCOUNT BOOK.

The sale of The Inland Printer Account Book is increasing every month, and as printers close the books they are at present using, they decide to adopt the other style of keeping track of their orders. The following letter, recently received from one firm having the book in use, is indicative of the general satisfaction the adoption of The Inland Printer Account Book brings:

The Inland Printer Company, Chicago: Gentlemen,—I take pleasure in recommending from practical experience. The Inland Printer Account Book as being one of the most unique of its kind, greatly simplifying and condensing job and day book accounts, so as, if necessary, dispensing with the latter. A great facility is afforded in locating any particular job which has been done in the past, and it is the most commodions come under my notice. To be fully appreciate properties, the come under my notice. To be fully appreciate jums the used. John F. Higgins, printer, to Getark street, Chicago.

WANT ADVERTISEMENTS.

We will review special want advertisements for TFF ISLAMD Flavres at a uniform price of agents per line, few words to the fine. Price invariably the same whether once more insertions are taken, and cash to accommonth, and no want advertisements for any issue can be received later than the such of the month preceding. Answers can be sent in our care, if the words of the contraction of the co

A.L. live printers should have Bishop's "Practical Printer," zeopages price ft. Also his "Printers Redy Reckoner," so "Dingrams of Imposition" and cents each; the "Printers Order Castle by H. G. Bishop, 1:5 Dans of the Castle Castle

BARGAIN — A Potter Country Press, good condition, cheap for cash. Address W. F. WEBER, Fond du Lac, Wisconsin.

A COMPETENT all-around job printer, now foreman of a medium sized office, desires to make a change for good reasons, either as foreman or workman; well recommended; like to send samples of his work. Address "CHANDE," care INLAND PRINTER.

A 1 PRESSMAN wants steady situation. Has eighteen years' experience on all kinds of work. Is capable of taking charge of medium sized pressroom; sober and married; no objection to leaving Chicago. Address "W. W.," care INLAND FRINTER.

A "LEKTCANS IN THE SLOUGH—Twice as many unbound populs of the American Printers' Specimen Exchange were sold in Engonesis of the American Printers' Specimen Exchange were sold in Engonesis of Vol. III at \$1.25, and Vol. IV at \$1, are now obtainable. Contributors paid \$3 just for the binding of each volume. E. H. MCCLURE, Buffalo, N. Y. A MERICANS IN THE SLOUGH - Twice as many unbound

ARTISTIC DISPLAY IN ADVERTISING is the title of the A maphlet showing the eighty-five designs submitted in the A. & W. advertising competition. This is a work that every compositor and advertising competition. This is a work that every compositor and advertising competition. This is a work that every compositor and advertising competition. This is a work that every compositor and such as a writer should have. Size, 8 by 11 inches; 96 pages, embossed cover; post-paid, 30 cents. INLAND PRINTER CO., 212-214 Monroe street, Chicago, or Anu street and Park Row, New York.

BARGAIN - A Potter Country Press, good condition, cheap for cash. Address W. F. WEBER. Fond du Lac. Wisconsin.

HALLEN'S IOB PRINTERS' RECORD is essential in every

office to systematize orders and keep track of customers. CHALLEN'S ADVERTISING AND SUBSCRIPTION RECORDS (one entry does five years) for newspapers and periodicals. Over 5,000 use and re-order. CHALLEN, 165 Broadway, New York.

DO YOU WANT A JOB RECORD? One especially for the smaller offices. Bond in cloth, and include back, said us at and receive our large size, holding 1,000 jobs, and Nos. 4, 5 and 6 Fraction specimens free; or 15.28 and receive our small size Record holding 1,200 jobs, and Nos. 4, 5 and 6 Fraction for the specimens free; or 15.28 and receive our small size Record holding 1,200 jobs, and Nos. 4, 5 and 6 Fraction for the specimens of the specimens of

FOR SALE — A third interest in a job and newspaper office in Springfield, Massachusetts; office well equipped in every respect; will inventory \$6,500; third interest can be bought on easy terms, as owner is interested in other business; center of the papermaking trade. Address Box 1506, Springfield, Massachusetts.

FOR SALE—CHAMBERS FOLDING MACHINES—One secondhand Point-feed Double Sixteen and one Single Sixteen Page. Syo Size, Good order guaranteed. CHAMBERS BROTHERS COMPANY,

FOR SALE—Complete set of plates of a World's Fair illustrated magazine, including all the original half-one plates used in that publicate and the publication of the plates in all. Shows the Fair from the time ground was first broken until the close of the Exposition. Just the thing for a souvenir book. Will sell cheap. Address "WORLDS FAIR," care INLAND

FOR SALE—Twelve hundred pounds minion body, and other material for daily; used six weeks. Frankliu foundry (Cincinnati) type. Sell at 20 cents. KENNEDY & MASON, 106 E. Fearl street, Cincinnati.

NO. 6 PRACTICAL SPECIMENS, by F. H. McCulloch, are now ready. By far the best yet published. Price 25 cents. To those who have never seen our Specimens we will send No. 5 free Send at once, as this issue is limited, to F. H. McCull,OCH, Austin, Minn.

PRESSMAN — First-class, desires situation. Capable of taking charge. No objection to leaving city. Address "SHERMAN," care of

PRINTER — Book and news, desires permanent situation. Fifteen years' experience. Competent to take entire charge of large office as foreman or superintendent. Desires situation where ability and push would be appreciated. Age 30. Married and industrious. Address "PRACTICAL PRINTER," BATTER.

DRINTING INKS-Best in the world. Carmines, 121/2 cents PARATING INVO-DEST IN the World. Carmines, 12½ cents an once; best job and cut black ever known, 51 a pound; best news ink seen since the world began, 4 cents a pound. Illustrated price list free on application. Address WILIZIAM JOHNSTON, Manager Printers' Ink Press, 10 Spruce St., New York.

DRINTING thoroughly taught at the New York Trade School, PRIATING INFOCURINY TAIGHT AT THE NEW YOR'S ITRICE SCHOOL, First arcents, Salvaseward and Sixty-eighth streets, New York. Inpaper work includes plain composition, inbular work, setting advertisements, cutting and mitering rules, making up, justifying and locking up
forms. The instruction in jobwork consists of all kinds of mercantile
printing. Illustrated catalogue mailed free on application.

PRINTING MATERIAL FOR SALE—Having discontinued the publication of our paper, we have on hand a quantity of printing material which we will dispose of at bargains. Write for list and prices. FITCH BROS, Central City, Neb.

SITUATION WANTED - By a first-class all-around job printer, in some good office. Address C. I. H., care INLAND PRINTER.

STUATION WANTED—By a first-class pressman of six years' experience on cylinder and platen presses. Can take charge, and can go anywhere. Excellent references. Address "D 122," care INLAND PINITER.

WANTED—A first-class practical printer who can push business, and who can invest from \$5,000 to \$5,000, to take management of large and old-established book and job office in St. Paul, Minnesota. Address "ST. PAUL," care INLAND FRINTER.

WANTED—A position as manager or general superintendent in a first-class printing plant or publishing house. Long practical experience in workroom and office; acquainted with estimating, prices, buying and detail incident to every part of the business. Address "K.K.", care INLAND PRINTER.



WANTED—Copies of October, 1893, and December, 1894, INLAND PRINTER, in good condition. Will pay 20 cents each. Address INLAND PRINTER CO., Chicago.

WANTED — Good four-roller press, not smaller than 32 by
48. Also good pony press. Must be cheap. Address "MACY," care INTAND PRINTER

WANTED—Ten copies of the December, 1894, INLAND PRINTER, for which I will pay 25 cents each. Address GEORGE A. MENARD, Lansing, Mich.

WANTED - The attention of printers to "UP-TO-DATE WANTED—The attention of pillures to the printers looking for practical ideas of easy execution and up-to-date designs. Thirty pages superfine stock and enameled cover, and will contain, in all, about forty specimens. Every page printed in one to three colors. Price, post-paid, to any address, 25 cents. Address CORTIS & HARRISON, Norwalk,

WANTED — Young man capable of running jobbers wants position as assistant pressman where he can learn to run cylinders. Address "OREGON," care of INLAND PRINTER.

YOUNG MAN, now foreman of job office, will assume control of country newspaper, operating it upon lease or rental from owner. Will purchase if satisfactory. "A. L. B.," 22 Wildwood St., Jackson, Mich.

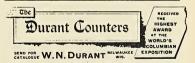
BLACK LETTERPRESS INK.

Good practical recipes wanted for making Black and other Letterpress Inks. Address, with terms, H. BALL, 77 Cross Lane, Earlestown, England.

SPECIAL MENTION Ink or Printers' Supply Salesmen their usual line of goods, a first-class Embossing Composition unequaled for hardness and durability. Good commission. "B.B." INLAND PRINTER.

Have You Ordered as ample package of a sample package of a sample with a self the beautiful art of embosing to make the self-and package of this is just what you need. In also, the self-and the in use, and results guaranteed unequeld, Sample package 33xts, per other. Superior the self-and s

EMBOSSING. We make a specialty of embossing dies, send proof of job and we will send die by mail, with full instruc-scent stamp. We also all EMBOSSING MADE EASY, the only really practical instruction book. Price St, post paid. EMBOSSING COMPOSI-C, J PETRESS SON, 1st High steret, Boston. A twoer book and composi-tion kept in stock by American Type Founders' Co., New York, Buffalo, PITHSbuff, Chimmanti Golding & Co., Boston, Philadelphia, Chicago.



PRICE, 50c. YOUNG New Edition. Address
S. M. WEATHERLY, JOB Edition.
115 Quincy St., Chicago.
Or any dealer in Printers' Supplies.
PRINTER

THOSE TWO LITTLE NOTCHES ົ IN THE ELITE RULE BENDER DO IT. DO WHAT

Why WAVE Brass Rule easily, neatly, quickly. Anyone can do it. Circular containing thirty rule designs sent free. Price, \$2.00.

Hints on Rule Bending, 10c. ELITE MFG. CO., Marshall, Mich.

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Patents procured in the United States and in all Foreign Countries. Opinions furnished as to scope and validity of Patents. Careful attention given to examinations as to patentability of inventions. Patents relating to the Printing interests a specialty. Address.

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Send 25 cents. In one or two-cent stamps, for 152-page
Catalogue of STOCK ENGRAVINGS FOR PRINTERS.
This amount will be credited on your first order, amounting to 5t or over.

Write for estimates on Wood, Fhoto, and Half-tone Engraving.

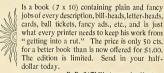
THE PROOFSHEET. An aggressive and progressive printers, Authors, Editors, and Literary Workers in general. The only publication of its kind in the world. The yearly files will form invaluable volumes for reference, containing matter that cannot be had elsewhere except at great expenditure of time and money.

THE PROOFSHEET does not seek popularity by frequent "Personal Mention" of individuals. On the contrary, it eschews, as far as possible, mention of individuals, preferring to devote its pages to matters of permanent value and interest.

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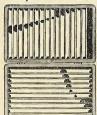


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FILLS A WANT LONG FELT BY EVERY COMPOSITOR.

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"Complete" Set of COMPOSING RULES.



Price, net, complete with case, \$3.50
" " without " 3.00
BY MAIL, POSTPAID.

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Special lengths or sizes of sets made to order. Address,

HARRISON RULE MFG. CO. Norwalk, Ohio.

INION Safe Fluid Can.

The Newest and Best Benzine Can.



Stopper chained fast so it can't get lost. Don't accept any other can till you have seen the "UNION."

QUART SIZE, 75 CTS.

For sale by Typefoundries and Supply Dealers, or will be delivered free on receipt of price, by
UNION QUOIN CO.

1330 Bryn Mawr Ave., CHICAGO, ILL.





Covers for Vol. XIII THE INLAND PRINTER.

NAY printers desire to have back numbers of THE INLAND PRINTER bound, and do not always find it convenient to have this done in the city where they live. For the benefit of these we have made up cases for Volume XIII, which can be furnished, postpaid, for \$t.00 and the translated postpaid, for \$t.00 and the translated postpaid for \$t.00 and the translated postpaid for printing on the books. Any binder can do this part of the work. Covers for Volumes X, XI, XII and XIV can also be furnished at the same price.

THE INLAND PRINTER CO.

212-214 Monroe St., CHICAGO.
Or, Clark Bldg., Park Row and Ann St., NEW YORK.

To Our Subscribers:

YOUR LAST!

This is your last number of The Inland Printer unless you renew, if the date on your address tab reads Mch., '95. Look the matter up and renew at once if you do not wish to miss any numbers.

Printing Press Repairing.

We have fitted up a shop with modern tools and appliances for rebuilding and repairing cylinder presses, job presses, paper cutters, wire stitchers, bookbinders' machinery, etc., and are in position to handle such work promptly and at reasonable rates.

We make a specialty of putting tapeless delivery on tape presses. Call or address =

PAUL SHNIEDEWEND & CO.

195-197-199 S. Canal Street. CHICAGO.

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LEATHERETTE

Is waterproof and imitates leather in all grains and colors. For cut-flush covers it has no equal. Send for samples to

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The above Company are now ready to supply the Printing Trade with new and improved

FOLDING MACHINERY.

Newspaper, Book, or any Special Folder desired.

Messrs. Brown and Van Etten are the original inventors and patentees of all improvements on the Brown Folders. Parties requiring Folding Machines will find it to their interest to correspond with us before purchasing.

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O CHEMICALS; no expensive plants. The only process adapted to daily newspaper illustration. Com-plete outfits, \$15.00 and upwards, according to size. A simple machine renders previous knowledge of A simple machine renders previous knowledge of engraving unnecessary for the reproduction of cuts. With outfits local papers can produce their own illustrations and stereotype their standing ads, etc. We make stereotyping wer saws, routers, etc. Our combined machines are the

achinery, power saws, routers, etc. Our combined a est on the market. We warrant everything. Write us.

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Designing and Building

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Printers, Binders, Electrotypers,

SECOND-HAND MACHINERY FOR SALE.

REPAIRS PROMPTLY ATTENDED TO.

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THE MOST PERFECT MACHINES MADE With Dick's Mailer, in ten hours, each of six experts, unaided, fits the mail bags, 20,000 Inter Oceans. Three a second have been stamped, s, unaided, fits for PRICE, \$20.25, WITHOUT ROYALTY

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Enjoy a world-wide reputation for excellence of design and finish.

A TRIAL WILL CONVINCE

you that you can get the best value for your money from the old and reliable house of

JOHN ROYLE & SONS, Paterson, N. J., U. S. A.

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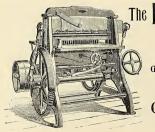
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Accuracy Guaranteed.

is the result of twenty-five years' experience and continued endeavor to produce the best possible Paper-Cutting Machine.

The design is simple; power direct to knife at both ends; never cuts below; never falls short; the clamp is balanced, one spin of wheel running it the entire distance, up or down.

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WORLD'S COLUMBIAN EXPOSITION

DIPLOMA OF HONOR

ANTWERP INTERNATIONAL EXPOSITION. 1894.

SAMPLES OF WORK AND ESTIMATES PROMPTLY FURNISHED.

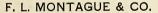
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Sales. Signature Presses. Index Cutters. Punch and Evelet Machines, Patent Gold-Saving Machine, Spooner's Mailing Machine, Ruling Machines, Tape, Wire, Etc.



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17 Astor Place. 140 East 8th Street. NEW YORK.



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on the business methods of any concern. Go right ahead doing what is right yourself. To

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in the selection of printing inks, be very particular to heed the advice of those whose experience has taught them that

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are the ones above all others to choose for the qualities most desirable in inks for every use. If you don't know these inks, write for catalogue. Made by

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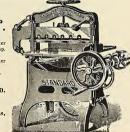
THE "ACME" Self-Glamping Gutter.

The only AUTOMATIC Self-clamping Cutter made. We combine Self and Hand Clamp. Also, Self and Foot Clamp.

Labor saved will pay entire cost of Cutter HIGHEST AWARD at the World's Fair.

FORTY sizes and styles, 28 to 72 inches Child Acme Cutter & Press Co. 64 FEDERAL ST., BOSTON, MASS.

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SPECIMENS, SAMPLES, CATALOGUES AND QUOTATIONS.



Our System for Filing is the simplest and most complete.

Write for Descriptive Matter, Price List and Testimonials.

THE FOLDING PAPER BOX CO. SOUTH BEND, INDIANA.

This system may be seen in use in the office of The Inland Printer.

Paul Shniedewend & Co.

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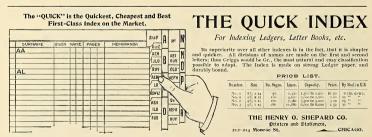
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Write for illustration, description and prices for any one of the above-named class of machines.



We devote special attention to the manufacture of Engravings of the highest quality, and aim to give you the best equivalent for your money obtainable anywhere. Our capacity and facilities are unexcelled by any house in the trade. We solicit correspondence.





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197 to 207 S. Canal St. Chicago.

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SPECIAL BARGAINS in New and Second-Presses, Hand Presses, Job Presses, Wire Stitchers, Cases, Stands, Pulleys, Chases, etc. Materials and Supplies. Bookbinders' Machinery and Supplies, Gas Engines, Steam Engines and Electric Motors.

> SUCH BARGAINS NEVER OFFERED BEFORE.

Secondhand Machinery equal to new in operation and appearance.

THE DATEST.

1 No.

JUST WHAT YOU WANT.

... The Monitor ... Automatic Wire Stitcher.



SIMPLE, DURABLE,

RELIABLE. A Money Maker...

because time is spent in STITCHING, not in ADJUSTING.

Do not purchase a Stitcher until you investigate the merits of this.

For circular, fully describing it, address

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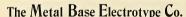
We can supply bound Volumes IV, V, VII, VIII, X, XI, XII and XIII, of THE INLAND PRINTER at prices named below. They are substantially bound in half Russia back and corners, cloth sides, neatly lettered, and edges marbled, making a handsome book of reference.

Volum	ie IV,	October,														March,			
44	V,	**	100/,		- "	1888,			3.75		**	XI.	April,	1893,	44	September,	1893,		2.25
	VII,		1889,			1890,					44	XII,	October,	1893,	44	March,	1894,		2.25
- 44	VIII,	**	1890,	**	**	1891,			3.00	Ì	44	XIII,	April,	1894,	**	September,	1894,		2.25
Must be sent by express at expense of purchaser																			

Volumes IV to VIII contain twelve numbers of the magazine; those from X to XIII contain that six numbers, making an easily handled volume. The price of vol. IV is special, being less than cost of the binding. This fore is made in order to reduce stock, and should be taken advantage of by all who wish to obtain a journal that will soon be out of print and exceedingly valuable. Many single articles in these books are worth double the price of the volume.

THE INLAND PRINTER CO., Publishers,







MORGANS & WILCOX MFG. CO., ST. LOUIS, MO. MIDDLETOWN, N.Y., AND MANHATTAN TYPEFOUNDRY. -- NEW YORK. WELSH, FREEMAN & CO., -BOSTON, MASS.

Write for Circular and Price List.

Tocks up a form .. in a ..

very small space_

\$2.00 A DOZEN.

The old-time method of jamming in leads to make some forms tight, has induced the patentee of the

MIDGET SAFETY QUOIN

to place the same before the craft, feeling assured, in doing so, he will receive the support of all practical Printers.



Your "devil" can handle it.

When locked it is practically as rigid as a quad, for the surfaces upon which it rests are absolutely flat. In this respect it is superior to others, for they all rest on inclined surfaces when locked, and are thus exposed to the jarring of the press, which tends to loosen them.

No more forcing in of leads



to make some forms tight.

You can purchase them of your dealer.

EDWIN B. STIMPSON & SON, MANUFACTURERS,

31 SPRUCE STREET.

NEW YORK CITY.

Just the thing for Printers... Useful for Journeyman or "Devil."

THE INLAND PRINTER

Vest Pocket Manual of Printing.

A Full and Concise Explanation of all the Technical Points in the Printing Trade, for the Use of the Printer and his Patrons.

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Convenient Vest Pocket Size. Neatly Bound in Leather, Round Corners. 86 pages. Price, 50 cts., postpaid.

For sale by all Typefounders and dealers in Printers' Materials, or by the Publishers,

THE INLAND PRINTER COMPANY.

NEW YORK OFFICE Park Row and Ann Street. 212 and 214 Monroe Street, CHICAGO, ILL.

Have you any

BOOK PLATES?

If you want to sell or trade them,

Or if you want to buy.

Send Copy of Book, and price wanted for plates, if you desire to sell.

W. H. GIBBS.

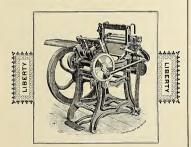
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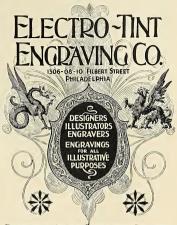
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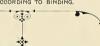
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